

As You Like It

by William Shakespeare

Characters in the Play

DUKE SENIOR, the rightful but exiled duke, brother to Duke Frederick (doubled w/Corin)

Lords attending Duke Senior in exile:

JAQUES (doubled w/Le Beau)

AMIENS (doubled w/Charles)

FIRST LORD (doubled w/Dennis, William, First Page, 2nd Lord [F])

SECOND LORD (doubled w/Frederick, Silvius)

Attending Duke Senior in exile:

FIRST PAGE (doubled w/Dennis, William, First Lord [S], 2nd Lord [F])

SECOND PAGE (doubled w/Adam, Oliver Martext)

ROSALIND, daughter to Duke Senior

DUKE FREDERICK, the usurping duke, brother to Duke Senior (doubled w/Silvius, Second Lord [S])

CHARLES, wrestler at Duke Frederick's court (doubled w/Amiens)

LE BEAU, a courtier at Duke Frederick's court (doubled w/Jaques)

Attending Duke Frederick:

1st LORD (doubled w/Audrey)

2nd LORD (doubled w/Dennis, William, First Lord [S], First Page)

CELIA, Rosalind's cousin, daughter to Duke Frederick

TOUCHSTONE, a court Fool

OLIVER, the eldest son of Sir Rowland de Boys

ORLANDO, his youngest brother

SECOND BROTHER to Orlando and Oliver, confusingly named Jaques

ADAM, servant to Oliver but friend to Orlando (doubled w/Oliver Martext, Second Page)

DENNIS, servant to Oliver (doubled w/William, First Lord [S], First Page, 2nd Lord [F])

CORIN, a shepherd (doubled w/Duke Senior)

SILVIUS, a young shepherd in love with Phoebe (doubled w/Frederick, Second Lord [S])

PHOEBE, a disdainful shepherdess

AUDREY, a goat-keeper (doubled w/1st Lord [F])

WILLIAM, a country youth in love with Audrey (doubled w/Dennis, First Lord [S], First Page, 2nd Lord [F])

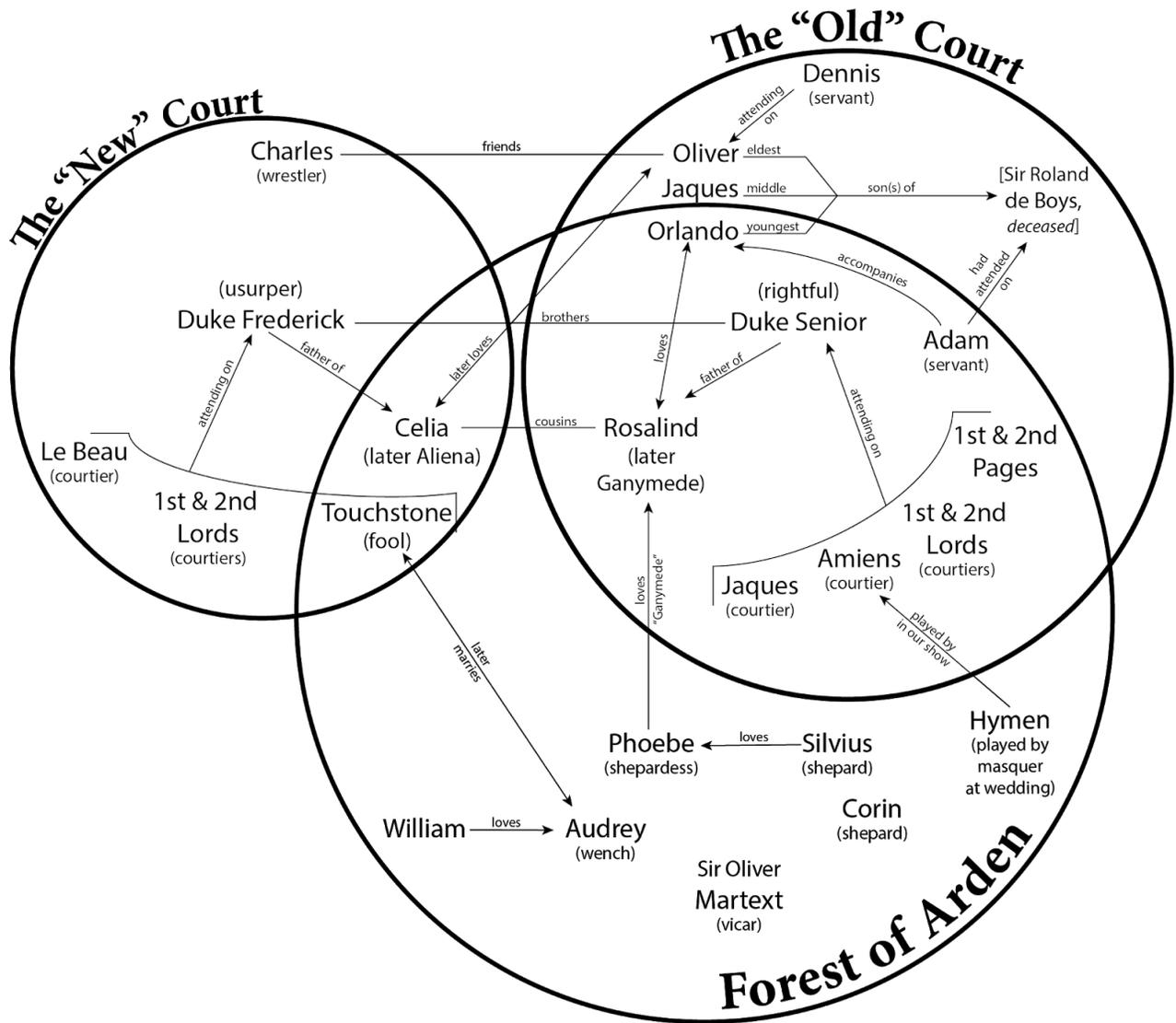
SIR OLIVER MARTEXT, a parish priest (doubled w/Adam, Second Page)

HYMEN, god of marriage (as played by a masquer at the wedding, played by Amiens in this production)

Table of Contents

Title Page / Characters	1
Table of Contents	2
Relationships	3
1: I.i -- de Boys estate [act one begins]	4
2: I.ii -- court of Frederick	7
3: I.iii -- court of Frederick	16
4: II.i -- forest of Arden	20
5: II.iii -- de Boys estate	23
6: II.ii -- court of Frederick	25
7: II.v -- forest of Arden	25
8: II.iv -- forest of Arden	27
9: II.vi -- forest of Arden	31
10: II.vii -- forest of Arden	31
11: III.i -- court of Frederick	37
12: III.ii -- forest of Arden [act one ends]	38
13: III.iv-v -- forest of Arden [act two begins]	50
14: III.iv-v -- forest of Arden	52
15: IV.i -- forest of Arden	58
16: IV.ii -- forest of Arden	64
17: IV.iii -- forest of Arden	64
18: V.i -- forest of Arden	70
19: V.ii -- forest of Arden	72
20: V.iii -- forest of Arden	76
21: V.iv -- forest of Arden [play ends]	78

Relationships Within the Play



Scene 1 [Act One, Scene One]

[deBoys estate: 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 sayst, charged my brother on his blessing to breed me well. And there begins my sadness: My brother "Jakes" he keeps at school, and report speaks goldenly of his profit. For my part, he keeps me rustically at home, 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. But I, his brother, gain nothing under him but growth, this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me: He bars me the place of a brother. This is it, Adam, that grieves me; and the spirit of my father 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.

[Enter Oliver.]

ADAM Yonder comes my master, your brother.

ORLANDO Go apart, Adam, and thou shalt hear how he will shake me up.

[Adam steps aside.]

OLIVER Now, sir, what make you here?

ORLANDO Nothing. I am not taught to make anything.

OLIVER What mar you then, sir?

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?

OLIVER Know you where you are, sir?

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

OLIVER Know you before whom, sir?

ORLANDO Ay, better than him I am before knows me. I know you are my eldest brother, and in the gentle condition of blood you should 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. I have as much of my father in me as you, albeit I confess your coming before me is nearer to his reverence.

OLIVER [*strikes Orlando*] What, boy!

ORLANDO [*seizes Oliver*] 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 Rowland de Boys. He was my father, and he is thrice a villain that says such a father begot villains. 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.

ADAM [*coming forward*] Sweet masters, be patient. For your father's remembrance, be at accord.

OLIVER [*to Orlando*] 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 gentlemanlike qualities. 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.

[Orlando releases Oliver.]

OLIVER And what wilt thou do--beg when that is spent? Well, sir, I will not long be troubled with you: You shall have some part of your will. I pray you leave me.

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.

[Orlando and Adam exit.]

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

[Enter Dennis.]

DENNIS So please you, Charles, the Duke's wrestler, is here at the door and importunes access to you.

OLIVER Call him in. *[Dennis exits.]* 'Twill be a good way, and tomorrow the wrestling is.

[Enter Charles.]

CHARLES Good morrow to your Worship.

OLIVER Good morrow, 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.

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

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.

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

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 **throw** him, as I must for my own honor. Therefore, out of my love to you, I came hither to acquaint you withal, that you might stay him from his intendment, in that it is a thing of his own search and altogether against my will.

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 labored to dissuade him from it; but he is resolute. I'll tell thee, Charles, he is the stubbornest young fellow, full of ambition, a secret and villainous contriver 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 look to 't, for if thou dost him any slight disgrace, he will practice 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 young and so villainous this day living. I speak but brotherly of him, but should I **describe** 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 for prize more. And so God keep your Worship.

OLIVER Farewell, good Charles.

[Charles exits.]

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 learned, full of noble device, of all sorts enchantingly beloved, especially of my own people, that I am altogether misprized. But this wrestler shall clear all.

[He exits.]

Scene 2 [Act One, Scene Two]

[Duke Frederick's court: 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 I 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.

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

CELIA You know my father hath no child but I; 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 **out of love**. By mine honor I will. Therefore, my sweet Rose, my dear Rose, be merry.

ROSALIND From henceforth I will, coz, and devise sports. Let me see--what think you of falling in love?

CELIA Marry, I prithe do, to make sport withal: let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

ROSALIND I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in her gifts to women.

CELIA 'Tis true, for those that she makes fair she scarce makes honest, and those that she makes honest she makes very ill-favoredly.

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.]

CELIA Peradventure this is not Fortune's work neither, but Nature's, who perceiveth our natural wits too dull to reason of such goddesses, and hath sent this natural for our whetstone, for always the dullness of the fool is the whetstone of the wits. *[To Touchstone.]* How now, wit, whither wander you?

TOUCHSTONE Mistress, you must come away to your father.

CELIA Were you made the messenger?

TOUCHSTONE No, by mine honor, but I was bid to come for you.

ROSALIND Where learned you that oath, fool?

TOUCHSTONE Of a certain knight that swore "by his honor" they were good pancakes, and swore "by his honor" the mustard was naught. Now, I'll stand to it, the pancakes were naught and the mustard was good, and yet was not the knight forsworn.

CELIA How prove you that in the great heap of your knowledge?

ROSALIND Ay, marry, now unmuzzle your wisdom.

TOUCHSTONE Stand you both forth now: stroke your chins, and swear by your beards that I am a knave.

BOTH CELIA & ROSALIND 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 knight swearing by his honor, 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.

CELIA My father's love is enough to honor him. Enough. Speak no more of him; you'll be whipped for slander one of these days.

TOUCHSTONE The more pity that fools may not speak wisely what wise men do foolishly.

CELIA By my troth, thou sayest true. For, since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

[Enter Le Beau.]

ROSALIND With his mouth full of news.

CELIA Which he will put in us as pigeons feed their young.

ROSALIND Then shall we be news-crammed.

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 color?

LE BEAU What color, madam? How shall I answer you?

ROSALIND As wit and fortune will.

TOUCHSTONE Or as the destinies decree.

CELIA Well said. That was laid on with a trowel.

TOUCHSTONE Nay, if I keep not my rank--

ROSALIND Thou lovest thy old smell.

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 are, they are coming to perform it.

CELIA Well, the beginning--that is dead and buried.

LE BEAU There comes an old man and his three sons--

CELIA I could match this beginning with an old joke.

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.

ROSALIND Alas!

TOUCHSTONE But what is the sport, monsieur, that the ladies have lost?

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.

ROSALIND 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.

CELIA Yonder sure they are coming. Let us now stay and see it.

[Flourish. Enter Duke Frederick, both Lords, Orlando, and Charles.]

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

ROSALIND *[to Le Beau]* Is yonder the man?

LE BEAU Even he, madam.

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 Ay, 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.

CELIA Call him hither, good Monsieur Le Beau.

DUKE FREDERICK Do so. I'll not be by.

[He steps aside.]

LE BEAU *[to Orlando]* 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 as others do, to try with him the strength of my youth.

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 with your eyes or knew yourself with your judgment, 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.

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 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.

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

CELIA And mine, to add to hers.

ROSALIND Fare you well. Pray heaven I be deceived in you.

CELIA May the force be with you.

[Enter Actors 6, 10, 12, and Stage Manager to create the ring; Actor 3 as ring girl.]

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

ORLANDO Ready, sir.

DUKE FREDERICK *[coming forward]* You shall try but one fall.

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!

CELIA I would I were invisible, to catch the strong fellow by the leg.

[Orlando and Charles wrestle.]

ROSALIND O excellent young man!

CELIA If I had a thunderbolt in mine eye, I can tell who should down.

[Orlando throws Charles. Shout.]

DUKE FREDERICK No more, no more. How dost thou, Charles?

LE BEAU He cannot speak, my lord.

DUKE FREDERICK Bear him away.

[Charles is carried off by the Two Lords. "Ringers" exit.]

What is thy name, young man?

ORLANDO Orlando, my liege, the youngest son of Sir Rowland de Boys.

DUKE FREDERICK

I would thou hadst been son to some man else.

The world esteemed thy father honorable,

But I did find him still mine enemy.

Thou shouldst have better pleased me with this deed

Hadst thou descended from another house.

I would thou hadst told me of another father.

[Duke exits with Touchstone, Le Beau, Lords, and Attendants.]

CELIA *[to Rosalind]*

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

ORLANDO

I am more proud to be Sir Rowland's son,

His youngest son, and would not change that calling

To be adopted heir to Frederick.

ROSALIND *[to Celia]*

My father loved Sir Rowland 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

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

But justly as you have exceeded all in promise,
Your mistress shall be happy.

ROSALIND [*giving Orlando 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 Ay.--Fare you well, fair gentleman.

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?
Sir, you have wrestled well and overthrown
More than your enemies.

CELIA Will you go, coz?

ROSALIND Have with you. [*To Orlando.*] Fare you well.
[Rosalind and Celia exit.]

ORLANDO

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

[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,
Yet such is now the Duke's condition
That he misconsters all that you have done.

ORLANDO

I thank you, sir, and pray you tell me this:

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 smaller is his daughter.
The other is daughter to the banished duke,
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,
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.
Hereafter, in a better world than this,
I shall desire more love and knowledge of you.

ORLANDO

I'm very bound to you, and fare you well.

[Le Beau exits.]

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

[He exits.]

Scene 3 [Act One, Scene Three]

[Duke Frederick's court: 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.

CELIA But is all this for your father?

ROSALIND No, some of it is for my child's father. O...

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 it possible on such a sudden you should fall into so strong a liking with old Sir Rowland's youngest son?

ROSALIND The Duke my father loved his father dearly.

CELIA Doth it therefore ensue that you should love his son dearly? By this kind of chase I should hate him, for my father hated his father dearly. Yet I hate not Orlando.

ROSALIND No, faith, hate him not, for my sake.

CELIA Why should I not? Doth he not deserve well?

[Enter Duke Frederick with both Lords.]

ROSALIND Let me love him for that, and do you love him because I do. Look, here comes the Duke.

CELIA With his eyes full of anger.

DUKE FREDERICK *[to Rosalind]*
Mistress, dispatch you with your safest haste,
And get you from our court.

ROSALIND Me, uncle?

DUKE FREDERICK You, cousin.
Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it.

ROSALIND I do beseech your Grace,
Let me the knowledge of my fault bear with me;
If that I do not dream or be not frantic
(As I do trust I am not) then, dear uncle,
Never so much as in a thought unborn
Did I offend your Highness.

DUKE FREDERICK Thus do all traitors.
If their purgation did consist in words,

They are as innocent as grace itself.
Let it suffice thee that I trust thee not.

ROSALIND

Yet your mistrust cannot make me a traitor.
Tell me whereon the likelihood depends.

DUKE FREDERICK

Thou art thy father's daughter. There's enough.

ROSALIND

So was I when your Highness took his dukedom.
So was I when your Highness banished him.
Treason is not inherited, my lord,
Or if we did derive it from our friends,
What's that to me? My father was no traitor.

CELIA

Dear sovereign, hear me speak.

DUKE FREDERICK

Ay, Celia, we stayed her for your sake;
Else had she with her father ranged along.

CELIA

I did not then entreat to have her stay.
It was your pleasure and your own remorse.
I was too young that time to value her,
But now I know her: If she be a traitor,
Why, so am I. We still have slept together,
Rose at an instant, learned, played, ate together,
And, wheresoe'er we went, like Juno's swans
Still we went coupled and inseparable.

DUKE FREDERICK

She is too subtle for thee; and her smoothness,
Her very silence, and her patience
Speak to the people, and they pity her.
Thou art a fool. She robs thee of thy name,
And thou wilt show more bright and seem more virtuous
When she is gone. Then open not thy lips.
Firm and irrevocable is my doom
Which I have passed upon her. She is banished.

CELIA

Pronounce that sentence then on me, my liege.
I cannot live out of her company.

DUKE FREDERICK

You are a fool.--You, niece, provide yourself.
If you outstay the time, upon mine honor
And in the greatness of my word, you die.

[Duke and Lords exit.]

CELIA

O my poor Rosalind, whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee, be not thou more grieved than I am.

ROSALIND

I have more cause.

CELIA

Thou hast not, cousin.
Prithee, be cheerful. Know'st thou not the Duke
Hath banished me, his daughter?

ROSALIND

That he hath not.

CELIA

No? Hath not? Rosalind lacks then the love
Which teacheth thee that thou and I am one.
Shall we be sundered? Shall we part, sweet girl?
No, let my father seek another heir.
Therefore devise with me how we may fly,
Whither to go, and what to bear with us;
And do not seek to take your change upon you,
To bear your griefs yourself and leave me out.
For, by this heaven, now at our sorrows' pale,
Say what thou canst, I'll go along with thee.

ROSALIND Why, whither shall we go?

CELIA

To seek my uncle in the Forest of Arden.

ROSALIND

Alas, what danger will it be to us,
Maids as we are, to travel forth so far?
Beauty provoketh thieves sooner than gold.

CELIA

I'll put myself in poor and mean attire,
 And with a kind of umber smirch my face.
 The like do you. So shall we pass along
 And never stir assailants.

ROSALIND

Were it not better,
 Because that I am more than common tall,
 That I did suit me all points like a man?
 A gallant curtal-ax upon my thigh,
 A boar-spear in my hand, and in my heart
 Lie there what hidden woman's fear there will.
 We'll have a swashing and a martial outside--
 As many other mannish cowards have
 That do outface it with their semblances.

CELIA

What shall I call thee when thou art a man?

ROSALIND

I'll have no worse a name than Jove's own page,
 And therefore look you call me Ganymede.
 But what will you be called?

CELIA

Something that hath a reference to my state:
 No longer Celia, but Aliena.

ROSALIND

But, cousin, what if we assayed to steal
 The clownish fool out of your father's court?
 Would he not be a comfort to our travel?

CELIA

He'll go along o'er the wide world with me.
 Leave me alone to woo him. Let's away
 And get our jewels and our wealth together,
 Devise the fittest time and safest way
 To hide us from pursuit that will be made
 After my flight. Now go we in content
 To liberty, and not to banishment.

[They exit.]

Scene 4 [Act Two, Scene One]

[Forest of Arden: Enter Duke Senior, Amiens, and two Lords, like foresters.]

DUKE SENIOR

Now, my co-mates and brothers in exile,
 Hath not old custom made this life more sweet
 Than that of painted pomp? Are not these woods
 More free from peril than the envious court?
 Here feel we not the penalty of Adam,
 The seasons' difference, as the icy fang
 And churlish chiding of the winter's wind,
 Which when it bites and blows upon my body
 Even till I shrink with cold, I smile and say,
 "This is no flattery." These are counselors
 That feelingly persuade me what I am.
 Sweet are the uses of adversity,
 Which, like the toad, ugly and venomous,
 Wears yet a precious jewel in his head;
 And this our life, exempt from public haunt,
 Finds tongues in trees, books in the running brooks,
 Sermons in stones, and good in everything.

AMIENS

I would not change it. Happy is your Grace,
 That can translate the stubbornness of fortune
 Into so quiet and so sweet a style.

DUKE SENIOR

Come, shall we go and kill us venison?
 And yet it irks me the poor dappled fools,
 Being native dwellers of this forest free,
 Should in their own confines with forked heads
 Have their round haunches gored.

FIRST LORD

Indeed, my lord,

The melancholy Jaques grieves at that,
 And in that kind swears you do more usurp
 Than doth your brother that hath banished you.
 Today my Lord of Amiens and we two
 Did steal behind him as he lay along

Under an oak, whose antique root peeps out
 Upon the brook that brawls along this wood;
 To the which place a poor sequestered stag
 That from the hunter's aim had ta'en a hurt
 Did come to languish.

SECOND LORD And indeed, my lord,
 The wretched animal heaved forth such groans
 That their discharge did stretch his leathern coat
 Almost to bursting, and the big round tears
 Coursed one another down his innocent nose
 In piteous chase.

AMIENS And thus the hairy fool,
 Much markèd of the melancholy Jaques,
 Stood on th' extremest verge of the swift brook,
 Augmenting it with tears.

DUKE SENIOR But what said Jaques?
 Did he not moralize this spectacle?

AMIENS
 O yes, into a thousand similes.

FIRST LORD
 First, for his weeping in the needless stream:
 "Poor deer," quoth he, "thou mak'st a testament
 As worldlings do, giving thy sum of more
 To that which had too much."

SECOND LORD
 Then, being there alone,
 Left and abandoned of his velvet friend:
 "'Tis right," quoth he. "Thus misery doth part
 The flux of company." Anon a careless herd,
 Full of the pasture, jumps along by him
 And never stays to greet him.

FIRST LORD
 "Ay," quoth Jaques,
 "Sweep on, you fat and greasy citizens.
 'Tis just the fashion. Wherefore do you look
 Upon that poor and broken bankrupt there?"

AMIENS
 Thus most invectively he pierceth through

The body of country, city, court,
 Yea, and of this our life, swearing that we
 Are mere usurpers, tyrants, and what's worse,
 To fright the animals and kill them up
 In their assigned and native dwelling place.

DUKE SENIOR

And did you leave him in this contemplation?

AMIENS

We did, my lord, weeping and commenting
 Upon the sobbing deer.

DUKE SENIOR

Show me the place.

I love to meet him in these sullen fits,
 For then he's full of matter.

BOTH LORDS

We'll bring you to him straight.

[They exit.]

Scene 5 [Act Two, Scene Three]

[de Boys estate: Enter Orlando and Adam, meeting.]

ORLANDO Who's there?

ADAM

What, my young master, O you memory
 Of old Sir Rowland! Why, what make you here?
 Why are you virtuous? Why do people love you?
 And wherefore are you gentle, strong, and valiant?
 Why would you be so fond to overcome
 The bonny prizer of the humorous duke?
 Your praise is come too swiftly home before you.
 Know you not, master, to some kind of men
 Their graces serve them but as enemies?
 O, what a world is this when what is comely
 Envenoms him that bears it!

ORLANDO Why, what's the matter?

ADAM

O unhappy youth,

Come not within these doors. Within this roof
 The enemy of all your graces lives.
 Your brother (no, no brother) yet the son

(Yet not the son, I will not call him son)
 Of him I was about to call his father,
 Hath heard your praises, and this night he means
 To burn the lodging where you use to lie,
 And you within it. If he fail of that,
 He will have other means to cut you off.
 I overheard him and his practices.
 This is no place, this house is but a butchery.
 Abhor it, fear it, do not enter it.

ORLANDO

Why, whither, Adam, wouldst thou have me go?

ADAM

No matter whither, so you come not here.

ORLANDO

What, wouldst thou have me go and beg my food,
 Or with a base and boist'rous blade enforce
 A thievish living on the common road?
 I rather will subject me to the malice
 Of a diverted blood and bloody brother.

ADAM

But do not so. I have five hundred crowns,
 The thrifty hire I saved under your father,
 Which I did store to be my foster nurse
 When service should in my old limbs lie lame.
 Take that, and He that doth the ravens feed,
 Yea, providently caters for the sparrow,
 Be comfort to my age. Here is the gold.
 All this I give you. Let me be your servant.
 Though I look old, yet I am strong and lusty,
 For in my youth I never did apply
 Hot and rebellious liquors in my blood.
 Therefore my age is as a lusty winter,
 Frosty but kindly. Let me go with you.
 I'll do the service of a younger man
 In all your business and necessities.

ORLANDO

O good old man, how well in thee appears
 The constant service of the antique world,
 When servants sweat for duty, not for meed!
 Thou art not for the fashion of these times,
 Where none will sweat but for promotion,

And having that, do choke their service up
 Even with the having. It is not so with thee.
 But come thy ways. We'll go along together,
 And ere we have thy youthful wages spent,
 We'll light upon some settled low content.

ADAM

Master, go on, and I will follow thee
 To the last gasp with truth and loyalty.

[They exit.]

Scene 6 [Act Two, Scene Two]

[Duke Frederick's court: Enter Duke Frederick with both Lords.]

DUKE FREDERICK

Can it be possible that no man saw them?
 It cannot be. Some villains of my court
 Are of consent and sufferance in this.

FIRST LORD

I cannot hear of any that did see her.
 The ladies her attendants of her chamber
 Saw her abed, and in the morning early
 They found the bed untreasured of their mistress.

SECOND LORD

My lord, the roinish clown at whom so oft
 Your Grace was wont to laugh is also missing.
 Hisperia, the Princess' gentlewoman,
 Confesses that she secretly o'erheard
 Your daughter and her cousin much commend
 The parts and graces of the wrestler
 That did but lately foil the sinewy Charles,
 And she believes wherever they are gone
 That youth is surely in their company.

DUKE FREDERICK

Send to his brother. Fetch that gallant hither.
 If he be absent, bring his brother to me.
 I'll make him find him. Do this suddenly,
 And let not search and inquisition quail
 To bring again these foolish runaways.

[They exit.]

Scene 7 [Act Two, Scene Five]

[Forest of Arden: Enter Amiens, Jaques, First Lord, and Second Page.]

AMIENS *[sings]*

Under the greenwood tree
Who loves to lie with me
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither.
Here shall he see
No enemy
But winter and rough weather.

JAQUES More, more, I prithee, more.

AMIENS It will make you melancholy, Monsieur Jaques.

JAQUES I thank it. More, I prithee, more! I can suck melancholy out of a song as a weasel sucks eggs. More, I prithee, more.

AMIENS My voice is ragged. I know I cannot please you.

JAQUES I do not desire you to please me. I do desire you to sing. Come, more, another stanza. Call you 'em "stanzos"?

AMIENS What you will, Monsieur Jaques.

JAQUES Nay, I care not for their names; they owe me nothing. Will you sing?

[Enter Second Lord.]

AMIENS More at your request than to please myself.

JAQUES Well then, if ever I thank any man, I'll thank you: Come, sing. And you that will not, hold your tongues.

AMIENS The Duke hath been all this day to **find** you.

JAQUES And I have been all this day to avoid him. He is too **disagreeable** for my company. I think of as many matters as he, but I give heaven thanks and make no boast of them. Come, warble, come.

Song.

ALL *[together here]*

Who doth ambition shun
 And loves to live i' th' sun,
 Seeking the food he eats
 And pleased with what he gets,
 Come hither, come hither, come hither.
 Here shall he see
 No enemy
 But winter and rough weather.

JAQUES I'll give you a verse to this note that I made yesterday in despite of my invention.

AMIENS And I'll sing it.

JAQUES Thus it goes:

[gives paper to Amiens who sings: (?)]

If it do come to pass
 That any man turn ass,
 Leaving his wealth and ease
 A stubborn will to please,
 Sudio, sudio, sudio.
 Here shall he see
 Gross fools as he,
 An if he will come to you.

AMIENS What's that "su-su-sudio"?

JAQUES 'Tis an invocation to call fools into a circle.

[They exit severally.]

Scene 8 [Act Two, Scene Four]

[Forest of Arden: Enter Rosalind as Ganymede, Celia as Aliena, and Clown, alias Touchstone.]

ROSALIND

O Jupiter, how weary [merry?] are my spirits!

TOUCHSTONE I care not for my spirits, if my legs were not weary.

ROSALIND I could find in my heart to disgrace my man's apparel and to cry like a woman, but I must comfort the weaker vessel, as doublet and hose ought to show itself courageous to petticoat. Therefore courage, good Aliena.

CELIA I pray you bear with me. I can go no further.

TOUCHSTONE For my part, I had rather bear with you than bear you. Yet I should bear no cross if I did bear you, for I think you have no money in your purse.

ROSALIND Well, this is the Forest of Arden.

TOUCHSTONE Ay, now am I in Arden, the more fool I. When I was at home, I was in a better place; but travelers must be content.

ROSALIND Ay, be so, good Touchstone.

[Enter Corin and Silvius.]

Look you who comes here, a young man and an old in solemn talk.

[Rosalind, Celia, and Touchstone step aside and eavesdrop.]

CORIN *[to Silvius]*

That is the way to make her scorn you still.

SILVIUS

O Corin, that thou knew'st how I do love her!

CORIN

I partly guess, for I have loved ere now.

SILVIUS

No, Corin, being old, thou canst not guess,
 Though in thy youth thou wast as true a lover
 As ever sighed upon a midnight pillow.
 But if thy love were ever like to mine,
 As sure I think did never man love so,
 How many actions most ridiculous
 Hast thou been drawn to by thy fantasy?

CORIN

Into a thousand that I have forgotten.

SILVIUS

O, thou didst then never love so heartily.
 If thou rememb'rest not the slightest folly
 That ever love did make thee run into,
 Thou hast not loved.
 Or if thou hast not sat as I do now,

Wearing thy hearer in thy mistress' praise,
 Thou hast not loved.
 Or if thou hast not broke from company
 Abruptly, as my passion now makes me,
 Thou hast not loved.
 O Phoebe, Phoebe, Phoebe!

[He exits.]

ROSALIND

Alas, poor shepherd, searching of thy wound,
 I have by hard adventure found mine own.

TOUCHSTONE And I mine. I remember when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile; and I remember the kissing of her churn, and the cow's dugs that her pretty chapped hands had milked; and I remember the wooing of a peascod instead of her, from whom I took two cods and, giving her them again, said with weeping tears "Wear these for my sake." We that are true lovers run into strange capers. But as all is mortal in nature, so is all nature in love mortal in folly.

ROSALIND Thou speak'st wiser than thou art aware of.

TOUCHSTONE

Nay, I shall ne'er be aware of mine own wit
 Till I break my shins against it.

ROSALIND

Jove, Jove, this shepherd's passion
 Is much upon my fashion.

TOUCHSTONE And mine, but it grows something stale with me.

CELIA I pray you, one of you question yond man if he for gold will give us any food. I faint almost to death.

TOUCHSTONE *[to Corin]* Holla, you clown!

ROSALIND Peace, fool. He's not thy kinsman.

CORIN Who calls?

TOUCHSTONE Your betters, sir.

CORIN Else are they very wretched.

ROSALIND *[to Touchstone]*

Peace, I say. *[As Ganymede, to Corin]* Good even to you, friend.

CORIN

And to you, gentle sir, and to you all.

ROSALIND [*as Ganymede*]

I prithee, shepherd, if that love or gold
Can in this desert place buy entertainment,
Bring us where we may rest ourselves and feed.
Here's a young maid with travel much oppressed,
And faints for hunger.

CORIN

Fair sir, I pity her

And wish for her sake more than for mine own
My fortunes were more able to relieve her.
But I am shepherd to another man,
And do not shear the fleeces that I graze.
My master is of churlish disposition
And little tries to find the way to heaven
By doing deeds of hospitality.
Besides, his cote, his flocks, and bounds of feed
Are now on sale, and at our sheepecote now,
By reason of his absence, there is nothing
That you will feed on. But what is, come see,
And in my voice most welcome shall you be.

ROSALIND [*as Ganymede*]

What is he that shall buy his flock and pasture?

CORIN

That young swain that you saw here but erewhile,
That little cares for buying anything.

ROSALIND [*as Ganymede*]

I pray thee, if it stand with honesty,
Buy thou the cottage, pasture, and the flock,
And thou shalt have the price for it from us.

CELIA [*as Aliena*]

And we will mend thy wages. I like this place,
And willingly could waste my time in it.

CORIN

Assuredly the thing is to be sold.
Go with me. If you like upon report

The soil, the profit, and this kind of life,
I will your very faithful feeder be,
And buy it with your gold right suddenly.

[They exit.]

Scene 9 [Act Two, Scene Six]

[Remainder of play--Forest of Arden: Enter Orlando and Adam.]

ADAM Dear master, I can go no further. O, I die for food. Here lie I down and
measure out my grave. Farewell, kind master.

[He lies down.]

ORLANDO Why, how now, Adam? No greater heart in thee? Live a little,
comfort a little, cheer thyself a little. If this uncouth forest yield anything
savage, I will either be food for it or bring it for food to thee. Thy conceit is
nearer death than thy powers. For my sake, be comfortable; hold death awhile
at the arm's end. I will here be with thee presently, and if I bring thee not
something to eat, I will give thee leave to die; but if thou diest before I come,
thou art a mocker of my labor. Come, I will bear thee to some shelter, and
thou shalt not die for lack of a dinner if there live anything in this forest.
Cheerly, good Adam. I'll be with thee quickly.

[They exit.]

Scene 10 [Act Two, Scene Seven]

[Enter Duke Senior and First Lord.]

DUKE SENIOR

I think he be transformed into a beast,
For I can nowhere find him like a man.

FIRST LORD

My lord, he is but even now gone hence;
Here was he merry, hearing of a song.

DUKE SENIOR

If he, so out of tune, grow musical,
We shall have shortly discord in the spheres.
Go seek him. Tell him I would speak with him.

[Enter Jaques.]

FIRST LORD

He saves my labor by his own approach.

DUKE SENIOR *[to Jaques]*

Why, how now, monsieur? What a life is this
That your poor friends must woo your company!
What, you look merrily.

JAQUES

A fool, a fool! I met a fool i' th' forest,
A motley fool. A miserable world!
As I do live by food, I met a fool,
Who laid him down and basked him in the sun,
And railed on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not 'fool' till heaven hath sent me fortune."
And then he drew a watch from his pack
And, looking on it with lack-luster eye,
Says very wisely, "It is ten o'clock.
Thus we may see," quoth he, "how the world wags.
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven;
And so from hour to hour, we ripe and ripe,
And then from hour to hour, we rot and rot;
And thereby hangs a tale." When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
And I did laugh sans intermission,
An hour by his watch. O noble fool!
Motley's the only wear.

DUKE SENIOR What fool is this?

JAQUES

O worthy fool!--O, that I were a fool!
I am ambitious for a motley coat.

DUKE SENIOR

Thou shalt have one.

JAQUES

It is my only suit,
Invest me in my motley. Give me leave
To speak my mind, and I will through and through
Cleanse the foul body of th' infected world,
If they will patiently receive my medicine.

DUKE SENIOR

Fie on thee! I can tell what thou wouldst do.

JAQUES

What, for a counter, would I do but good?

DUKE SENIOR

Most mischievous foul sin in chiding sin.
 For thou thyself hast been a libertine,
 As sensual as that British Sting himself;
 And all th' embossed sores and headed evils
 That thou with license of free foot hast caught,
 Wouldst thou disgorge into the general world.

JAQUES

Why, who cries out on pride
 That can therein tax any private party?
 Or what is he of basest function
 That says his bravery is not on my cost,
 Thinking that I mean him, but therein suits
 His folly to the mettle of my speech?
 There then. How then, what then? Let me see wherein
 My tongue hath wronged him. If it do him right,
 Then he hath wronged himself. If he be free,
 Why then my taxing like a wild goose flies
 Unclaimed of any man.

[Enter Orlando, brandishing a sword.]

But who comes here?

ORLANDO

Forbear, and eat no more!

JAQUES

Why, I have ate none yet.

ORLANDO

Nor shalt not till necessity be served.

DUKE SENIOR *[to Orlando]*

Art thou thus boldened, man, by thy distress,
 Or else a rude despiser of good manners,
 That in civility thou seem'st so empty?

ORLANDO

You touched my fate at first. The thorny point
 Of bare distress hath ta'en from me the show
 Of smooth civility, yet am I inland bred
 And know some nurture. But forbear, I say.
 He dies that touches any of this fruit
 Till I and my affairs are answered.

JAQUES

If you will not be answered with reason, I must die.

DUKE SENIOR *[to Orlando]*

What would you have? Your gentleness shall force
More than your force move us to gentleness.

ORLANDO

I almost die for food; and let me have it.

DUKE SENIOR

Sit down and feed, and welcome to our table.

ORLANDO

Speak you so gently? Pardon me, I pray you.
I thought that all things had been savage here,
And therefore put I on the countenance
Of stern commandment. But *whoe'er* you are:
If ever you have looked on better days,
If ever been where bells have *called* to church,
If ever sat at any good man's feast,
If ever from your eyelids wiped a tear
And know what 'tis to pity and be pitied,
Let gentleness my strong enforcement be,
In the which hope I blush and hide my *blade*.
[He sheathes his sword.]

DUKE SENIOR

True is it that we have seen better days,
And have with holy bell been *called* to church,
And sat at good men's feasts and wiped our eyes
Of drops that sacred pity hath engendered.
And therefore sit you down in gentleness,
And take upon command what help we have
That to your wanting may be ministered.

ORLANDO

Then but forbear your food a little while
Whiles, like a doe, I go to find my fawn,
And give it food. There is an old poor man
Who after me hath many a weary step
Limped in pure love. Till he be first sufficed,
Oppressed with two weak evils, age and hunger,
I will not touch a *bite*.

DUKE SENIOR Go find him out,
 And we will nothing waste till you return.

ORLANDO
 I thank you; and be blessed for your good comfort.

[He exits.]

DUKE SENIOR
 Thou seest, we are not all alone unhappy:
 This wide and universal theater
 Presents more woeful pageants than the scene
 Wherein we play.

JAQUES 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. At first the infant,
 Mewling and puking in the nurse's arms.
 Then the whining schoolboy with his satchel
 And shining morning face, creeping like snail
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths and bearded like the pard,
 Jealous in honor, sudden and quick in quarrel,
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slippered pantaloon
 With spectacles on nose and pouch on side,
 His youthful hose, well saved, a world too wide
 For his shrunk shank, and his big manly voice,
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything.

[Enter Orlando, carrying Adam.]

DUKE SENIOR
 Welcome. Set down your venerable burden,

And let him feed.

ORLANDO I thank you most for him.

ADAM I scarce can speak to thank you for myself.

DUKE SENIOR

Welcome. Fall to. I will not trouble you
As yet to question you about your fortunes.--
Give us some music, and, good cousin, sing.

[The Duke and Orlando continue their conversation, apart.]

AMIENS *[sings]*

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude:
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho, sing heigh-ho, unto the green holly.
Most friendship is feigning, most loving mere folly.
Then heigh-ho, the holly,
This life is most jolly.

Freeze, freeze, thou bitter sky
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.
Heigh-ho, sing heigh-ho, unto the green holly.
Most friendship is feigning, most loving mere folly.
Then heigh-ho, the holly,
This life is most jolly.

DUKE SENIOR *[to Orlando]*

If that you were the good Sir Rowland's son,
As you have whispered faithfully you were,
And as mine eye doth his handsomeness witness
Most truly limned and living in your face,
Be truly welcome hither. I am the duke
That loved your father. The residue of your fortune
Go to my cave and tell me.--Good old man,
Thou art right welcome as thy master is.
[To Lords] Support him by the arm. *[To Orlando]* Give me your hand,
And let me all your fortunes understand.

[They exit.]

Scene 11 [Act Three, Scene One]

[Duke Frederick's court: Enter Duke Frederick, First Lord, and Oliver.]

DUKE FREDERICK *[to Oliver]*

Not see him since? Sir, sir, that cannot be.
 But were I not the better part made mercy,
 I should not seek an absent argument
 Of my revenge, thou present. But look to it:
 Find out thy brother. Bring him, dead or living,
 Within this twelvemonth, or turn thou no more
 To seek a living in our territory.
 Thy lands and all things that thou dost call thine
 Worth seizure, do we seize into our hands
 Till thou canst quit thee by thy brother's mouth
 Of what we think against thee.

OLIVER

O, that your Highness knew my heart in this:
 I never loved my brother in my life.

DUKE FREDERICK

More villain thou.--Well, push him out of doors,
 And let my officers of such a nature
 Make an extent upon his house and lands.
 Do this expediently, and **send him packing.**

[They exit.]

Scene 12 [Act Three, Scene Two]

[Enter Orlando, with a paper.]

ORLANDO

Hang there, my verse, in witness of my love;
 And thou, thrice-crowned Queen of Night, survey
 With thy chaste eye, from thy pale sphere above,
 Thy huntress' name that my full life doth sway.
 O Rosalind, these trees shall be my books,
 And in their barks my thoughts I'll character,
 That every eye which in this forest looks
 Shall see thy virtue witnessed everywhere.

Run, run, Orlando, carve on every tree
The fair, the chaste, and unexpressive she.

[He exits.]

[Enter Corin and Touchstone.]

CORIN And how like you this shepherd's life, Master Touchstone?

TOUCHSTONE Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humor well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

CORIN I know the more one sickens, the worse at ease he is; that the property of rain is to wet, and fire to burn; that good pasture makes fat sheep; and that a great cause of the night is lack of the sun.

TOUCHSTONE A natural philosopher. Wast ever in court, shepherd?

CORIN No, truly.

TOUCHSTONE Then thou art damned.

CORIN Nay, I hope.

TOUCHSTONE Truly, thou art damned.

CORIN For not being at court? Your reason.

TOUCHSTONE Why, if thou never wast at court, thou never saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked, and wickedness is sin, and sin is damnation. Thou art in a perilous state, shepherd.

CORIN Not a whit, Touchstone. Those that are good manners at the court are as ridiculous in the country as the behavior of the country is most mockable at the court. You told me you salute not at the court but you kiss your hands. That courtesy would be uncleanly if courtiers were shepherds.

TOUCHSTONE Instance, briefly: come, instance.

CORIN Why, we are still handling our sheep, and their fleece, you know, is greasy.

TOUCHSTONE Why, do not your courtier's hands sweat? And is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say. Come.

CORIN Besides, our hands are hard.

TOUCHSTONE Your lips will feel them the sooner. Shallow again. A more sounder instance. Come.

CORIN And they are often tarred over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfumed with civet.

TOUCHSTONE Most shallow, man. Learn of the wise and consider: civet is of a baser birth than tar, the very uncleanly flux of a cat. Mend the instance, shepherd.

CORIN You have too courtly a wit for me. I'll rest.

TOUCHSTONE Wilt thou rest damned? God help thee, shallow man.

CORIN Sir, I am a true laborer. I earn that I eat, get that I wear: owe no man hate, envy no man's happiness; glad of other men's good, content with my harm; and the greatest of my pride is to see my ewes graze and my lambs suck.

TOUCHSTONE That is another simple sin in you, to bring the ewes and the rams together and to offer to get your living by the copulation of cattle. If thou be'st not damned for this, the devil himself will have no shepherds.

[Enter Rosalind, as Ganymede]

CORIN Here comes young Master Ganymede, my new mistress's brother.

ROSALIND *[as Ganymede, reading a paper]*

From the east to western Ind,
 No jewel is like Rosalind.
 Her worth being mounted on the wind,
 Through all the world bears Rosalind.
 All the pictures fairest lined
 Are but black to Rosalind.
 Let no face be kept in mind
 But the fair of Rosalind.

TOUCHSTONE I'll rhyme you so eight years together--dinner and supper and sleeping hours excepted.

ROSALIND *[as Ganymede]* Out, fool.

TOUCHSTONE For a taste:

If a hart do lack a hind,
 Let him seek out Rosalind.
 If the cat will after kind,
 So be sure will Rosalind.
 Wintered garments must be lined;
 So must slender Rosalind.
 They that reap must sheaf and bind;
 Then to cart with Rosalind.
 Sweetest nut hath sourest rind;
 Such a nut is Rosalind.
 He that sweetest rose will find
 Must find love's prick, and Rosalind.

This is the very false gallop of verses. Why do you infect yourself with them?

ROSALIND [*as Ganymede*] Peace, you dull fool. I found them on a tree.

TOUCHSTONE Truly, the tree yields bad fruit.

ROSALIND [*as Ganymede*] I'll graft it with you, and then I shall graft it with a medlar. Then it will be the earliest fruit i' th' country, for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar.

TOUCHSTONE You have said, but whether wisely or no, let the forest judge.

[Enter Celia, as Aliana, with a writing.]

ROSALIND [*as Ganymede*] Peace. Here comes my sister reading.

CELIA [*as Aliana, reads*]

Why should this a desert be?
 For it is unpeopled? No.
 Tongues I'll hang on every tree
 That shall civil sayings show:
 Helen's cheek, but not her heart,
 Cleopatra's majesty,
 Atalanta's better part,
 Sad Lucretia's modesty.
 Thus Rosalind of many parts
 By heavenly synod was devised
 Of many faces, eyes, and hearts
 To have the touches dearest prized.
 Heaven would that she these gifts should have,

And I to live and die her slave.

ROSALIND [*as Ganymede*] O most gentle Jupiter, what tedious homily of love!

CELIA [*as Aliena*] How now?--Back, friends. Shepherd, go off a little.--Go with him, sirrah.

TOUCHSTONE Come, shepherd, let us make an honorable retreat, though not with bag and baggage, yet with scrip and scrippage.

[Touchstone and Corin exit.]

CELIA Didst thou hear these verses?

ROSALIND O yes, I heard them all, and more too, for some of them had in them more feet than the verses would bear.

CELIA That's no matter. The feet might bear the verses.

ROSALIND Ay, but the feet were lame and could not bear themselves without the verse, and therefore stood lamely in the verse.

CELIA But didst thou hear without wondering how thy name should be hanged and carved upon these trees?

ROSALIND I was seven of the nine days out of the wonder before you came, for look here what I found on a palm tree. [*She shows the paper she read.*] I was never so berhymed since Pythagoras' time.

CELIA Know you who hath done this?

ROSALIND Is it a man?

CELIA And a chain, that you once wore, about his neck. Change you color?

ROSALIND I prithee, who?

CELIA O Lord, Lord...

ROSALIND Nay, but who is it?

CELIA Is it possible?

ROSALIND Nay, I prithee now, with most petitionary vehemence, tell me who it is.

CELIA O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all measure!

ROSALIND Good my complexion! Dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? I prithee, tell me who is it quickly, and speak apace... pour this concealed man out of thy mouth as wine comes out of a narrow-mouthed bottle. I prithee take the cork out of thy mouth, that I may drink thy tidings.

CELIA So you may put a man in your belly.... It is young Orlando, that tripped up the wrestler's heels and your heart both in an instant.

ROSALIND Nay, but the devil take mocking! Speak true, maid.

CELIA I' faith, coz, 'tis he.

ROSALIND Orlando?

CELIA Orlando.

ROSALIND Alas the day! What shall I do with my doublet and hose? What did he when thou saw'st him? What said he? How looked he? What makes he here? Did he ask for me? Where remains he? How parted he with thee? And when shalt thou see him again? Answer me in one word.

CELIA You must borrow me Gargantua's mouth first. 'Tis a word too great for any mouth.

ROSALIND But doth he know that I am in this forest and in man's apparel? Looks he as freshly as he did the day he wrestled?

CELIA Take a taste of my finding him, and relish it with good observance. I found him under a tree like a dropped acorn.--

ROSALIND It may well be called Jove's tree when it drops forth such fruit.

CELIA Give me audience, good madam.

ROSALIND Proceed.

CELIA There lay he, stretched along like a wounded knight.--

ROSALIND Though it be pity to see such a sight, it well becomes the ground.

CELIA Cry "halt" to thy tongue, I prithee. He was furnished like a hunter.--

ROSALIND O, ominous! He comes to kill my heart.

CELIA I would sing my song without a chorus. Thou bring'st me out of tune.

ROSALIND Do you not know I am a woman? When I think, I must speak. Sweet, say on.

CELIA You bring me out.

[Enter Orlando and Jaques.]

Soft. Comes he not here?

ROSALIND 'Tis he! Slink by, and note him.

[Rosalind and Celia step aside.]

JAQUES *[to Orlando]* I thank you for your company; but, good faith, I had as lief have been myself alone.

ORLANDO And so had I, but yet, for fashion sake, I thank you too for your society.

JAQUES God be wi' you; let's meet as little as we can.

ORLANDO I do desire we may be better strangers.

JAQUES I pray you mar no more trees with writing love songs in their barks.

ORLANDO I pray you mar no more of my verses with reading them ill-favoredly.

JAQUES Rosalind is your love's name?

ORLANDO Yes, just.

JAQUES I do not like her name.

ORLANDO There was no thought of pleasing you when she was christened.

JAQUES What stature is she of?

ORLANDO Just as high as my heart.

JAQUES You are full of pretty answers. You have a nimble wit. Will you sit down with me? And we two will rail against our mistress the world and all our misery.

ORLANDO I will chide no breather in the world but myself, against whom I know most faults.

JAQUES The worst fault you have is to be in love.

ORLANDO 'Tis a fault I will not change for your best virtue. I am weary of you.

JAQUES By my troth, I was seeking for a fool when I found you.

ORLANDO He is drowned in the brook. Look but in, and you shall see him.

JAQUES There I shall see mine own figure.

ORLANDO Which I take to be either a fool or a cipher.

JAQUES I'll tarry no longer with you. Farewell, good Signior Love.

ORLANDO I am glad of your departure. Adieu, good Monsieur Melancholy.

[Jaques exits.]

ROSALIND *[aside to Celia]* I will speak to him like a saucy lackey, and under that habit play the knave with him. *[as Ganymede]* Do you hear, forester?

ORLANDO Very well. What would you?

ROSALIND *[as Ganymede]* I pray you, what is 't o'clock?

ORLANDO You should ask me what time o' day. There's no clock in the forest.

ROSALIND *[as Ganymede]* Then there is no true lover in the forest, else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock.

ORLANDO And why not the swift foot of Time? Had not that been as proper?

ROSALIND *[as Ganymede]* By no means, sir. Time travels in divers paces with divers persons. I'll tell you who Time trots withal, who Time gallops withal, and who he stands still withal.

ORLANDO I prithee, who doth he trot withal?

ROSALIND *[as Ganymede]* Marry, he trots hard with a young maid, between the contract of her marriage and the day it is solemnized. If the interim be but a week, Time's pace is so hard that it seems the length of a decade.

ORLANDO Who doth Time gallop withal?

ROSALIND *[as Ganymede]* With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.

ORLANDO Who stays it still withal?

ROSALIND *[as Ganymede]* With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves.

ORLANDO Where dwell you, pretty youth?

ROSALIND *[as Ganymede]* With this shepherdess, my sister, here in the skirts of the forest.

ORLANDO Are you native of this place?

ROSALIND [*as Ganymede*] As the rabbit that you see dwell where she is born.

ORLANDO Your accent is something finer than you could purchase in so removed a dwelling.

ROSALIND [*as Ganymede*] I have been told so of many; but indeed an old religious uncle of mine taught me to speak, who was in his youth an inland man, one that knew courtship too well, for there he fell in love. I have heard him read many lectures against it, and I thank God I am not a woman, to be touched with so many giddy offenses as he hath generally taxed their whole sex withal.

ORLANDO Can you remember any of the principal evils that he laid to the charge of women?

ROSALIND [*as Ganymede*] There were none principal; they were all like one another, every one fault seeming monstrous till his fellow fault came to match it.

ORLANDO I prithee recount some of them.

ROSALIND [*as Ganymede*] No, I will not cast away my physic but on those that are sick. There is a man haunts the forest that abuses our young plants with carving "Rosalind" on their barks, hangs odes upon hawthorns and elegies on brambles, all, forsooth, deifying the name of Rosalind. If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him.

ORLANDO I am he that is so love-shaked.

ROSALIND [*as Ganymede*] There is none of my uncle's marks upon you. He taught me how to know a man in love, in which cage of rushes I am sure you are not prisoner.

ORLANDO What were his marks?

ROSALIND [*as Ganymede*] A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not--but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation. But you are no such man. You are rather perfect in your dress, as loving yourself than seeming the lover of any other.

ORLANDO Fair youth, I would I could make thee believe I love.

ROSALIND *[as Ganymede]* Me believe it? You may as soon make her that you love believe it, which I warrant she is apter to do than to confess she does. That is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees wherein Rosalind is so admired?

ORLANDO I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he.

ROSALIND *[as Ganymede]* But are you so much in love as your rhymes speak?

ORLANDO Neither rhyme nor reason can express how much.

ROSALIND *[as Ganymede]* Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punished and cured is that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

ORLANDO Did you ever cure any so?

ROSALIND *[as Ganymede]* Yes, one, and in this manner: he was to imagine me his love, his mistress, and I set him every day to woo me; at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something, and for no passion truly anything; would now like him, now loathe him; then entertain him, then forswear him--now weep for him, then spit at him, that I drove my suitor from his mad humor of love to a living humor of madness, which was to forswear the world and live like a monk. And thus I cured him, and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't.

ORLANDO I would not be cured, youth.

ROSALIND *[as Ganymede]* I would cure you if you would but call me Rosalind and come every day to woo me.

ORLANDO Now, by the faith of my love, I will. Tell me where.

ROSALIND *[as Ganymede]* Go with me, and I'll show you; and by the way you shall tell me where in the forest you live. Will you go?

ORLANDO With all my heart, good youth.

ROSALIND *[as Ganymede]* Nay, you must call me Rosalind.--Come, sister, will you go?

[They exit.]

INTERVAL

Scene 13 [Act Three, Scene Three]

[Enter Touchstone and Audrey, followed by Jaques.]

TOUCHSTONE Come apace, good Audrey. I will fetch up your goats, Audrey.
And how, Audrey? Am I the man yet? Doth my simple feature content you?

AUDREY Your features, Lord warrant us! What features?

TOUCHSTONE I am here with thee and thy goats.

JAQUES *[aside]* O knowledge ill-inhabited, worse than Jove in a thatched house.

TOUCHSTONE Truly, I would the gods had made thee poetical.

AUDREY I do not know what "poetical" is. Is it honest in deed and word? Is it a true thing?

TOUCHSTONE No, truly; for the truest poetry is the most feigning, and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

AUDREY Do you wish, then, that the gods had made me poetical?

TOUCHSTONE I do, truly; for thou swear'st to me thou art honest. Now if thou wert a poet, I might have some hope thou didst feign.

AUDREY Would you not have me honest?

TOUCHSTONE No, truly, unless thou wert hard-favored; for honesty coupled to beauty is to have honey a sauce to sugar.

JAQUES *[aside]* A material fool.

AUDREY Well, I am not fair, and therefore I pray the gods make me honest.

TOUCHSTONE Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.

AUDREY I am not a slut, though I thank the gods I am foul.

TOUCHSTONE Well, praised be the gods for thy foulness; sluttishness may come hereafter. But be it as it may be, I will marry thee; and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us.

JAQUES *[aside]* I would fain see this meeting.

AUDREY Well, the gods give us joy.

TOUCHSTONE Amen. A man may, if he were of a fearful heart, stagger in this attempt, for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage. As horns are odious, they are necessary. It is said "Many a man knows no end of his goods." Right: many a man has good horns and knows no end of them. Well, that is the dowry of his wife; 'tis none of his own getting. Horns? Even so.

[Enter Sir Oliver Martext.]

Here comes Sir Oliver.--Sir Oliver Martext, you are well met. Will you dispatch us here under this tree, or shall we go with you to your chapel?

OLIVER MARTEXT Is there none here to give the woman?

TOUCHSTONE I will not take her on gift of any man.

OLIVER MARTEXT Truly, she must be given, or the marriage is not lawful.

JAQUES *[coming forward]* Proceed, proceed. I'll give her.

TOUCHSTONE Good even, good Master What-you-call-'t. How do you, sir? You are very well met. God 'ild you for your last company. I am very glad to see you. Nay, pray be covered.

JAQUES Will you be married, motley?

TOUCHSTONE As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires; and so wedlock would be nibbling.

JAQUES And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is.

TOUCHSTONE I were better to be married of him than of another, for he is not like to marry me well, and not being well married, it will be a good excuse for me hereafter to leave my wife.

JAQUES This fellow will but join you together as they join put up panelling. Then one of you will prove a shrunk panel and, like green timber, warp, warp. Go thou with me, and let me counsel thee.

TOUCHSTONE Come, sweet Audrey. We must be married, or we must live in bawdry.--Farewell, good Master Oliver.

[Audrey, Touchstone, and Jaques exit.]

OLIVER MARTEXT 'Tis no matter. Ne'er a fantastical knave of them all shall flout me out of my calling.

[He exits.]

Scene 14 [Act Three, Scenes Four and Five]

[Enter Rosalind, dressed as Ganymede, and Celia, dressed as Aliena]

ROSALIND Never talk to me; I will weep.

CELIA Do, I prithee; but yet have the grace to consider that tears do not become a man.

ROSALIND But have I not cause to weep?

CELIA As good cause as one would desire; therefore weep.

ROSALIND His very hair is of the dissembling color.

CELIA Something browner than Judas's. Marry, his kisses are Judas's own children.

ROSALIND I' faith, his hair is of a good color.

CELIA An excellent color. Your chestnut was ever the only color.

ROSALIND And his kissing is as full of sanctity as the touch of holy bread.

CELIA He hath bought a pair of cast lips of Diana. A nun of winter's sisterhood kisses not more religiously; the very ice of chastity is in them.

ROSALIND But why did he swear he would come this morning, and comes not?

CELIA Nay, certainly, there is no truth in him.

ROSALIND Do you think so?

CELIA Yes. I think he is not a pickpurse nor a horse-stealer, but for his verity in love, I do think him as hollow as a covered goblet or a worm-eaten nut.

ROSALIND Not true in love?

CELIA Yes, when he is in, but I think he is not in.

ROSALIND You have heard him swear downright he was.

CELIA "Was" is not "is." Besides, the oath of a lover is no stronger than the word of a tapster: they are both the confirmer of false reckonings. He attends here in the forest on the Duke your father.

ROSALIND I met the Duke yesterday, and had much question with him. He asked me of what parentage I was; I told him, of as good as he. So he laughed and let me go. But what talk we of fathers when there is such a man as Orlando?

CELIA O, that's a brave man. He writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, athwart the heart of his lover.
[Enter Corin.]

Who comes here?

CORIN

Mistress and master, you have oft enquired
 After the shepherd that complained of love,
 Who you saw sitting by me on the turf,
 Praising the proud disdainful shepherdess
 That was his mistress.

CELIA *[as Aliena]* Well, and what of him?

CORIN

If you will see a pageant truly played
 Between the pale complexion of true love
 And the red glow of scorn and proud disdain,
 Go hence a little, and I shall conduct you,
 If you will mark it.

ROSALIND *[aside to Celia]* O come, let us remove.
 The sight of lovers feedeth those in love.
[As Ganymede, to Corin.]
 Bring us to this sight, and you both shall say
 I'll prove a busy actor in their play.

[They exit.]

[Enter Silvius and Phoebe.]

SILVIUS

Sweet Phoebe, do not scorn me. Do not, Phoebe!
 Say that you love me not, but say not so
 In bitterness. The common executioner,
 Whose heart th' accustomed sight of death makes hard,
 Falls not the axe upon the humbled neck
 But first begs pardon. Will you sterner be
 Than he that dies and lives by bloody drops?

[Enter, unobserved, Rosalind as Ganymede, Celia as Aliena, and Corin]

PHOEBE

I would not be thy executioner.
 I fly thee, for I would not injure thee.
 Thou tell'st me there is murder in mine eye.
 'Tis pretty, sure, and very probable
 That eyes, that are the frail'st and softest things,
 Should be called tyrants, butchers, murderers.
 Now I do frown on thee with all my heart,
 And if mine eyes can wound, now let them kill thee.
 Now counterfeit to swoon; why, now fall down;
 Or if thou canst not, O, for shame, for shame,
 Lie not, to say mine eyes are murderers.
 Now show the wound mine eye hath made in thee.
 Scratch thee but with a pin, and there remains
 Some scar of it; but now mine eyes,
 Which I have darted at thee, hurt thee not;
 Nor I am sure there is no force in eyes
 That can do hurt.

SILVIUS

O dear Phoebe,

If ever--as that ever may be near--
 You meet in some fresh cheek the power of fancy,
 Then shall you know the wounds invisible
 That love's keen arrows make.

PHOEBE

But till that time

Come not thou near me; and when that time comes,
 Afflict me with thy mocks, pity me not,
 As till that time I shall not pity thee.

ROSALIND *[as Ganymede, coming forward]*

And why, I pray you? Who might be your mother,
 That you insult, exult, and all at once,
 Over the wretched? What, though you have no beauty--
 As, by my faith, I see no more in you
 Than without candle may go dark to bed--
 Must you be therefore proud and pitiless?
 Why, what means this? Why do you look on me?
 I see no more in you than in the ordinary
 Of nature's sale-work.--'Od's my little life,

I think she means to tangle my eyes, too.--
 No, faith, proud mistress, hope not after it.
 'Tis not your inky brows, your black silk hair,
 Your bugle eyeballs, nor your cheek of cream,
 That can entame my spirits to your worship.--
 You foolish shepherd, wherefore do you follow her?
 You are a thousand times a properer man
 Than she a woman. 'Tis such fools as you
 That makes the world full of ill-favored children.
 'Tis not her glass but you that flatters her,
 And out of you she sees herself more proper
 Than any of her lineaments can show her.--
 But, mistress, know yourself: down on your knees,
 And thank heaven, fasting, for a good man's love,--
 For I must tell you friendly in your ear,
 Sell when you can; you are not for all markets.
 Cry the man mercy, love him, take his offer.
 Foul is most foul, being foul to be a scoffer.--
 So take her to thee, shepherd. Fare you well.

PHOEBE

Sweet youth, I pray you chide a year together;
 I had rather hear you chide than this man woo.

ROSALIND [*as Ganymede*] [*To Celia.*] He's fall'n in love with her foulness, [*To Silvius.*] and she'll fall in love with my anger. If it be so, as fast as she answers thee with frowning looks, I'll sauce her with bitter words. [*To Phoebe.*] Why look you so upon me?

PHOEBE For no ill will I bear you.

ROSALIND [*as Ganymede*]

I pray you, do not fall in love with me,
 For I am falser than vows made in wine.
 Besides, I like you not. --Shepherd, ply her hard.--
 Come, sister.--Shepherdess, look on him better,
 And be not proud. Though all the world could see,
 None could be so abused in sight as he.--
 Come, to our flock.

[She exits, with Celia and Corin.]

PHOEBE [*aside*]

Dead shepherd, now I find thy saw of might:

"Who ever loved that loved not at first sight?"

SILVIUS

Sweet Phoebe--

PHOEBE

Ha! What sayst thou, Silvius?

SILVIUS

Sweet Phoebe, pity me.

PHOEBE

Why, I am sorry for thee, gentle Silvius.

SILVIUS

Wherever sorrow is, relief would be.

If you do sorrow at my grief in love,

By giving love your sorrow and my grief

Were both exterminated.

PHOEBE

Thou hast my love. Is not that neighborly?

SILVIUS

I would have you.

PHOEBE

Why, that were covetousness.

Silvius, the time was that I hated thee;

And yet it is not that I bear thee love,

But since that thou canst talk of love so well,

Thy company, which erst was irksome to me,

I will endure, and I'll employ thee too.

But do not look for further recompense

Than thine own gladness that thou art employed.

SILVIUS

So holy and so perfect is my love,

And I in such a poverty of grace,

That I shall think it a most plenteous crop,

A scattered smile, and that I'll live upon.

PHOEBE

Know'st thou the youth that spoke to me erewhile?

SILVIUS

Not very well, but I have met him oft,

And he hath bought the cottage and the bounds

That the old shepherd once was master of.

PHOEBE

Think not I love him, though I ask for him.
 'Tis but a peevish boy, yet he talks well.
 But what care I for words? Yet words do well
 When he that speaks them pleases those that hear.
 It is a pretty youth--not very pretty--
 But sure he's proud--and yet his pride becomes him.
 He'll make a proper man. The best thing in him
 Is his complexion; and faster than his tongue
 Did make offense, his eye did heal it up.
 He is not very tall, yet for his years he's tall.
 His leg is but so-so--and yet 'tis well.
 There was a pretty redness in his lip,
 A little riper and more lusty red
 Than that mixed in his cheek; 'twas just the difference
 Betwixt the constant red and mingled damask.
 There be some women, Silvius, had they marked him
 In parcels as I did, would have gone near
 To fall in love with him; but for my part,
 I love him not nor hate him not; and yet
 I have more cause to hate him than to love him.
 For what had he to do to chide at me?
 He said mine eyes were black and my hair black,
 And, now I am remembered, scorned at me.
 I marvel why I answered not again.
 But that's all one: omittance is no quittance.
 I'll write to him a very taunting letter,
 And thou shalt bear it. Wilt thou, Silvius?

SILVIUS

Phoebe, with all my heart.

PHOEBE

I'll write it straight;
 The matter's in my head and in my heart.
 I will be bitter with him and passing short.
 Go with me, Silvius.

[They exit.]

Scene 15 [Act Four, Scene One]

[Enter Rosalind as Ganymede, and Celia as Aliena, and Jaques]

JAQUES I prithee, pretty youth, let me be better acquainted with thee.

ROSALIND *[as Ganymede]* They say you are a melancholy fellow.

JAQUES I am so. I do love it better than laughing.

ROSALIND *[as Ganymede]* Those that are in extremity of either are abominable fellows and betray themselves to every modern censure worse than drunkards.

JAQUES Why, 'tis good to be sad and say nothing.

ROSALIND *[as Ganymede]* Why then, 'tis good to be a post.

JAQUES I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these; but it is a melancholy of mine own, compounded of many ingredients, extracted from many things, and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness.

ROSALIND *[as Ganymede]* A traveller: by my faith, you have great reason to be sad. I fear you have sold your own lands to see other men's. Then to have seen much and to have nothing is to have rich eyes and poor hands.

JAQUES Yes, I have gained my experience.

ROSALIND *[as Ganymede]* And your experience makes you sad. I had rather have a fool to make me merry than experience to make me sad--and to travel for it too.

[Enter Orlando.]

ORLANDO

Good day and happiness, dear Rosalind.

JAQUES Nay then, God be wi' you, and you talk in blank verse.

ROSALIND *[as Ganymede]* Farewell, Monsieur Traveller.

[Jaques exits.]

Why, how now, Orlando, where have you been all this while? You a lover? If you serve me such another trick, never come in my sight more.

ORLANDO My fair Rosalind, I come within an hour of my promise.

ROSALIND [*as Ganymede*] Break an hour's promise in love? He that will divide a minute into a thousand parts and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' th' shoulder, but I'll warrant his heart whole.

ORLANDO Pardon me, dear Rosalind.

ROSALIND [*as Ganymede*] Nay, if you be so tardy, come no more in my sight. I had as lief be wooed of a snail.

ORLANDO Of a snail?

ROSALIND [*as Ganymede*] Ay, of a snail; for though he comes slowly, he carries his house on his head--a better jointure, I think, than you make a woman. Besides, he brings his destiny with him.

ORLANDO What's that?

ROSALIND [*as Ganymede*] Why, horns; which such as you are fain to be beholding to your wives for. But he comes armed in his fortune and prevents the slander of his wife.

ORLANDO Virtue is no hornmaker, and my Rosalind is virtuous.

ROSALIND [*as Ganymede*] And I am your Rosalind.

CELIA [*as Aliena*] It pleases him to call you so, but he hath a Rosalind of a better look than you.

ROSALIND [*as Ganymede, to Orlando*] Come, woo me, woo me; for now I am in a holiday humor, and like enough to consent. What would you say to me now, if I were your very, very Rosalind?

ORLANDO I would kiss before I spoke.

ROSALIND [*as Ganymede*] Nay, you were better speak first, and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking (God warrant us!) matter, the cleanliest shift is to kiss.

ORLANDO How if the kiss be denied?

ROSALIND [*as Ganymede*] Then she puts you to entreaty, and there begins new matter.

ORLANDO Who could be out, being before his beloved mistress?

ROSALIND [*as Ganymede*] Marry, that should you, if I were your mistress; or I should think my honesty ranker than my wit.

ORLANDO What, **out** of my suit?

ROSALIND [*as Ganymede*] Not out of your apparel, and yet out of your suit. Am not I your Rosalind?

ORLANDO I take some joy to say you are because I would be talking of her.

ROSALIND [*as Ganymede*] Well, in her person I say I will not have you.

ORLANDO Then, in mine own person I die.

ROSALIND [*as Ganymede*] No, faith; die by attorney. The poor world is almost **five billion** years old, and in all this time there was not any man died in his own person in a love cause. Men have died from time to time and worms have eaten them, but not for love.

ORLANDO I would not have my right Rosalind of this mind, for I protest her frown might kill me.

ROSALIND [*as Ganymede*] By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; ask me what you will, I will grant it.

ORLANDO Then love me, Rosalind.

ROSALIND [*as Ganymede*] Yes, faith, will I, Fridays and Saturdays and all.

ORLANDO And wilt thou have me?

ROSALIND [*as Ganymede*] Ay, and twenty such.

ORLANDO What sayest thou?

ROSALIND [*as Ganymede*] Are you not good?

ORLANDO I hope so.

ROSALIND [*as Ganymede*] Why then, can one desire too much of a good thing?--Come, sister, you shall be the priest and marry us.--Give me your hand, Orlando.--What do you say, sister?

ORLANDO [to Celia] Pray thee marry us.

CELIA [*as Aliena*] I cannot say the words.

ROSALIND [*as Ganymede*] You must begin "Will you, Orlando--"

CELIA [*as Aliena*] Go to.--Will you, Orlando, have to wife this Rosalind?

ORLANDO I will.

ROSALIND [*as Ganymede*] Ay, but when?

ORLANDO Why now, as fast as she can marry us.

ROSALIND [*as Ganymede*] Then you must say "I take thee, Rosalind, for wife."

ORLANDO I take thee, Rosalind, for wife.

ROSALIND [*as Ganymede*] I do take thee, Orlando, for my husband.

CELIA [*as Aliena*] There's a girl goes before the priest.

ROSALIND [*as Ganymede*] Certainly a woman's thought runs before her actions.

ORLANDO So do all thoughts; they are winged.

ROSALIND [*as Ganymede*] Now tell me how long you would have her after you have possessed her?

ORLANDO Forever and a day.

ROSALIND [*as Ganymede*] Say "a day" without the "ever." No, no, Orlando; men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary pigeon over his hen, more clamorous than a parrot against rain, more newfangled than an ape, more giddy in my desires than a monkey. I will weep for nothing, and I will do that when you are disposed to be merry. I will laugh like a hyena, and that when thou art inclined to sleep.

ORLANDO But will my Rosalind do so?

ROSALIND [*as Ganymede*] By my life, she will do as I do.

ORLANDO O, but she is wise.

ROSALIND [*as Ganymede*] Or else she could not have the wit to do this. The wiser, the waywarder. Make the doors upon a woman's wit, and it will out at the window. Shut that, and 'twill out at the keyhole. Stop that, 'twill fly with the smoke out the chimney.

ORLANDO For these two hours, Rosalind, I will leave thee.

ROSALIND [*as Ganymede*] Alas, dear love, I cannot lack thee two hours.

ORLANDO I must attend the Duke at dinner. By two o'clock I will be with thee again.

ROSALIND [*as Ganymede*] Ay, go your ways, go your ways; I knew what you would prove. My friends told me as much, and I thought no less. That flattering tongue of yours won me. 'Tis but one cast away, and so, come, death! Two o'clock is your hour?

ORLANDO Ay, sweet Rosalind.

ROSALIND [*as Ganymede*] By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathological break-promise, and the most hollow lover, and the most unworthy of her you call Rosalind that may be chosen out of the gross band of the unfaithful. Therefore beware my censure, and keep your promise.

ORLANDO With no less religion than if thou wert indeed my Rosalind. So, adieu.

ROSALIND [*as Ganymede*] Well, Time is the old justice that examines all such offenders, and let Time try. Adieu.

[Orlando exits.]

CELIA You have simply misused our sex in your love-prate. We must have your doublet and hose plucked over your head and show the world what the bird hath done to her own nest.

ROSALIND O coz, coz, coz, my pretty little coz, that thou didst know how many fathom deep I am in love! But it cannot be sounded; my affection hath an unknown bottom, like the Bay of Portugal.

CELIA Or rather bottomless, that as fast as you pour affection in, it runs out.

ROSALIND No, that same wicked bastard of Venus, Cupid, that was begot of thought, conceived of spleen, and born of madness, that blind rascally boy that abuses everyone's eyes because his own are out, let him be judge how deep I am in love. I'll tell thee, Aliena, I cannot be out of the sight of Orlando. I'll go find a shady place and sigh till he come.

CELIA And I'll sleep.

[They exit.]

Scene 16 [Act Four, Scene Two]

[Enter Jaques, Amiens and First Lord and Second Page, like foresters.]

JAQUES Which is he that killed the deer?

FIRST LORD Sir, it was I.

JAQUES [*to the other Lords*] Let's present him to the Duke like a Roman conqueror. And it would do well to set the deer's horns upon his head for a branch of victory.--Have you no song, forester, for this purpose?

AMIENS Yes, Monsieur Jaques.

JAQUES Sing it. 'Tis no matter how it be in tune, so it make noise enough.

Music. Song.

AMIENS [*sings*]

What shall he have that killed the deer?
His leather skin and horns to wear.
Then sing him home.

[*The First Lord and Second Page join in:*]

Take thou no scorn to wear the horn.
It was a crest ere thou wast born.
Thy father's father wore it,
And thy father bore it.
The horn, the horn, the lusty horn
Is not a thing to laugh to scorn.

[*They exit.*]

Scene 17 [Act Four, Scene Three]

[*Enter Rosalind dressed as Ganymede and Celia dressed as Aliena*]

ROSALIND How say you now? Is it not past two o'clock? And here much Orlando!

CELIA I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep.

[*Enter Silvius.*]

Look who comes here.

SILVIUS [*to Rosalind*]

My errand is to you, fair youth.
My gentle Phoebe did bid me give you this.

[He gives Rosalind a paper.]

I know not the contents, but as I guess
By the stern brow and waspish action
Which she did use as she was writing it,
It bears an angry tenor. Pardon me;
I am but as a guiltless messenger.

[Rosalind reads the letter.]

ROSALIND *[as Ganymede]*

Patience herself would startle at this letter
And play the swaggerer. Bear this, bear all!
She says I am not fair, that I lack manners;
She calls me proud, and that she could not love me
Were man as rare as phoenix. 'Od's my will,
Her love is not the hare that I do hunt.
Why writes she so to me? Well, shepherd, well,
This is a letter of your own device.

SILVIUS

No, I protest. I know not the contents.
Phoebe did write it.

ROSALIND *[as Ganymede]* Come, come, you are a fool,

And turned into the extremity of love.
I say she never did invent this letter.
This is a man's invention, and his hand.

SILVIUS Sure, it is hers.

ROSALIND *[as Ganymede]*

Why, 'tis a boisterous and a cruel style,
A style for challengers. Will you hear the letter?

SILVIUS

So please you, for I never heard it yet,
Yet heard too much of Phoebe's cruelty.

ROSALIND *[as Ganymede]*

She Phoebes me. Mark how the tyrant writes.

[Reads]

Art thou god to shepherd turned,
That a maiden's heart hath burned?
Can a woman rail thus?

SILVIUS Call you this railing?

ROSALIND *[as Ganymede]*

[Reads]

Why, thy godhead laid apart,
Warr'st thou with a woman's heart?

Did you ever hear such railing?

Whiles the eye of man did woo me,
That could do no vengeance to me.

Meaning me a beast.

If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me what strange effect
Would they work in mild aspect?
Whiles you chid me, I did love;
How then might your prayers move?
He that brings this love to thee
Little knows this love in me;
And by him seal up thy mind
Whether that thy youth and kind
Will the faithful offer take
Of me, and all that I can make,
Or else by him my love deny,
And then I'll study how to die.

SILVIUS Call you this chiding?

CELIA *[as Aliena]*

Alas, poor shepherd.

ROSALIND *[as Ganymede]* Do you pity him? No, he deserves no pity.--Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee? Not to be endured! Well, go your way to her (for I see love hath made thee a tame snake) and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word, for here comes more Company.

[Silvius exits.]

[Enter Oliver.]

OLIVER

Good morrow, fair ones. Pray you, if you know,
Where in the borders of this forest stands

A sheepcote fenced about with olive trees?

CELIA *[as Aliena]*

West of this place, down in the neighbor bottom;
The rank of osiers by the murmuring stream
Left on your right hand brings you to the place.
But at this hour the house doth keep itself.
There's none within.

OLIVER

If that an eye may profit by a tongue,
Then should I know you by description--
Such garments, and such years. "The boy is fair,
Of female favor, and bestows himself
Like a ripe sister; the woman low
And browner than her brother." Are not you
The owner of the house I did inquire for?

CELIA *[as Aliena]*

It is no boast, being asked, to say we are.

OLIVER

Orlando doth commend him to you both,
And to that youth he calls his Rosalind
He sends this bloody napkin. Are you he?
[He shows a stained handkerchief.]

ROSALIND *[as Ganymede]*

I am. What must we understand by this?

OLIVER

Some of my shame, if you will know of me
What man I am, and how, and why, and where
This handkerchief was stained.

CELIA *[as Aliena]*

I pray you tell it.

OLIVER

When last the young Orlando parted from you,
He left a promise to return again
Within **two hours**, and pacing through the forest,
Lo, what befell. He threw his eye aside--
Under an old oak, whose boughs were mossed with age
A wretched, ragged man, o'ergrown with hair,

So sweetly tastes, being the thing I am.

ROSALIND [*as Ganymede*]

But for the bloody napkin?

OLIVER

By and by.

When from the first to last betwixt us two
Tears our recountments had most kindly bathed--
In brief, he led me to the gentle duke,
Who gave me fresh array and entertainment,
Committing me unto my brother's love,
Who led me instantly unto his cave,
There stripped himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled; and now he fainted,
And cried in fainting upon Rosalind.
Brief, I recovered him, bound up his wound,
And after some small space, being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin,
Dyed in his blood unto the shepherd youth
That he in sport doth call his Rosalind.

[Rosalind faints.]

CELIA [*as Aliena*]

Why, how now, Ganymede, sweet Ganymede?

OLIVER

Many will swoon when they do look on blood.

CELIA [*as Aliena*]

There is more in it.--Cousin Ganymede.

OLIVER Look, he recovers.

ROSALIND I would I were at home.

CELIA [*as Aliena*] We'll lead you thither.--I pray you, will you take him by the arm?

OLIVER [*helping Rosalind to rise*] Be of good cheer, youth. You a man? You lack a man's heart.

ROSALIND *[as Ganymede]* I do so, I confess it. Ah, sirrah, a body would think this was well-counterfeited. I pray you tell your brother how well I counterfeited. Heigh-ho!

OLIVER This was not counterfeit. There is too great testimony in your complexion that it was a passion of earnest.

ROSALIND *[as Ganymede]* Counterfeit, I assure you.

OLIVER Well then, take a good heart, and counterfeit to be a man.

ROSALIND *[as Ganymede]* So I do; but, i' faith, I should have been a woman by right.

CELIA *[as Aliena]* Come, you look paler and paler. Pray you draw homewards.--Good sir, go with us.

OLIVER
That will I, for I must bear answer back
How you excuse my brother, Rosalind.

ROSALIND *[as Ganymede]* I shall devise something. But I pray you commend my counterfeiting to him. Will you go?

[They exit.]

Scene 18 [Act Five, Scene One]

[Enter Touchstone and Audrey.]

TOUCHSTONE We shall find a time, Audrey. Patience, gentle Audrey.

AUDREY Faith, the priest was good enough, for all Jaques' saying.

TOUCHSTONE A most wicked Sir Oliver, Audrey, a most vile Martext. But Audrey, there is a youth here in the forest lays claim to you.

AUDREY Ay, I know who 'tis. He hath no interest in me in the world.

[Enter William.]

Here comes the man you mean.

TOUCHSTONE It is meat and drink to me to see a clown. By my troth, we that have good wits have much to answer for.

WILLIAM Good ev'n, Audrey.

AUDREY God gi' good ev'n, William.

WILLIAM [*to Touchstone*] And good ev'n to you, sir.

TOUCHSTONE Good ev'n, gentle friend. Cover thy head, cover thy head. Nay, prithee, be covered. How old are you, friend?

WILLIAM Five-and-twenty, sir.

TOUCHSTONE A ripe age. Is thy name William?

WILLIAM William, sir.

TOUCHSTONE A fair name. Wast born i' th' forest here?

WILLIAM Ay, sir, I thank God.

TOUCHSTONE "Thank God." A good answer. Art rich?

WILLIAM 'Faith sir, so-so.

TOUCHSTONE "So-so" is good, very good, very excellent good. And yet it is not: it is but so-so. Art thou wise?

WILLIAM Ay, sir, I have a pretty wit.

TOUCHSTONE Why, thou sayst well. I do now remember a saying: "The fool doth think he is wise, but the wise man knows himself to be a fool." You do love this maid?

WILLIAM I do, sir.

TOUCHSTONE Give me your hand. Art thou learned?

WILLIAM No, sir.

TOUCHSTONE Then learn this of me: I am he.

WILLIAM Which he, sir?

TOUCHSTONE He, sir, that must marry this woman. Therefore, you clown, abandon (which is in the vulgar "leave") the society (which in the boorish is "company") of this female (which in the common is "woman"); which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage. I will deal in poison with thee, or with a cudgel, or in steel. Therefore tremble and depart.

AUDREY Do, good William.

WILLIAM [to Touchstone] God rest you merry, sir.

[He exits.]

[Enter Corin.]

CORIN Our master and mistress seeks you. Come away, away.

TOUCHSTONE Trip, Audrey, trip, Audrey.--I attend, I attend.

[They exit.]

Scene 19 [Act Five, Scene Two]

[Enter Orlando, with his arm in a sling, and Oliver.]

ORLANDO Is 't possible that on so little acquaintance you should like her? That, but seeing, you should love her? And loving, woo? And wooing, she should grant? And will you persevere to enjoy her?

OLIVER Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting, but say with me, "I love Aliena"; say with her that she loves me; consent with both that we may enjoy each other. It shall be to your good, for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.

[Enter Rosalind, as Ganymede.]

ORLANDO You have my consent. Let your wedding be tomorrow. Thither will I invite the Duke and all 's contented followers. Go you and prepare Aliena, for, look you, here comes my Rosalind.

ROSALIND *[as Ganymede, to Oliver]* God save you, brother.

OLIVER And you, fair sister.

[He exits.]

ROSALIND *[as Ganymede]* O my dear Orlando, how it grieves me to see thee wear thy heart in a scarf.

ORLANDO It is my arm.

ROSALIND *[as Ganymede]* I thought thy heart had been wounded with the claws of a lion.

ORLANDO Wounded it is, but with the eyes of a lady.

ROSALIND [*as Ganymede*] Did your brother tell you how I counterfeited to swoon when he showed me your handkerchief?

ORLANDO Ay, and greater wonders than that.

ROSALIND [*as Ganymede*] O, I know where you are. Nay, 'tis true. There was never anything so sudden but Caesar's boastful brag of "I came, saw, and overcame." For your brother and my sister no sooner met but they looked; no sooner looked but they loved; no sooner loved but they sighed; no sooner sighed but they asked one another the reason; no sooner knew the reason but they sought the remedy. They are in the very wrath of love; clubs cannot part them.

ORLANDO They shall be married tomorrow, and I will bid the Duke to the nuptial. But O, how bitter a thing it is to look into happiness through another man's eyes. By so much the more shall I tomorrow be at the height of heart-heaviness, by how much I shall think my brother happy in having what he wishes for.

ROSALIND [*as Ganymede*] Why, then, tomorrow I cannot serve your turn for Rosalind?

ORLANDO I can live no longer by thinking.

ROSALIND [*as Ganymede*] I will weary you then no longer with idle talking. Know of me then, for now I speak to some purpose, believe then, if you please, that I can do strange things. I have, since I was three years old, conversed with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena shall you marry her. I know into what straits of fortune she is driven, and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes tomorrow, human as she is, and without any danger.

ORLANDO Speak'st thou in sober meanings?

ROSALIND [*as Ganymede*] By my life I do, which I tender dearly, though I say I am a magician. Therefore put you in your best array, bid your friends; for if you will be married tomorrow, you shall, and to Rosalind, if you will.

[Enter Silvius and Phoebe.]

Look, here comes a lover of mine and a lover of hers.

PHOEBE [*to Rosalind*]

Youth, you have done me much ungentleness
To show the letter that I writ to you.

ROSALIND *[as Ganymede]*

I care not if I have. It is my study
To seem spiteful and ungentle to you.
You are there followed by a faithful shepherd.
Look upon him; love him; he worships you.

PHOEBE *[to Silvius]*

Good shepherd, tell this youth what 'tis to love.

SILVIUS

It is to be all made of sighs and tears;
And so am I for Phoebe.

PHOEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND *[as Ganymede]* And I for no woman.

SILVIUS

It is to be all made of faith and service;
And so am I for Phoebe.

PHOEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND *[as Ganymede]* And I for no woman.

SILVIUS

It is to be all made of fantasy,
All made of passion and all made of wishes,
All adoration, duty, and observance,
All humbleness, all patience and impatience,
All purity, all trial, all obedience,
And so am I for Phoebe.

PHOEBE And so am I for Ganymede.

ORLANDO And so am I for Rosalind.

ROSALIND *[as Ganymede]* And so am I for no woman.

PHOEBE

If this be so, why blame you me to love you?

SILVIUS

If this be so, why blame you me to love you?

ORLANDO

If this be so, why blame you me to love you?

ROSALIND [*as Ganymede*] Why do you speak too, "Why blame you me to love you?"

ORLANDO To her that is not here, nor doth not hear.

ROSALIND [*as Ganymede*] Pray you, no more of this; 'tis like the howling of Irish wolves against the moon. [*To Silvius*] I will help you if I can. [*To Phoebe*] I would love you if I could.--Tomorrow meet me all together. [*To Phoebe*] I will marry you if ever I marry woman, and I'll be married tomorrow. [*To Orlando*] I will satisfy you if ever I satisfied man, and you shall be married tomorrow. [*To Silvius*] I will content you, if what pleases you contents you, and you shall be married tomorrow. [*To Orlando*] As you love Rosalind, meet. [*To Silvius*] As you love Phoebe, meet.--And as I love no woman, I'll meet. So fare you well. I have left you commands.

SILVIUS I'll not fail, if I live.

PHOEBE Nor I.

ORLANDO Nor I.

[They exit.]

Scene 20 [Act Five, Scene Three]

[Enter Touchstone and Audrey.]

TOUCHSTONE Tomorrow is the joyful day, Audrey; tomorrow will we be married.

AUDREY I do desire it with all my heart, and I hope it is no dishonest desire to desire to be a woman of the world.

[Enter Amiens and two Pages.]

Here come two of the banished duke's band.

FIRST PAGE Well met, honest gentleman.

TOUCHSTONE By my troth, well met. Come, sit, sit, and a song.

SECOND PAGE We are for you. Sit i' th' middle. *[They sit.]*

FIRST PAGE Shall we clap into 't roundly, without hawking or spitting or saying we are hoarse, which are the only prologues to a bad voice?

SECOND PAGE I' faith, i' faith, and both in a tune like two gypsies on a horse.

Song.

AMIENS and PAGES *[sing]*

It was a lover and his lass,
 With a hey, and a ho, and a hey-nonny-no,
 That o'er the green cornfield did pass
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding.
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey-nonny-no,
 These pretty country folks would lie
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding.
 Sweet lovers love the spring.

This carol they began that hour,
 With a hey, and a ho, and a hey-nonny-no,
 How that a life was but a flower
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding.
 Sweet lovers love the spring.

And therefore take the present time,
 With a hey, and a ho, and a hey-nonny-no,
 For love is crowned with the prime,
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding.
 Sweet lovers love the spring.

TOUCHSTONE Truly, young gentlemen, though there was no great matter in the ditty, yet the note was very untunable.

FIRST PAGE You are deceived, sir. We kept time; we lost not our time.

TOUCHSTONE By my troth, yes; I count it but time lost to hear such a foolish song. God be wi' you, and God mend your voices.--Come, Audrey.

[They rise and exit.]

Scene 21 [Act Five, Scene Four]

[Enter Duke Senior, Jaques, Orlando, Oliver, and Celia as Aliena.]

DUKE SENIOR

Dost thou believe, Orlando, that the boy
Can do all this that he hath promised?

ORLANDO

I sometimes do believe and sometimes not,
As those that fear **their** hope, and know they fear.

[Enter Rosalind as Ganymede, Silvius, and Phoebe.]

ROSALIND *[as Ganymede]*

Patience once more, whiles our compact is urged.
[To Duke.] You say, if I bring in your Rosalind,
You will bestow her on Orlando here?

DUKE SENIOR

That would I, had I kingdoms to give with her.

ROSALIND *[as Ganymede, to Orlando]*

And you say you will have her when I bring her?

ORLANDO

That would I, were I of all kingdoms king.

ROSALIND *[as Ganymede, to Phoebe]*

You say you'll marry me if I be willing?

PHOEBE

That will I, should I die the hour after.

ROSALIND *[as Ganymede]*

But if you do refuse to marry me,
You'll give yourself to this most faithful shepherd?

PHOEBE So is the bargain.

ROSALIND *[as Ganymede, to Silvius]*

You say that you'll have Phoebe if she will?

SILVIUS

Though to have her and death were both one thing.

ROSALIND *[as Ganymede]*

I have promised to make all this matter even.

Keep you your word, O Duke, to give your daughter;

You yours, Orlando, to receive his daughter;

Keep your word, Phoebe, that you'll marry me,

Or else, refusing me, to wed this shepherd;

Keep your word, Silvius, that you'll marry her

If she refuse me; and from hence I go

To make these doubts all even.

[Rosalind and Celia exit.]

DUKE SENIOR

I do remember in this shepherd boy

Some lively touches of my daughter's favor.

ORLANDO

My lord, the first time that I ever saw him

Methought he was a brother to your daughter.

But, my good lord, this boy is forest-born

And hath been tutored in the rudiments

Of many desperate studies by his uncle,

Whom he reports to be a great magician,

Obscurèd in the circle of this forest.

[Enter Touchstone and Audrey, with Amiens and two Pages.]

JAQUES There is sure another flood toward, and these couples are coming to the ark. Here comes a pair of very strange beasts, which in all tongues are called fools.

TOUCHSTONE Salutation and greeting to you all.

JAQUES *[to Duke]* Good my lord, bid him welcome. This is the motley-minded gentleman that I have so often met in the forest. He hath been a courtier, he swears.

TOUCHSTONE If any man doubt that, let him put me to my purgation. I have trod a measure; I have flattered a lady; I have been politic with my friend, smooth with mine enemy; I have undone three tailors; I have had four quarrels, and like to have fought one.

JAQUES And how was that ta'en up?

TOUCHSTONE Faith, we met and found the quarrel was upon the seventh cause.

JAQUES How "seventh cause"?--Good my lord, like this fellow.

DUKE SENIOR I like him very well.

TOUCHSTONE God 'ild you, sir. I desire you of the like. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. A poor virgin, sir, an ill-favored thing, sir, but mine own; a poor humor of mine, sir, to take that that no man else will.

JAQUES But for the "seventh cause." How did you find the quarrel on the "seventh cause"?

TOUCHSTONE Upon a lie seven times removed. (Bear your body more seeming, Audrey.) As thus, sir: I did dislike the cut of a certain courtier's beard. He sent me word if I said his beard was not cut well, he was in the mind it was: this is called "the Retort Courteous." If I sent him word again it was not well cut, he would send me word he cut it to please himself. This is called "the Quip Modest." If again it was not well cut, he **disrespected** my judgment. This is called "the Reply Churlish." If again it was not well cut, he would answer I spake not true. This is called "the Reproof Valiant." If again it was not well cut, he would say I lie: this is called "the Countercheck Quarrelsome," and so to "the Lie Circumstantial," and "the Lie Direct."

JAQUES And how oft did you say his beard was not well cut?

TOUCHSTONE I durst go no further than "the Lie Circumstantial," nor he durst not give me "the Lie Direct," and so we measured swords and parted.

JAQUES Can you nominate in order now the degrees of the lie?

TOUCHSTONE O sir, we quarrel in print, by the book: as you have books for good manners. I will name you the degrees: the first, "the Retort Courteous"; the second, "the Quip Modest"; the third, "the Reply Churlish"; the fourth, "the Reproof Valiant"; the fifth, "the Countercheck Quarrelsome"; the sixth, "the Lie with Circumstance"; the seventh, "the Lie Direct." All these you may avoid but "the Lie Direct," and you may avoid that too with an "if." I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an "if": as, "If you said so, then I said so." And they shook hands and swore brothers. Your "if" is the only peacemaker: much virtue in "if."

JAQUES *[to Duke]* Is not this a rare fellow, my lord? He's as good at anything and yet a fool.

DUKE SENIOR He uses his folly like a stalking-horse, and under the presentation of that, he shoots his wit.

[Enter Hymen, Rosalind, and Celia. Still music.]

HYMEN

Then is there mirth in heaven
 When earthly things made even
 Atone together.
 Good duke, receive thy daughter.
 Hymen from heaven brought her,
 Yea, brought her hither,
 That thou mightst join her hand with his,
 Whose heart within his bosom is.

ROSALIND *[to Duke]*

To you I give myself, for I am yours.
[To Orlando.] To you I give myself, for I am yours.

DUKE SENIOR

If there be truth in sight, you are my daughter.

ORLANDO

If there be truth in sight, you are my Rosalind.

PHOEBE

If sight and shape be true,
 Why then, my love adieu.

ROSALIND *[to Duke]*

I'll have no father, if you be not he.

[To Orlando.] I'll have no husband, if you be not he,

[To Phoebe.] Nor ne'er wed woman, if you be not she.

HYMEN

Peace, ho! I bar confusion:

'Tis I must make conclusion

Of these most strange events.

Here's eight that must take hands

To join in Hymen's bands,

If truth holds true contents.

[To Rosalind and Orlando.]

You and you no cross shall part.

[To Celia and Oliver.]

You and you are heart in heart.

[To Phoebe.]

You to his love must accord,

Or have a woman to your lord.

[To Audrey and Touchstone.]

You and you are sure together

As the winter to foul weather.

[To All.]

Whiles a wedlock hymn we sing,

Feed yourselves with questioning,

That reason wonder may diminish

How thus we met, and these things finish.

Song.

Wedding is great Juno's crown,

O blessed bond of board and bed!

'Tis Hymen peoples every town;

High wedlock then be honorèd.

Honor, high honor, and renown

To Hymen, god of every town!

DUKE SENIOR *[to Celia]*

O my dear niece, welcome thou art to me,

Even daughter, welcome in no less degree.

PHOEBE *[to Silvius]*

I will not eat my word. Now thou art mine,

Thy faith my fancy to thee doth combine.

[Enter Second Brother, Jaques de Boys.]

SECOND BROTHER

Let me have audience for a word or two.
 I am the second son of old Sir Rowland,
 That bring these tidings to this fair assembly.
 Duke Frederick, hearing how that every day
 Men of great worth resorted to this forest,
 Addressed a mighty power, which were on foot
 In his own conduct, purposely to take
 His brother here and put him to the sword;
 And to the skirts of this wild wood he came,
 Where, meeting with an old religious man,
 After some question with him, was converted
 Both from his enterprise and from the world,
 His crown bequeathing to his banished brother,
 And all their lands restored to them again
 That were with him exiled. This to be true,
 I do engage my life.

DUKE SENIOR

Welcome, young man.

Thou offer'st fairly to thy brothers' wedding:
 To one his lands withheld, and to the other
 A land itself at large, a potent dukedom.--
 First, in this forest let us do those ends
 That here were well begun and well begot;
 And after, every of this happy number
 That have endured shrewd days and nights with us
 Shall share the good of our returned fortune
 According to the measure of their states.
 Meantime, forget this new-fall'n dignity,
 And fall into our rustic revelry.--
 Play, music.--And you brides and bridegrooms all,
 With measure heaped in joy to th' measures fall.

JAQUES *[to Second Brother]*

Sir, by your patience: if I heard you rightly,
 The Duke hath put on a religious life
 And thrown into neglect the pompous court.

SECOND BROTHER He hath.

JAQUES

To him will I. Out of these convertites
 There is much matter to be heard and learned.
[To Duke] You to your former honor I bequeath;
 Your patience and your virtue well deserves it.
[To Orlando] You to a love that your true faith doth merit;
[To Oliver] You to your land, and love, and great allies;
[To Silvius] You to a long and well-deservèd bed;
[To Touchstone] And you to wrangling, for thy loving voyage
 Is but for two months victualled.--So to your pleasures;
 I am for other than for dancing measures.

DUKE SENIOR Stay, Jaques, stay.

JAQUES

To see no pastime, I.

[He exits.]

DUKE SENIOR

Proceed, proceed. We will begin these rites,
 As we do trust they'll end, in true delights.

[Dance. Fini.]