

As You Like It

by William Shakespeare

Act One: in Duke Frederick's compound and Arden Forest, 2004;

Act Two: in Arden Forest, whenever.

Outcasts

ROSALIND a young woman, daughter of Duke Senior, later disguised as Ganymede.

CELIA a young woman, daughter to Frederick, Rosalind's cousin and best friend, later disguised as Aliena.

ORLANDO DE BOYS a young man, Oliver's younger brother

TOUCHSTONE a fool, or "clown", in the service of Duke Frederick, much devoted to Celia.

ADAM an old man, former servant of Sir Rowland.

Frederick's People

DUKE FREDERICK the usurper, brother of Duke Senior

OLIVER DE BOYS a smooth and successful young man, Orlando's brother, in Frederick's service.

LE BEAU a foppish assistant to Duke Frederick.

CHARLES a wrestler; a large, powerfully built and dangerous man.

DENNIS servant to Oliver.

Arden People

DUKE SENIOR deposed and living in exile as leader of a band of foresters.

JAQUES a melancholy fool.

SILVIUS a young man, a shepherd, in love with Phoebe.

PHOEBE a young woman, a shepherdess.

CORIN an old shepherd.

AUDREY a Country Wench.

WILLIAM a Country Fellow, in love with Audrey.

JAQUES DE BOYS brother of Orlando and Oliver; appears at only at end.

AMIENS }
FIRST LORD } "FORESTERS," singer/musicians and companions of
SECOND LORD } Duke Senior

MUSICIANS, CHILDREN, OWLS, SHEEP, GOATS, DOGS, ETC.

Act One

1.1

“Oliver’s World”

ORLANDO speaks with ADAM, quarrels with OLIVER.
CHARLES, pays a visit; DENNIS, offstage. (Folio Act I, scene 1)

Oliver’s office. Enter ORLANDO and ADAM.

ORLANDO As I remember, Adam, my father bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well—and there begins my sadness. My other brother 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. I, his brother, gain nothing under him but growth, for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me, his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, undermines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

ADAM steps back as OLIVER Enters.

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 a while.

ORLANDO Shall I keep your hogs, and eat husks with them? What prodigal portion have I spent, that I should come to such penury?

OLIVER Know you where you are, sir?

ORLANDO O sir, very well.

OLIVER Know you before whom, sir?

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

OLIVER [*threatening him*] What, boy!

ORLANDO [*seizing him by the throat*] 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. Thou hast railed on thyself.

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

OLIVER Let me go, I say.

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

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

ORLANDO I will no further offend you than becomes me for my good. [*releases Oliver*]

OLIVER 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.

Exeunt ORLANDO and ADAM

OLIVER Is it even so? Begin you to defy me? I will physic your arrogance, and yet give no thousand crowns neither. [*to intercom*] Holla, Dennis!

DENNIS [*off*] Calls your worship?

OLIVER Was not Charles, the duke's wrestler, here to speak with me?

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

OLIVER Call him in.

Enter CHARLES.

CHARLES Good morrow to your worship.

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

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

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

CHARLES O no, for the new 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 fleet the time carelessly, as they did in the golden world.

OLIVER You wrestle tomorrow before the new duke?

CHARLES I do, 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 hurt him as I must, for my own honour, if he come in. Therefore, out of my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment, or brook such disgrace well as he shall run into, in that it is a thing of his own search and altogether against my will.

OLIVER Charles, I thank thee for thy love to me, which thou shalt find I will most kindly repay. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it, but he is resolute. I'll tell thee, Charles, he is stubborn, full of ambition, an envious emulator of every man's good parts, a secret and villanous 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, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee,—and almost with tears I speak it,—there is not one so young and so villanous this day living. I speak but brotherly of him; but should I anatomize 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 to-morrow, I'll give him his payment: if ever he walks again, I'll never wrestle for prize more; and so God keep your worship! *Exit.*

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

1.2

"Wrestling"

ROSALIND, CELIA, TOUCHSTONE trade quips; LEBEAU has lots of news; DUKE F arrives with DENNIS and ADAM for the match between CHARLES and ORLANDO; OLIVER watches from a distance. (Folio Act I, scene 2)

The Duke's Yard. 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 lovest me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: so wouldst thou, if the truth of thy love to me were so righteously tempered as mine is to thee.

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

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

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

CELIA Marry, I prithee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither, than with safety of a pure blush thou mayst in honour come off again.

ROSALIND What shall be our sport then?

CELIA Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

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-favouredly.

ROSALIND Nay, now thou goest from Fortune's office to Nature's: Fortune reigns in gifts of the world, not in the lineaments of Nature.

Enter TOUCHSTONE

CELIA No? When Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument?

ROSALIND Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit.

CELIA Peradventure this is not Fortune's work neither, but Nature's; who, perceiving our natural wits too dull to reason of such goddesses, hath sent this

natural for our whetstone: for always the dullness of the fool is the whetstone of the wits. How now, wit: whither wander you?

TOUCHSTONE Mistress, you must come away to your father.

CELIA Were you made the messenger?

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

ROSALIND Where learned you that oath, fool?

TOUCHSTONE Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught. 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.

CELIA By our beards, if we had them, thou art.

TOUCHSTONE By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn. No more was this knight, swearing by his honour, for he never had any; or if he had, he had sworn it away before ever he saw those pancakes or that mustard.

CELIA Prithee, who is't that thou meanest?

TOUCHSTONE One that old Frederick, your father, loves.

CELIA My father's love is enough to honour 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.

ROSALIND With his mouth full of news.

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

ROSALIND Then we shall be news-crammed.

Enter LE BEAU.

CELIA Bonjour, Monsieur Le Beau, what's the news?

LE BEAU Fair princess, you have lost much good sport.

CELIA Sport? Of what colour?

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

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 confuse 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.

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

CELIA I could match this beginning with an old tale.

LE BEAU Three proper young men, of excellent growth and presence—

ROSALIND With bills on their necks, 'Be it known unto all men by these presents.'

LE BEAU The eldest of the three wrestled with Charles, the duke's wrestler; which Charles in a moment threw him and broke three of his ribs, that there is little hope of life in him. So he served the second, and so the third. There they lie, and the poor old man, their father, full of such pitiful grief for 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 But is there any else longs to feel this broken music in his sides? Is there yet another dotes upon rib-breaking?

LE BEAU Aye, and he comes even now with the duke.

ROSALIND Shall we see this wrestling, cousin?

Enter DUKE FREDERICK, DENNIS, ADAM, ORLANDO, and CHARLES

CELIA He is too young!

DUKE F. How now, daughter and cousin! Are you crept hither to see the wrestling?

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

DUKE F. You will take little delight in it. 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 F. goes apart, greets OLIVER who has quietly entered.

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

ORLANDO I attend them with all respect and duty.

ROSALIND Young man, have you challenged Charles the wrestler?

ORLANDO No, fair princess, or yes. I come but in, 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 misprised. We will make it our suit to the duke that the wrestling might not go forward.

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

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

CELIA And mine, to eke out hers.

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

CELIA Your heart's desires be with you!

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

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

DUKE F. You shall try but one fall.

CHARLES No, I warrant your Grace, you shall not entreat him to a second, that has so mightily been persuaded 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.

CHARLES and ORLANDO fight.

ROSALIND O excellent young man!

CELIA If I had a thunderbolt in mine eye, I know who would fall.

CHARLES is thrown. Shout.

DUKE F. No more, no more.

ORLANDO Yes, I beseech your Grace: I am not yet winded.

DUKE F. How dost thou, Charles?

LE BEAU He cannot speak, my lord.

DUKE F. Bear him away. What is thy name, young man?

CHARLES is borne out; OLIVER quietly exits.

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

DUKE F. I would thou hadst been son to some man else.

The world esteemed thy father honourable,
But I did find him ever mine enemy:

Thou shouldst have better pleased me with this deed,
 Hadst thou descended from another house.
 But fare thee well, thou art a gallant youth.
 I would thou hadst told me of another father.

Exeunt DUKE F, DENNIS, and LE BEAU

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

ORLANDO [*nearly exits, shouting after Duke F.*]
 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 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. [*Orlando back on*]

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 promise,
 Your mistress shall be happy.

ROSALIND Gentleman, [*Giving him a chain from her neck*]
 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. [*they move away*]

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

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

CELIA Will you come, coz?

ROSALIND Have with you. Fare you well.

Exeunt ROSALIND and CELIA

ORLANDO What passion hangs these weights upon my tongue?
 I cannot speak to her, yet she urged conference.
 O poor Orlando, thou art overthrown.
 Not Charles, but something weaker masters thee.

Re-enter LE BEAU

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 misconstrues all that you have done.
The duke is ill-humored: what he is indeed,
More suits you to conceive than I to speak of.

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 rest much bounden to you. Fare you well. [*Exit LE BEAU*]
Thus must I from the smoke into the smother,
From tyrant duke unto a tyrant brother.
But heavenly Rosalind! *Exit*

1.3

"Banished"

CELIA with lovestruck ROSALIND; DUKE F, with DENNIS and LEBEAU,
banishes Rosalind; Celia sticks with her cousin. (Folio Act I, Scene 3)

Outside Oliver's office. 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, how full of briers is this
working-day world!

CELIA They are but burrs, cousin, thrown upon thee in holiday foolery. If we
walk not in the trodden paths, our very petticoats will catch them.

ROSALIND I could shake them off my coat. These burrs are in my heart.

CELIA Hem them away.

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

CELIA Come, come, wrestle with thy affections.

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

CELIA 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?

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

CELIA With his eyes full of anger.

Enter DUKE FREDERICK and DENNIS.

DUKE F. Mistress, dispatch you with your safest haste,
And get you from our court.

ROSALIND Me, uncle?

DUKE F. 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 F. 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 F. 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.
Then, good my liege, mistake me not so much
To think my poverty is treacherous.

CELIA Dear sovereign, hear me speak.

DUKE F. Ay, Celia, we kept 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 as one, learned, played, eaten together;
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.

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

Exeunt DUKE FREDERICK and Lords.

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 are 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,
That I did suit me all points like a man?
A gallant curtle-axe 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 conceal 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. *Exeunt*

1.4

“Duke Senior in Arden”
(Folio Act II, scene 1)

Arden Forest. Enter DUKE SENIOR, AMIENS, FIRST LORD and SECOND LORD.

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 but 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 counsellors
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.
I would not change it.

FIRST LORD 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 creatures of this desert city,
Should in their own confines with forked heads
Have their round haunches gored.

AMIENS 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.
To-day we 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 sequester'd stag,
That from the hunters' aim had ta'en a hurt,
Did come to languish; 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
Cours'd one another down his innocent nose
In piteous chase.

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

AMIENS O, yes, into a thousand similes.
 First, for his weeping into 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:' then, being there alone,
 Left and abandon'd of his velvet friends;
 '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; '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?'
 Thus most invectively he pierceth through
 The body of the 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 to 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 find him in these sullen fits,
 For then he's full of matter.

FIRST LORD I'll bring you to him straight. *Exeunt*

1.5

"Angry Duke, Loyal Adam"

ORLANDO hides in Oliver's office as DUKE F, DENNIS, and LE BEAU discuss the missing girls; meets ADAM and prepares for exile. (Folio Act II, scenes 2 and 3)

*Oliver's Office. Enter ORLANDO, who examines the office then hides when
 DUKE FREDERICK, DENNIS, and LE BEAU enter*

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

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

LE BEAU My lord, the roynish 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 F. 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. *Exeunt.*

Enter ADAM.

ORLANDO Who's there?

ADAM What, my young master? O my gentle master,
 O my sweet 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 rash to overcome
 The prize fighter of the ill-humored 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?
 No more do yours: your virtues, gentle master,
 Are sanctified and holy traitors to you.
 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!
 Rest 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 lie to sleep,
 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 stay within.

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 boisterous sword enforce
 A thievish living on the common road?
 This I must do, or know not what to do:
 Yet this I will not do, do how I can.
 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,
 And unregarded age in corners thrown.
 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,
 Nor did not with unbashful forehead woo
 The means of weakness and debility.
 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 service sweat for duty, not for greed!
 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, poor old man, thou prun'st a rotten tree,
 That cannot so much as a blossom yield,
 In lieu of all thy pains and husbandry.
 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.
 From seventeen years till now almost fourscore
 Here lived I, but now live here no more.
 At seventeen years many their fortunes seek,
 But at fourscore it is too late a week.
 Yet fortune cannot recompense me better
 Than to die well and not my master's debtor. *Exeunt.*

1.6

“Exiles Arrive”

ROSALIND, CELIA, and TOUCHSTONE arrive weary; overhear
 CORIN and SILVIUS speaking of love. (Folio Act II, Scene 4)

*The Forest of Arden. Enter ROSALIND in boy's clothes,
 CELIA dressed like a shepherdess, and TOUCHSTONE.*

ROSALIND O Jupiter, how weary are my spirits.

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

ROSALIND I could find it 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 cannot go no further.

TOUCHSTONE For my part, I had rather bear with you than bear you.

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 travellers must be content.

ROSALIND Ay, be so, good Touchstone. Look you, who comes here—a young man and an old in solemn talk.

Enter CORIN and SILVIUS.

CORIN 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 ne'er love so heartily.
 If thou remember'st 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 with 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! *Exit*

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 batler, and the cow's dugs that her pretty chopped 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 speakest wiser than thou art ware of.

TOUCHSTONE Nay, I shall ne'er be ware of mine own wit till I break my shins
against it. *Exeunt*

1.7

“Greenwood Tree and Jaque’s Ducdame”
AMIENS and LORDS sing, JAQUES has an alternate verse.
Folio Act II, scene 5

Arden Forest. Enter AMIENS, JAQUES and LORDS, carrying food

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!

AMIENS More at your request than to please myself.

JAQUES Well then, if ever I thank any man, I’ll thank you, though what they
call compliment is but the encounter of two dog-apes. Come, sing; and you
that will not, hold your tongues.

FIRST LORD and SECOND LORD enter, carrying food & drink

FIRST LORD Here’s a place for the Duke to rest. He hath been all this day to
look you.

JAQUES And I have been all this day to avoid him. He is too disputable 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.

AMIENS AND LORDS [*sing*]

Who doth ambition shun,
And loves to live i’ the 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 of my invention. Thus it goes:

If it do come to pass
That any man turn ass,
Leaving his wealth and ease,
A stubborn will to please,
Ducdame, ducdame, ducdame:
Here shall he see gross fools as he,
An if he will come to me.

AMIENS What's that 'ducdame'?

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

FIRST LORD [*to Second Lord*] Go seek the duke: his banquet is prepared.

1.8

"Hungry Adam"

ADAM will die if ORLANDO doesn't get him food.
Folio Act II, scene 6

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.

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 labour.

Adam rests aside, Orlando exits.

1.9

"Banquet"

DUKE SENIOR, JAQUES and FORESTERS at banquet. ORLANDO demands food. Jaques' "All the World's a Stage." AMIENS sings "Winter Winds"
Folio Act II, scene 7

Arden Forest. Enter DUKE SENIOR, SECOND LORD, and CHILD joining JAQUES, AMIENS, and FIRST LORD already at banquet

DUKE SENIOR Why, how now, monsieur, what a life is this, That your poor friends must woo your company?

JAQUES A fool, a fool, I met a fool i' the 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 dial from his poke,
 And, looking on it with lack-lustre eye,
 Says very wisely, ‘It is ten o’clock;
 Thus may we 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.’ O noble fool,
 A worthy fool—motley’s the only wear.

DUKE SENIOR What fool is this?

JAQUES A worthy fool! One that hath lived at court,
 And says, if ladies be but young and fair,
 They have the gift to know it; and in his brain,
 Which is as dry as the remainder biscuit
 After a voyage, he hath strange places crammed
 With observation, the which he vents
 In mangled forms. 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,
 Provided that you weed your better judgments
 Of all opinion that grows rank in them
 That I am wise. I must have liberty
 Withal, as large a charter as the wind,
 To blow on whom I please, for so fools have;
 And they that are most galled with my folly,
 They most must laugh. And why, sir, must they so?
 The ‘why’ is plain as way to parish church:
 He that a fool doth very wisely hit
 Doth very foolishly, although he smart,
 Not to seem senseless of the jest. If not,
 The wise man’s folly is anatomized
 Even by the squandering glances of the fool.
 Invest me in my motley; give me leave
 To speak my mind, and I will through and through
 Cleanse the foul body of the 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 the brutish sting itself;
 And all the swollen sores and crusted evils,
 That thou with licence of free foot hast caught,
 Wouldst thou disgorge into the general world.

Enter ORLANDO, with pistol drawn.

- ORLANDO Forbear, and eat no more.
- JAQUES Why, I have eat none yet.
- ORLANDO Nor shalt not, till necessity be served.
- JAQUES Of what kind should this cock come of?
- DUKE SENIOR 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 vein at first. The thorny point
Of bare distress hath ta'en from me the show
Of smooth civility. But forbear, I say:
He dies that touches any of this fruit
Till I and my affairs are answered.
- JAQUES An you will not be answered with reason,
I must die.
- DUKE SENIOR What would you have? Your gentleness shall force
More than your force move us to gentleness.
- ORLANDO I almost die for want of food.
- 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 whate'er you are
That in this desert inaccessible,
Under the shade of melancholy boughs,
Lose and neglect the creeping hours of time,
If ever you have looked on better days,
If ever been where bells have knolled 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.
- DUKE SENIOR True is it that we have seen better days,
And have with holy bell been knolled 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 as he is with age and hunger,
I will not touch a bit.

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

ORLANDO Thank you, and be blessed for your good comfort. *Exit*

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

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.
 And then the whining school-boy, 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 honour, 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.

Re-enter ORLANDO, with ADAM

DUKE SENIOR Welcome. Set down your venerable burden,
 And let him feed.

ORLANDO I thank you most for him.

ADAM So had you need:
 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 fellows, sing.

AMIENS AND LORDS [*sing*]

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

1.10

"Frederick Berserk"
 Folio Act III, scene 1

Oliver's Office. Enter DUKE FREDERICK and OLIVER.

DUKE F. Not seen 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, wheresoe'er he is.
 Seek him with candle. 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. *Exit*

OLIVER O that your highness knew my heart in this.
 I never loved my brother in my life.

DUKE F. [*off*] More villain thou.

Drum roll and lights out.

Intermission

Act Two

All action takes place in Arden Forest

2.1

“Verses on Trees”

ORLANDO hangs verses, TOUCHSTONE spars with CORIN, ROSALIND and CELIA discover the verses, eavesdrop on Orlando and JAQUES, and Rosalind gives Orlando his first lesson in love.
(Folio Act III, Scene 2)

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 inexpressible she. *Exit*

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 humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

CORIN No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means, and contentment, is without three good friends; 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; that he that hath learned no wit by nature nor art may complain of poor breeding, or comes of a very dull kindred.

TOUCHSTONE Such a one is 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 like an ill-roasted egg, all on one side.

CORIN For not being at court? Your reason.

TOUCHSTONE Why, if thou never wast at court, thou never sawest good manners. If thou never sawest 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 behaviour 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 often handling our ewes, and their fleeces, you know, are 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! Thou worms-meat in respect of a good piece of flesh, indeed, 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. God make incision in thee! Thou art raw.

CORIN Sir, I am a true labourer. 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 fate; 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, to betray a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldy ram. If thou beest not damned for this, the devil himself will have no shepherds. I cannot see else how thou shouldst 'scape.

CORIN Here comes young Master Ganymede.

Enter ROSALIND, reading a paper

ROSALIND

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, dinners and suppers
and sleeping hours excepted.

ROSALIND 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.
Winter-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 Peace, you dull fool, I found them on a tree.

TOUCHSTONE Truly, the tree yields bad fruit.

ROSALIND I'll graft it with you, and then I shall graft it with a medlar: then it
will be the earliest fruit in the country; for you'll be rotten ere you be half ripe,
and that's the right virtue of the medlar.

TOUCHSTONE Come, shepherd, let us make an honourable retreat.

Exit TOUCHSTONE; Exit CORIN to Chorus

Enter CELIA, reading a paper.

CELIA

Therefore Heaven Nature charged
That one body should be filled
With all graces wide enlarged:
Nature presently distilled
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.

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

- ROSALIND Is it a man?
- CELIA And a chain, that you once wore, about his neck. Change you colour?
- ROSALIND 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 whooping!
- ROSALIND Dost thou think, though I am dressed like a man, I have a doublet and hose in my disposition? One inch of delay more is a South-sea of discovery. I prithee tell me who is it quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle—either too much at once, or none at all. 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.
- ROSALIND Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?
- CELIA Nay, he hath but a little beard.
- ROSALIND Why, God will send more, if the man will be thankful. Let me stay the growth of his beard, if thou delay me not the knowledge of his chin.
- CELIA 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 sad brow and 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 sawest him? What said he? How looked he? Wherein went 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 It is as easy to count atoms as to resolve the propositions of a lover; but 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 'whoa' to thy tongue, I prithee: it frolics unseasonably. 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 bringest 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. Soft, comes he not here?

ROSALIND 'Tis he: slink by, and note him.

Enter ORLANDO and JAQUES.

JAQUES 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's sake, I thank you too for your society.

JAQUES God be with 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-favouredly.

JAQUES Rosalind is your love's name?

ORLANDO Yes.

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. Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?

ORLANDO Not so; but I answer you right painted cloth, from whence you have studied your questions.

JAQUES You have a nimble wit: I think 'twas made of Atalanta's heels. 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 one 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 In truth, 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. [*catches the meaning*] Farewell, good Signior Love.

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

Exit JAQUES.

ROSALIND I will speak to him like a saucy lackey, and under that guise play the knave with him. [*to Orlando*] Do you hear, forester?

ORLANDO Very well. What would you?

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

ORLANDO I prithee, who doth he trot withal?

ROSALIND 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 seven year.

ORLANDO Who ambles Time withal?

ROSALIND With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the other knowing no burden of heavy tedious penury. These Time ambles withal.

ORLANDO Who doth he gallop withal?

ROSALIND 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 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 With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat.

ORLANDO Are you native of this place?

ROSALIND As the rabbit, that you see dwell where she is kindled.

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

ROSALIND I have been told so of many; but indeed an old religious uncle of mine taught me to speak, who was in his youth a city 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 offences 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 There were none principal; they were all like one another as half-pence are; every one fault seeming monstrous till his fellow fault came to match it.

ORLANDO I prithee, recount some of them.

ROSALIND 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 fever of love upon him.

ORLANDO I am he that is so love-shaked. I pray you, tell me your remedy.

ROSALIND There is none of my uncle's marks upon you. He taught me how to know a man in love.

ORLANDO What were his marks?

ROSALIND 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 precise in your accoutrements, as loving yourself than seeming the lover of any other.

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

ROSALIND 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. 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 But are you so much in love as your rhymes speak?

ORLANDO Neither rhyme nor reason can express how much.

ROSALIND 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 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, as boys and women are, for the most part, cattle of this colour—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 humour of love to a living humour of madness, which was, to forswear the full stream of the world, and

to live in a nook merely monastic. 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 I would cure you, if you would but call me Rosalind, and come every day to my cottage and woo me.

ORLANDO Now, by the faith of my love, I will, good youth.

ROSALIND Nay, you must call me Rosalind. Come, sister, will you go? *Exeunt.*

2.2

"Almost Married"

TOUCHSTONE, AUDREY, JAQUES and FORESTERS prepare a marriage, but Jaques warns them off Martext. In Chorus: Corin.
Folio Act III, scene 3

Enter TOUCHSTONE, AUDREY, JAQUES

TOUCHSTONE Come apace, good Audrey, I will fetch up your goats. And so, Audrey, am I man enough yet? Doth my simple feature content you?

AUDREY Your features, Lord warrant us, what features?

TOUCHSTONE I am here with thee and thy goats, as the most capricious poet, honest Ovid, was among the Goths.

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

TOUCHSTONE When a man's verses cannot be understood, nor a man's good wit seconded with the forward child Understanding, it strikes a man more dead than a great reckoning in a little room. 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 swearest 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-favoured; 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 dirty.

TOUCHSTONE Well, praised be the gods for that. 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.

AUDREY Well, the gods give us joy!

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

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. Poor men alone? No, no; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No. As a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor. And by how much defence is better than no skill, by so much is a horn more precious than to want.

JAQUES [*stepping forward*] Will you be married, motley?

TOUCHSTONE Good even, good Master What-ye-call't. How do you, sir? You are very well met. Married? Truly, 'tis so. As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires; and as pigeons bill, 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: this Martext fellow will but join you together as they join wainscot.

TOUCHSTONE [*Aside*] I am not in the mind but 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 Go thou with me, and let me counsel thee.

TOUCHSTONE Come, sweet Audrey:
We must be married, or we must live in bawdry. *Exeunt*

2.3

"Phoebe Falls in Love" In which Orlando has not appeared, leaving CELIA to console a distraught ROSALIND. They eavesdrop on SILVIUS and PHOEBE. Phoebe falls in love with Rosalind. In Chorus: Corin, First Lord. (Folio Act III, scene 4 and 5)

Enter ROSALIND and CELIA

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 the colour of lies.

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

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

CELIA An excellent colour: your chesnut was ever the only colour.

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 pick-purse nor a horse-stealer; but as for his verity in love, I do think him 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 confirmers of false reckonings. He attends here in the forest on the duke your father.

ROSALIND I met the duke, my father, yesterday and had much conversation 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, quite traverse, athwart the heart of his lover; as a puny tilter, that spurs his horse but on one side, breaks his staff like a noble goose. But all's brave that youth mounts and folly guides.

SILVIUS and PHOEBE, as voices offstage

SILVIUS [*off*] Sweet Phebe, please, for just a moment!

CELIA Who comes here?

CORIN [*entering from Chorus*] Mistress and master, you have oft enquired—

PHOEBE [*off*] No! Away with you!

CORIN —enquired of the shepherd that complained of love.

SILVIUS [*off*] Dear Phoebe, pity me.

CELIA And what of him?

CORIN If you will see a pageant truly played,
Between the pale complexion of true love—

SILVIUS [*off*] Sweet Phoebe, do not scorn me, do not, Phoebe.

CORIN —and the red glow of scorn and proud disdain,
Go hence a little.

Celia and Rosalind join Corin in Chorus as SILVIUS and PHOEBE enter.

SILVIUS Say that you love me not, but say not so
in bitterness.—

ROSALIND Come, Aliena,
The sight of lovers feedeth those in love.

SILVIUS —The common executioner,
Whose heart the 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?

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,
Who shut their coward gates on atomies,
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: and now fall down,
But 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;
No, 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 [*Advancing*] 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?
Do you look on me? O, 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,
 Like foggy south puffing with wind and rain?
 You are a thousand times a more handsome man
 Than she a woman. 'Tis such fools as you
 That make the world full of ill-favoured 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.

CELIA Alas, poor shepherd!

ROSALIND Do you pity him? No, he deserves no pity. [*to Silvius*] Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee? I see love hath made thee a tame snake. [*to Phoebe*] He's fallen in love with your 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 I pray you, do not fall in love with me,
 For I am falser than vows made in wine.
 Besides, I like you not.

Exeunt ROSALIND and CELIA

SILVIUS Dear Phoebe—

PHOEBE 'Who ever loved that loved not at first sight?'

SILVIUS Sweet Phebe—

PHOEBE Know'st thou this youth?

SILVIUS Not very well, but I have met him oft.

PHOEBE Think not I love him, 'tis but a peevish boy.
 He scorned at me, yet faster than his tongue
 Did make offence 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 mix'd in his cheek— .

SILVIUS Sweet Phoebe—

PHOEBE What sayst thou, Silvius?

SILVIUS Sweet Phoebe, pity me.

PHOEBE Silvius, the time was that I hated thee;
 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.
 Come with me, Silvius. *PHOEBE & SILVIUS Exeunt to Chorus*

2.4

"A Mock Wedding"

ROSALIND sports with JAQUES, continues her education of ORLANDO,
 as CELIA performs a pretend marriage. In Chorus: Corin, First Lord, Phoebe, Silvius.
 (Folio Act IV, scene 1)

Enter ROSALIND, CELIA, and JAQUES.

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

ROSALIND They say you are a melancholy fellow.

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

ROSALIND 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 Why then, 'tis good to be a post.

JAQUES I have a melancholy of mine own, compounded of many simples,
 extracted from many objects, and indeed the sundry contemplation of my
 travels, which, by often rumination, wraps me in a most humorous sadness.

ROSALIND 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.

Enter ORLANDO

ROSALIND 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!

ORLANDO Good day, and happiness, dear Rosalind!

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

ROSALIND Farewell, Monsieur Traveller. Look you lisp, and wear strange
 suits, disable all the benefits of your own country, be out of love with your
 nativity, and almost chide God for making you that countenance you are, or I
 will scarce think you have swam in a gondola. *Exit Jaques*

Why, how now, Orlando? Where have you been all this while? You a lover?
 An 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 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'the shoulder, but I'll warrant him heart-whole.

ORLANDO Pardon me, dear Rosalind.

ROSALIND Nay, an you be so tardy, come no more in my sight. I had as lief be wooed of a snail.

ORLANDO Of a snail!

ROSALIND 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 Why, horns, that 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 horn-maker, and my Rosalind is virtuous.

ROSALIND And I am your Rosalind?

CELIA It pleases him to call you so; but he hath a Rosalind better looking than you.

ROSALIND Come, woo me, woo me, for now I am in a holiday humour, 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 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 of words, will spit; and for lovers lacking—God save us!—matter, the cleanliest shift is to kiss.

ORLANDO How if the kiss be denied?

ROSALIND Then she puts you to entreaty, and there begins new matter.

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

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

ORLANDO What, of my suit?

ROSALIND 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 Well, in her person I say I will not have you.

ORLANDO Then in mine own person I die.

ROSALIND No, faith, die by proxy. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont, and being taken with the cramp was drowned; and the foolish

coroners of that age found it was 'Hero of Sestos.' But these are all lies. 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 By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it.

ORLANDO Then love me, Rosalind.

ROSALIND Yes, faith will I, Fridays and Saturdays and all.

ORLANDO And wilt thou have me?

ROSALIND Ay, and twenty such.

ORLANDO What sayest thou?

ROSALIND Are you not good?

ORLANDO I hope so.

ROSALIND 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 Pray thee, marry us.

CELIA I cannot say the words.

ROSALIND You must begin, 'Will you, Orlando'—

CELIA Go to. Will you, Orlando, have to wife this Rosalind?

ORLANDO I will.

ROSALIND Ay, but when?

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

ROSALIND Then you must say, 'I take thee, Rosalind, for wife.'

ORLANDO I take thee, Rosalind, for wife.

ROSALIND I might ask you for your commission; but, I do take thee, Orlando, for my husband. There's a girl goes before the priest; and, certainly, a woman's thought runs before her actions.

ORLANDO So do all thoughts; they are winged.

ROSALIND Now tell me how long you would have her after you have possessed her?

ORLANDO For ever and a day.

ROSALIND 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 cock-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, like Diana in the fountain, 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 By my life, she will do as I do.

ORLANDO O, but she is wise.

ROSALIND Or else she could not have the wit to do this. The wiser, the waywarder. Shut the doors upon a woman's wit, and it will out at the casement. Shut that, and 'twill out at the key-hole. Stop that, 'twill fly with the smoke out at the chimney.

ORLANDO A man that hath a wife with such a wit, he might say, 'Wit, whither wilt?'

ROSALIND Nay, you might keep that till you met your wife's wit going to your neighbour's bed.

ORLANDO And what wit could wit have to excuse that?

ROSALIND Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool.

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

ROSALIND 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 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 In truth, 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 pathetic break-promise, and the most hollow lover, and the most unworthy of her you call Rosalind. Therefore, beware my censure, and keep your promise.

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

ROSALIND Adieu. At two? Adieu. *Exit ORLANDO.*

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. Let Cupid 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 shadow and sigh till he come.

CELIA And I'll sleep. *ROSALIND and CELIA to chorus.*

2.5

“Deer Song”

SECOND LORD (carrying horns) leads FORESTERS, JAQUES, and CHILDREN on.

In Chorus: Corin, First Lord, Phoebe, Silvius. Folio Act IV, Scene 2

Enter FORESTERS, singing, followed by JAQUES.

FORESTERS [sing]

What shall he have that kill'd the deer?

His leather skin and horns to wear.

Then sing him home. The rest shall bear this burden

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.

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

FORESTERS [sing]

The horn, the horn, the lusty horn

Is not a thing to laugh to scorn.

JAQUES Which is he that killed the deer?

SECOND LORD Sir, it was I.

JAQUES Let's present him to the duke when he returns, like a Roman conqueror;
and it would do well to set the deer's horns upon his head for a branch of victory.

AMIENS, SECOND LORD, and CHILDREN exeunt to Chorus

2.6

“Oliver and the Lion”

OLIVER tells ROSALIND and CELIA how he was saved by his brother.

In Chorus: Corin, First Lord, Second Lord, Phoebe, Silvius, Amiens, Children.

Folio Act IV, Scene 3

Enter ROSALIND and CELIA from Chorus

ROSALIND How say you now? Is it not past two o'clock? And no Orlando!

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

Enter OLIVER.

OLIVER Good morrow, fair ones.

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 favour, and bestows himself

Like a ripe sister: but the woman low,

And browner than her brother.' Is't not you?

CELIA 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 token. Are you he?
- ROSALIND 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 I pray you, tell it.
- OLIVER When last the young Orlando parted from you
 He left a promise to return again
 Within an hour; and, pacing through the forest,
 Chewing the food of sweet and bitter fancy,
 Lo, what befell. He threw his eye aside,
 And mark what object did present itself:
 Under an oak, whose boughs were mossed with age,
 And high top bald with dry antiquity,
 A wretched ragged man, o'ergrown with hair,
 Lay sleeping on his back. About his neck
 A green and gilded snake had wreathed itself,
 Who with her head, nimble in threats, approached
 The opening of his mouth. But suddenly,
 Seeing Orlando, it unlinked itself,
 And with indented glides did slip away
 Into a bush, under which bush's shade
 A lioness, with udders all drawn dry,
 Lay couching, head on ground, with catlike watch,
 When that the sleeping man should stir; for 'tis
 The royal disposition of that beast
 To prey on nothing that doth seem as dead.
 This seen, Orlando did approach the man,
 And found it was his brother, his elder brother.
- CELIA O, I have heard him speak of that same brother,
 And he did render him the most unnatural
 That lived amongst men.
- OLIVER And well he might so do,
 For well I know he was unnatural.
- ROSALIND But, to Orlando. Did he leave him there,
 Food to the sucked and hungry lioness?
- OLIVER Twice did he turn his back and purposed so.
 But kindness, nobler ever than revenge,
 And nature, stronger than his just occasion,
 Made him give battle to the lioness,
 Which quickly fell before him; and 'twas then
 From miserable slumber I awaked.
- CELIA Are you his brother?
- ROSALIND Was it you he rescued?

CELIA Was't you that did so oft contrive to kill him?

OLIVER 'Twas I; but 'tis not I. I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being what I am now.

ROSALIND But, what of this bloody thing?

OLIVER By and by.
When from the first to last, betwixt us two,
Tears our recountments had most kindly bathed,
As how I came into that desert place—
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 Why, how now, Ganymede, sweet Ganymede!

OLIVER Many will swoon when they do look on blood.

CELIA There is more in it. Cousin Ganymede!

OLIVER Look, he recovers.

ROSALIND I would I were at home.

CELIA We'll lead you thither.

[to Oliver] I pray you, will you take him by the arm?

OLIVER Be of good cheer, youth. You a man!

You lack a man's heart.

ROSALIND 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 pretended. Heigh-ho!

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

ROSALIND Counterfeit, I assure you.

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

ROSALIND So I do; but, i' faith, I should have been a woman by right.

CELIA 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.

Exeunt

2.7

“William Demolished”

TOUCHSTONE and AUDREY torment her peasant suitor, WILLIAM.
 In Chorus: Corin, First Lord, Second Lord, Phoebe, Silvius, Amiens, Children. (as 2.6)
 Folio Act V, scene I

Enter TOUCHSTONE and AUDREY.

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

AUDREY Faith, the priest was good enough, for all the old gentleman's 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 claim to me in the world.
 Here comes the man you mean.

Enter WILLIAM.

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. We shall be flouting; we cannot hold.

WILLIAM Good ev'n, Audrey.

AUDREY God ye good ev'n, William.

WILLIAM 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' the 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 sayest well. I do now remember a saying, 'The fool doth think he is wise, but the wise man knows himself to be a fool.' The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth, meaning thereby that grapes were made to eat and lips to open. 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: to have, is to have. For it is a figure in rhetoric, that drink, being poured out of a cup into a glass, by filling the

one doth empty the other. For all your writers do consent that *ipse* is he.
Now, you are not *ipse*, for 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 in bastinado, or in steel. I will bandy with thee in faction, I will o’errun thee with policy. I will kill thee a hundred and fifty ways. Therefore tremble, and depart.

AUDREY Do, good William.

WILLIAM God rest you merry, sir.

TOUCHSTONE Come away, Audrey! *Exeunt to Chorus.*

2.8

“Promises”

OLIVER gives his estate to a serioius ORLANDO, as ROSALIND promises magic for him and PHOEBE and SILVIUS. In Chorus: Corin, First Lord, Second Lord, Phoebe, Silvius, Amiens, Children, Audrey, William, Touchstone.
(Folio Act V, Scene 2)

Enter ORLANDO 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?

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.

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.

Enter ROSALIND.

ROSALIND God save you, brother.

OLIVER And you, fair sister. *Exit.*

ROSALIND O, my dear Orlando, how it grieves me to see thee wear thy heart in a sling.

ORLANDO It is my arm.

ROSALIND 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 Did your brother tell you how I counterfeited to swoon when he showed me your handkerchief?

ORLANDO Ay, and greater wonders than that.

ROSALIND O, I know where you are. Nay, 'tis true, 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; and in these degrees have they made a pair of stairs to marriage which they will climb in haste, or else be unchaste before marriage. They are in the very wrath of love, and they will together. 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 Why then, tomorrow I cannot serve your turn for Rosalind?

ORLANDO I can live no longer by thinking.

ROSALIND I will weary you then no longer with idle talking. Know of me then—for now I speak to some purpose—that I know you are a gentleman of sound understanding. 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 her so near the heart as your gesture cries it out, when your brother marries Aliena, you shall marry Rosalind. 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.

ORLANDO Speakest thou in sober meanings?

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

Enter SILVIUS and PHEBE.

PHOEBE Youth, you have done me much ungentleness.

ROSALIND 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 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 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 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 And so am I for no woman.

PHOEBE *[to Rosalind]* If this be so, why blame you me to love you?

SILVIUS *[to Phoebe]* If this be so, why blame you me to love you?

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

ROSALIND Who do you speak to, 'Why blame you me to love you?'

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

ROSALIND 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 Phebe, 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.

Exeunt.

2.9

"Four Weddings"

Final Scene, begins and ends with "Lover and Lass." Rosalind gets final commitments from the lovers, Jaques questions Touchstone on the Seven Kinds of Lies. Rosalind and Phoebe reveal themselves, and four marriages ensue.

Folio Act V, scene 3 and 4

Enter TOUCHSTONE, AUDREY, and FORESTERS.

TOUCHSTONE To-morrow is the joyful day, Audrey; to-morrow 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. Here come two of the banished duke's pages.

FIRST LORD Well met, honest gentleman.

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

SECOND LORD We are for you: sit i' the middle.

FIRST LORD 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 LORD I'faith, i'faith; and both in a tune, like two gipsies on a horse.

FORESTERS [*sing*]

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green corn-field did pass,
 In the spring time, 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 nonino,
 These pretty country folks would lie,
 In the spring time, 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 untuneable.

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. *Exeunt.*

*Enter DUKE SENIOR, JAQUES,
 ORLANDO, OLIVER, and CELIA*

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

ORLANDO I sometimes do believe, and sometimes do not;
 As those that fear they hope, and know they fear.

Enter ROSALIND, SILVIUS, and PHOEBE.

ROSALIND Patience once more, whiles our compact is urged.

[*To the 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 [*To Orlando*] And you say, you will have her when I bring her?

ORLANDO That would I, were I of all kingdoms king.

ROSALIND [*to Phoebe*] You say, that you'll marry me, if I be willing?

PHOEBE That will I, should I die the hour after.

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

PHOEBE So is the bargain.

ROSALIND [*to Silvius*] You say, that you'll have Phoebe, if she will?

SILVIUS Though to have her and death were both one thing.

ROSALIND 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, Phebe, 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.

Exeunt ROSALIND and CELIA.

DUKE SENIOR I do remember in this shepherd boy
 Some lively touches of my daughter's favour.

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

JAQUES There is, sure, another flood at hand, 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 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 settled?

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

JAQUES How seventh cause?—Good my lord, do you like this fellow?

DUKE SENIOR I like him very well.

TOUCHSTONE God 'ield 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-favoured thing, sir, but mine own. A
 poor humour of mine, sir, to take that that no man else will. Rich honesty dwells like a
 miser, sir, in a poor house, as your pearl in your foul oyster.

DUKE SENIOR By my faith, he is very swift and sententious.

TOUCHSTONE According to the fool's bolt, sir, and such dulcet diseases.

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

disabled 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. 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 peace-maker; much virtue in 'if.'

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 Is not this a rare fellow, my lord? He's as good at any thing, and yet a fool.

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

Enter FORESTERS, leading ROSALIND in woman's clothes, and CELIA

FORESTERS Then is there mirth in heaven,
When earthly things made even
Unite together.

Good duke, receive thy daughter.

ROSALIND *[to Duke Senior]* 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 Senior]* 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.

DUKE SENIOR 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 Orlando and Rosalind]

You and you no cross shall part.

[to Oliver and Celia]

You and you are heart in heart.

[to Phoebe]

You to his love must accord,
Or have a woman to your lord.

[To Touchstone and Audrey]

You and you are sure together
As the winter to foul weather.

Enter JAQUES DE BOYS, the second brother.

JAQUES DE BOYS 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,
 Gathered a mighty force 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.

JAQUES Sir, by your patience. If I heard you rightly,
 The duke hath put on a religious life,
 And thrown into neglect the pompous court?

JAQUES DE BOYS. He hath.

JAQUES To him will I go: out of these converts
 There is much matter to be heard and learned.

TOUCHSTONE Stay, Jaques, stay.

JAQUES To your wrangling, fool, for thy loving voyage
 Is but for two months victualled.—So, to your pleasures;
 I am for other than for dancing measures.

DUKE SENIOR Every one 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 the measures fall.

[*Music up and ALL dance*]

This carol they began that hour,
 With a hey, and a ho, and a hey nonino,
 How that a life was but a flower
 In the spring time, 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 nonino;
 For love is crowned with the prime
 In the spring time, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring.

Epilogue

ROSALIND [*to the Audience*] 'Tis true that good plays prove the better by the help of good epilogues. What a case am I in then, that am neither a good epilogue, nor cannot insinuate with you in the behalf of a good play! I am not furnished like a beggar, therefore to beg will not become me: my way is, to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as much of this play as please you: and I charge you, O men! for the love you bear to women,—as I perceive by your simpering none of you hate them,—that between you and the women, the play may please. If I were a different woman I might kiss as many of you as had beards that pleased me, complexions that pleased me, and breaths that are not foul; and, I am sure, as many as have good beards, or good faces, or sweet breaths, will, for my kind offer, when I make curtsy, bid me farewe—bid me, welcome.