As You Like It

By William Shakespeare

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with Susan Ruddick - Sarah Blackstone - Charles Darlington

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Characters in the Play

ORLANDO, youngest son of Sir Rowland de Boys
OLIVER, his elder brother
SECOND BROTHER, brother to Orlando and Oliver, named
  Jaques
ADAM, servant to Oliver and friend to Orlando
DENNIS, servant to Oliver

ROSALIND, daughter to Duke Senior
CELIA, Rosalind's cousin, daughter to Duke Frederick
TOUCHSTONE, a court Fool

DUKE FREDERICK, the usurping duke
CHARLES, wrestler at Duke Frederick's court
LE BEAU, a courtier at Duke Frederick's court
Attending Duke Frederick:
  FIRST LORD
  SECOND LORD

DUKE SENIOR, the exiled duke, brother to Duke Frederick

Lords attending Duke Senior in exile:
  JAQUES
  AMIENS
  FIRST LORD
  SECOND LORD

Attending Duke Senior in exile:
  FIRST PAGE
  SECOND PAGE

CORIN, a shepherd
SILVIUS, a young shepherd in love
PHOEBE, a disdainful shepherdess
AUDREY, a goat-keeper
WILLIAM, a country youth in love with Audrey
SIR OLIVER MARTEXT, a parish priest

HYMEN, god of marriage

Lords, Attendants, Musicians

ACT 1

Scene 1

Enter Orlando and Adam.

ORLANDO As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayst, charged my brother on his blessing to breed me well. And there begins my sadness. My brother Jaques 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, for, besides that they are fair with their feeding, they are taught their manage and, to that end, riders dearly hired. But 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, mines my gentility with my education. This is it, Adam, that grieves me, and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

Enter Oliver.

ADAM Yonder comes my master, your brother.

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

OLIVER Now, sir, what make you here?

ORLANDO Nothing. I am not taught to make anything.

OLIVER What mar you then, sir?

ORLANDO Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.

OLIVER Marry, sir, be better employed, and be naught awhile.

ORLANDO Shall I keep your hogs and eat husks with them? 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: here in your orchard.

OLIVER Know you before whom, sir?

ORLANDO Ay, better than him I am before knows me. I know you are my eldest brother, and in the gentle condition of blood you should so know me. The

courtesy of nations allows you my better in that you are the first-born, but the same tradition takes not away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you, albeit I confess your coming before me is nearer to his reverence.

OLIVER, *threatening Orlando* What, boy!

ORLANDO, *holding off Oliver 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, *to Orlando* Let me go, I say.

ORLANDO I will not till I please. You shall hear me. My father charged you in his will to give me good education. You have trained me like a peasant, obscuring and hiding from me all gentlemanlike qualities. The spirit of my father grows strong in me, and I will no longer endure it. Therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament. With that I will go buy my fortunes.

Orlando releases Oliver.

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

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

OLIVER, *to Adam* Get you with him, you old dog.

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

Orlando and Adam exit.

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

Enter Dennis.

DENNIS 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. *Dennis exits.* 'Twill be a good way, and tomorrow the wrestling is.

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 Duke's daughter, be banished with her father?
CHARLES O, no, for the Duke's daughter her cousin so loves her, being ever from their cradles bred together, that she would have followed her exile or have died to stay behind her. She is at the court and no less beloved of her uncle than his own daughter, and never two ladies loved as they do.
OLIVER Where will the old duke live?
CHARLES They say he is already in the Forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England. They say many young gentlemen flock to him every day and fleet the time carelessly, as they did in the golden world.
OLIVER What, you wrestle tomorrow before the new duke?
CHARLES Marry, do I, sir, and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother Orlando hath a disposition to come in disguised against me to try a fall. Tomorrow, sir, I wrestle for my credit, and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender, and for your love I would be loath to foil him, as I must for my own honor 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 requite. I had myself notice of my brother's purpose herein, and have by underhand means labored to dissuade him from it; but he is resolute. I'll tell thee, Charles, it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver 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 practice against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by

some indirect means or other. For I assure thee—and almost with tears I speak it—there is not one so young and so villainous this day living. I speak but brotherly of him, but should I 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 tomorrow, I'll give him his payment. If ever he go alone again, I'll never wrestle for prize more. And so God keep your Worship.

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

Scene 2

Enter Rosalind and Celia.

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

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

CELIA Herein I see thou lov'st me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine. 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 honor 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 honor 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-favoredly.

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

CELIA No? When Nature hath made a fair creature, may she not by fortune fall into the fire?

Enter Touchstone.

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 perceiveth our natural wits too dull to reason of such goddesses, and hath sent this natural for our whetstone, for always the dullness of the fool is the whetstone of the wits. *To Touchstone.* How now, wit, whither wander you?

TOUCHSTONE Mistress, you must come away to your father.

CELIA Were you made the messenger?

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

ROSALIND Where learned you that oath, fool?

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

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

ROSALIND Ay, marry, now unmuzzle your wisdom.

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

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 honor, for he never had any, or if he had, he had sworn it away before ever he saw those pancakes or that mustard.

CELIA Prithee, who is 't that thou mean'st?

TOUCHSTONE One that old Frederick, your father, loves.

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

for taxation one of these days.
TOUCHSTONE The more pity that fools may not speak wisely what wise men do foolishly.
CELIA By my troth, thou sayest true. For, since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau.

Enter Le Beau.

ROSALIND With his mouth full of news.
CELIA Which he will put on us as pigeons feed their young.
ROSALIND Then shall we be news-crammed.
CELIA All the better. We shall be the more marketable.—*Bonjour*, Monsieur Le Beau. What's the news?
LE BEAU Fair princess, you have lost much good sport.
CELIA Sport? Of what color?
LE BEAU What color, madam? How shall I answer you?
ROSALIND As wit and fortune will.
TOUCHSTONE Or as the destinies decrees.
CELIA Well said. That was laid on with a trowel.
TOUCHSTONE Nay, if I keep not my rank—
ROSALIND Thou losest thy old smell.
LE BEAU You amaze me, ladies. I would have told you of good wrestling, which you have lost the sight of.
ROSALIND Yet tell us the manner of the wrestling.
LE BEAU I will tell you the beginning, and if it please your Ladyships, you may see the end, for the best is yet to do, and here, where you are, they are coming to perform it.
CELIA Well, the beginning that is dead and buried.
LE BEAU There comes an old man and his three sons—
CELIA I could match this beginning with an old 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. Yonder they lie, the poor old man their father making such pitiful dole over them that all the beholders take his part with weeping.
ROSALIND Alas!
TOUCHSTONE But what is the sport, monsieur, that the ladies have lost?
LE BEAU Why, this that I speak of.
TOUCHSTONE Thus men may grow wiser every day. It is the first time that ever I heard breaking of ribs was sport for ladies.
CELIA Or I, I promise thee.
ROSALIND But is there any else longs to see this broken music in his sides? Is there yet another dotes upon

rib-breaking? Shall we see this wrestling, cousin?
LE BEAU You must if you stay here, for here is the place appointed for the wrestling, and they are ready to perform it.
CELIA Yonder sure they are coming. Let us now stay and see it.

Flourish. Enter Duke Frederick, Lords, Orlando, Charles, and Attendants.

DUKE FREDERICK Come on. Since the youth will not be entreated, his own peril on his forwardness.
ROSALIND*, to Le Beau* Is yonder the man?
LE BEAU Even he, madam.
CELIA Alas, he is too young. Yet he looks successfully.
DUKE FREDERICK How now, daughter and cousin? Are you crept hither to see the wrestling?
ROSALIND Ay, my liege, so please you give us leave.
DUKE FREDERICK You will take little delight in it, I can tell you, there is such odds in the man. In pity of the challenger's youth, I would fain dissuade him, but he will not be entreated. Speak to him, ladies; see if you can move him.
CELIA Call him hither, good Monsieur Le Beau.
DUKE FREDERICK Do so. I'll not be by.

He steps aside.

LE BEAU*, to Orlando* Monsieur the challenger, the Princess calls for you.
ORLANDO I attend them with all respect and duty.
ROSALIND Young man, have you challenged Charles the wrestler?
ORLANDO No, fair princess. He is the general challenger. I come but 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 misprized. We will make it our suit to the Duke that the wrestling might not go forward.
ORLANDO I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial, wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing. Only in the world I fill up a place which may be better supplied when I have made it empty.
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 FREDERICK*, coming forward* You shall try but one fall.
CHARLES No, I warrant your Grace you shall not entreat him to a second, that have so mightily persuaded him from a first.
ORLANDO You mean to mock me after, you should not have mocked me before. But come your ways.
ROSALIND Now Hercules be thy speed, young man!
CELIA I would I were invisible, to catch the strong fellow by the leg.

Orlando and Charles wrestle.

ROSALIND O excellent young man!
CELIA If I had a thunderbolt in mine eye, I can tell who should down.

Orlando throws Charles. Shout.

DUKE FREDERICK No more, no more.
ORLANDO Yes, I beseech your Grace. I am not yet well breathed.
DUKE FREDERICK How dost thou, Charles?
LE BEAU He cannot speak, my lord.
DUKE FREDERICK Bear him away.

Charles is carried off by Attendants.

What is thy name, young man?
ORLANDO Orlando, my liege, the youngest son of Sir Rowland de Boys.
DUKE FREDERICK
I would thou hadst been son to some man else.
The world esteemed thy father honorable,
But I did find him still mine enemy.
Thou shouldst have better pleased me with this deed
Hadst thou descended from another house.
But fare thee well. Thou art a gallant youth.
I would thou hadst told me of another father.

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

CELIA*, to Rosalind*
Were I my father, coz, would I do this?
ORLANDO
I am more proud to be Sir Rowland's son,
His youngest son, and would not change that calling
To be adopted heir to Frederick.
ROSALIND*, to Celia*
My father loved Sir Rowland as his soul,
And all the world was of my father's mind.
Had I before known this young man his son,
I should have given him tears unto entreaties

Ere he should thus have ventured.
CELIA Gentle cousin,
Let us go thank him and encourage him.
My father's rough and envious disposition
Sticks me at heart.—Sir, you have well deserved.
If you do keep your promises in love
But justly, as you have exceeded all promise,
Your mistress shall be happy.
ROSALIND*, giving Orlando a chain from her neck*
Gentleman,
Wear this for me—one out of suits with Fortune,
That could give more but that her hand lacks
means.—
Shall we go, coz?
CELIA Ay.—Fare you well, fair gentleman.
ORLANDO*, aside*
Can I not say "I thank you"? My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.
ROSALIND*, to Celia*
He calls us back. My pride fell with my fortunes.
I'll ask him what he would.—Did you call, sir?
Sir, you have wrestled well and overthrown
More than your enemies.
CELIA Will you go, coz?
ROSALIND Have with you. *To Orlando.* Fare you well.
Rosalind and Celia exit.
ORLANDO
What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference.
O poor Orlando! Thou art overthrown.
Or Charles or something weaker masters thee.

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 misconsters all that you have done.
The Duke is humorous. 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.

Le Beau exits.

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

He exits.

Scene 3

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 burs, 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 burs are in my heart.

CELIA Hem them away.

ROSALIND I would try, if I could cry "hem" and have him.20

CELIA Come, come, wrestle with thy affections.

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

CELIA O, a good wish upon you. You will try in time, in despite of a fall. But turning these jests out of service, let us talk in good earnest. Is it possible on such a sudden you should fall into so strong a liking with old Sir Rowland's youngest son?

ROSALIND The Duke my father loved his father dearly.

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

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

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

ROSALIND Let me love him for that, and do you love him because I do.

Enter Duke Frederick with Lords.

Look, here comes the Duke.
CELIA With his eyes full of anger.
DUKE FREDERICK*, to Rosalind*
Mistress, dispatch you with your safest haste,
And get you from our court.
ROSALIND Me, uncle?
DUKE FREDERICK You, cousin.
Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it.
ROSALIND I do beseech your Grace,
Let me the knowledge of my fault bear with me.
If with myself I hold intelligence
Or have acquaintance with mine own desires,
If that I do not dream or be not frantic—
As I do trust I am not—then, dear uncle,
Never so much as in a thought unborn
Did I offend your Highness.
DUKE FREDERICK Thus do all traitors.
If their purgation did consist in words,
They are as innocent as grace itself.
Let it suffice thee that I trust thee not.
ROSALIND
Yet your mistrust cannot make me a traitor.
Tell me whereon the likelihood depends.
DUKE FREDERICK
Thou art thy father's daughter. There's enough.
ROSALIND
So was I when your Highness took his dukedom.
So was I when your Highness banished him.
Treason is not inherited, my lord,
Or if we did derive it from our friends,
What's that to me? My father was no traitor.
Then, good my liege, mistake me not so much
To think my poverty is treacherous.
CELIA Dear sovereign, hear me speak.
DUKE FREDERICK
Ay, Celia, we stayed her for your sake;
Else had she with her father ranged along.
CELIA
I did not then entreat to have her stay.
It was your pleasure and your own remorse.
I was too young that time to value her,
But now I know her. If she be a traitor,
Why, so am I. We still have slept together,
Rose at an instant, learned, played, eat together,
And, wheresoe'er we went, like Juno's swans
Still we went coupled and inseparable.
DUKE FREDERICK
She is too subtle for thee, and her smoothness,
Her very silence, and her patience
Speak to the people, and they pity her.
Thou art a fool. She robs thee of thy name,
And thou wilt show more bright and seem more

virtuous
When she is gone. Then open not thy lips.
Firm and irrevocable is my doom
Which I have passed upon her. She is banished.

CELIA

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

DUKE FREDERICK

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

Duke and Lords exit.

CELIA

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

ROSALIND I have more cause.

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

ROSALIND That he hath not.

CELIA

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

ROSALIND Why, whither shall we go?

CELIA

To seek my uncle in the Forest of Arden.

ROSALIND

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

CELIA

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

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

CELIA

What shall I call thee when thou art a man?

ROSALIND
I'll have no worse a name than Jove's own page,
And therefore look you call me Ganymede.
But what will you be called?
CELIA
Something that hath a reference to my state:
No longer Celia, but Aliena.
ROSALIND
But, cousin, what if we assayed to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel?
CELIA
He'll go along o'er the wide world with me.
Leave me alone to woo him. Let's away
And get our jewels and our wealth together,
Devise the fittest time and safest way
To hide us from pursuit that will be made
After my flight. Now go we in content
To liberty, and not to banishment.
They exit.

ACT 2

Scene 1

Enter Duke Senior, Amiens, and two or three Lords, like foresters.

DUKE SENIOR
Now, my co-mates and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam,
The seasons' difference, as the icy fang
And churlish chiding of the winter's wind,
Which when it bites and blows upon my body
Even till I shrink with cold, I smile and say
"This is no flattery. These are counselors
That feelingly persuade me what I am."
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
AMIENS
I would not change it. Happy is your Grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.
DUKE SENIOR
Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should in their own confines with forkèd heads
Have their round haunches gored.
FIRST LORD Indeed, my lord,
The melancholy Jaques grieves at that,
And in that kind swears you do more usurp
Than doth your brother that hath banished you.
Today my Lord of Amiens and myself
Did steal behind him as he lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood;
To the which place a poor sequestered stag
That from the hunter's aim had ta'en a hurt
Did come to languish. And indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Almost to bursting, and the big round tears
Coursed one another down his innocent nose
In piteous chase. And thus the hairy fool,
Much markèd of the melancholy Jaques,
Stood on th' extremest verge of the swift brook,
Augmenting it with tears.

DUKE SENIOR But what said Jaques?
Did he not moralize this spectacle?
FIRST LORD
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 abandoned 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 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?
SECOND LORD
We did, my lord, weeping and commenting
Upon the sobbing deer.
DUKE SENIOR Show me the place.
I love to cope him in these sullen fits,
For then he's full of matter.
FIRST LORD I'll bring you to him straight.

They exit.

Scene 2

Enter Duke Frederick with Lords.

DUKE FREDERICK
Can it be possible that no man saw them?
It cannot be. Some villains of my court
Are of consent and sufferance in this.
FIRST LORD
I cannot hear of any that did see her.
The ladies her attendants of her chamber
Saw her abed, and in the morning early
They found the bed untreasured of their mistress.
SECOND LORD
My lord, the roinish clown at whom so oft
Your Grace was wont to laugh is also missing.
Hisperia, the Princess' gentlewoman,
Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The parts and graces of the wrestler
That did but lately foil the sinewy Charles,
And she believes wherever they are gone
That youth is surely in their company.

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

They exit.

Scene 3

Enter Orlando and Adam, meeting.

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 fond to overcome
The bonny prizer of the humorous duke?
Your praise is come too swiftly home before you.
Know you not, master, to some kind of men
Their graces serve them but as enemies?
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,
Come not within these doors. Within this roof
The enemy of all your graces lives.
Your brother—no, no brother—yet the son—
Yet not the son, I will not call him son—
Of him I was about to call his father,
Hath heard your praises, and this night he means
To burn the lodging where you use to lie,
And you within it. If he fail of that,
He will have other means to cut you off.
I overheard him and his practices.
This is no place, this house is but a butchery.
Abhor it, fear it, do not enter it.
ORLANDO
Why, whither, Adam, wouldst thou have me go?
ADAM
No matter whither, so you come not here.
ORLANDO
What, wouldst thou have me go and beg my food,
Or with a base and boist'rous 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 meed.
Thou art not for the fashion of these times,
Where none will sweat but for promotion,
And having that do choke their service up
Even with the having. It is not so with thee.
But, 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 livèd 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.

They exit.

Scene 4

Enter Rosalind for Ganymede, Celia for Aliena, and Clown, alias 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 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. Yet I should bear no cross if I did bear you, for I think you have no money in your purse.

ROSALIND Well, this is the Forest of Arden.

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

ROSALIND Ay, be so, good Touchstone.

Enter Corin and Silvius.

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

Rosalind, Celia, and Touchstone step aside and eavesdrop.

CORIN*, to Silvius*
That is the way to make her scorn you still.

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

CORIN
I partly guess, for I have loved ere now.

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

CORIN
Into a thousand that I have forgotten.

SILVIUS
O, thou didst then never love so heartily.
If thou rememb'rest not the slightest folly
That ever love did make thee run into,
Thou hast not loved.
Or if thou hast not sat as I do now,
Wearing thy hearer in thy mistress' praise,
Thou hast not loved.
Or if thou hast not broke from company
Abruptly, as my passion now makes me,
Thou hast not loved.
O Phoebe, Phoebe, Phoebe! *He exits.*

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

TOUCHSTONE And I mine. I remember when I was in love I broke my sword upon a stone and bid him take that for coming a-night to Jane Smile; and I remember the kissing of her 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 speak’st 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.

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

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

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

TOUCHSTONE*, to Corin* Holla, you clown!

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

CORIN Who calls?

TOUCHSTONE Your betters, sir.

CORIN Else are they very wretched.

ROSALIND*, to Touchstone*
Peace, I say. *As Ganymede, to Corin.* Good even to you, friend.

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

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

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

ROSALIND*, as Ganymede*
What is he that shall buy his flock and pasture?

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

ROSALIND*, as Ganymede*
I pray thee, if it stand with honesty,
Buy thou the cottage, pasture, and the flock,
And thou shalt have to pay for it of us.

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

CORIN
Assuredly the thing is to be sold.
Go with me. If you like upon report
The soil, the profit, and this kind of life,
I will your very faithful feeder be
And buy it with your gold right suddenly.

They exit.

Scene 5

Enter Amiens, Jaques, and others.

Song.

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 stanzo. Call you 'em "stanzos"?

AMIENS What you will, Monsieur Jaques.

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

AMIENS More at your request than to please myself.

JAQUES Well then, if ever I thank any man, I'll thank you. But that they call "compliment" is like th' encounter of two dog-apes. And when a man thanks me heartily, methinks I have given him a penny and he renders me the beggarly thanks. Come, sing. And you that will not, hold your tongues.

AMIENS Well, I'll end the song.—Sirs, cover the while; the Duke will drink under this tree.—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.

Song.

ALL *together here.*

Who doth ambition shun
And loves to live i' th' sun,
Seeking the food he eats
And pleased with what he gets,

Come hither, come hither, come hither.
Here shall he see
No enemy
But winter and rough weather.

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

AMIENS And I'll sing it.

JAQUES Thus it goes:
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. I'll go sleep if I can. If I cannot, I'll rail against all the first-born of Egypt.

AMIENS And I'll go seek the Duke. His banquet is prepared.

They exit.

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. *He lies down.*

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

They exit.

Scene 7

Enter Duke Senior and Lords, like outlaws.

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

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

DUKE SENIOR
If he, compact of jars, grow musical,
We shall have shortly discord in the spheres.
Go seek him. Tell him I would speak with him.

Enter Jaques.

FIRST LORD
He saves my labor by his own approach.
DUKE SENIOR*, to Jaques*
Why, how now, monsieur? What a life is this
That your poor friends must woo your company?
What, you look merrily.
JAQUES
A fool, a fool, I met a fool i' th' forest,
A motley fool. A miserable world!
As I do live by food, I met a fool,
Who laid him down and basked him in the sun
And railed on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
"Good morrow, fool," quoth I. "No, sir," quoth he,
"Call me not 'fool' till heaven hath sent me
fortune."
And then he drew a dial from his poke
And, looking on it with lack-luster eye,
Says very wisely "It is ten o'clock.
Thus we may see," quoth he, "how the world wags.
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven.
And so from hour to hour we ripe and ripe,
And then from hour to hour we rot and rot,
And thereby hangs a tale." When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! Motley's the only wear.
DUKE SENIOR What fool is this?
JAQUES
O worthy fool!—One that hath been a courtier,
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 gallèd 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 bob. If not,
The wise man's folly is anatomized
Even by the squand'ring 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 th' infected world,
If they will patiently receive my medicine.

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

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

DUKE SENIOR
Most mischievous foul sin in chiding sin;
For thou thyself hast been a libertine,
As sensual as the brutish sting itself,
And all th' embossèd sores and headed evils
That thou with license of free foot hast caught
Wouldst thou disgorge into the general world.

JAQUES Why, who cries out on pride
That can therein tax any private party?
Doth it not flow as hugely as the sea
Till that the weary very means do ebb?
What woman in the city do I name
When that I say the city-woman bears
The cost of princes on unworthy shoulders?
Who can come in and say that I mean her,
When such a one as she such is her neighbor?
Or what is he of basest function
That says his bravery is not on my cost,
Thinking that I mean him, but therein suits
His folly to the mettle of my speech?
There then. How then, what then? Let me see wherein
My tongue hath wronged him. If it do him right,
Then he hath wronged himself. If he be free,
Why then my taxing like a wild goose flies
Unclaimed of any man.

Enter Orlando, brandishing a sword.

But who comes here?

ORLANDO Forbear, and eat no more.

JAQUES Why, I have eat none yet.

ORLANDO
Nor shalt not till necessity be served.

JAQUES Of what kind should this cock come of?

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

ORLANDO
You touched my vein at first. The thorny point
Of bare distress hath ta'en from me the show
Of smooth civility, yet am I inland bred
And know some nurture. But forbear, I say.
He dies that touches any of this fruit
Till I and my affairs are answerèd.
JAQUES An you will not be answered with reason, I must die.
DUKE SENIOR*, to Orlando*
What would you have? Your gentleness shall force
More than your force move us to gentleness.
ORLANDO
I almost die for food, and let me have it.
DUKE SENIOR
Sit down and feed, and welcome to our table.
ORLANDO
Speak you so gently? Pardon me, I pray you.
I thought that all things had been savage here,
And therefore put I on the countenance
Of stern commandment. But 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,
In the which hope I blush and hide my sword.
He sheathes his sword.
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 with two weak evils, age and hunger,
I will not touch a bit.
DUKE SENIOR Go find him out,
And we will nothing waste till you return.
ORLANDO
I thank you; and be blessed for your good comfort.
He exits.
DUKE SENIOR
Thou seest we are not all alone unhappy.
This wide and universal theater

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

Enter Orlando, carrying Adam.

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

ORLANDO I thank you most for him.

ADAM 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 cousin, sing.

The Duke and Orlando continue their conversation, apart.

Song.

AMIENS *sings*

Blow, blow, thou winter wind.
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,

Although thy breath be rude.
Heigh-ho, sing heigh-ho, unto the green holly.
Most friendship is feigning, most loving mere folly.
Then heigh-ho, the holly.
This life is most jolly.

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

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

They exit.

ACT 3

Scene 1

Enter Duke Frederick, Lords, and Oliver.

DUKE FREDERICK*, to Oliver*
Not see him since? Sir, sir, that cannot be.
But were I not the better part made mercy,
I should not seek an absent argument
Of my revenge, thou present. But look to it:
Find out thy brother 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.
OLIVER
O, that your Highness knew my heart in this:
I never loved my brother in my life.
DUKE FREDERICK
More villain thou.—Well, push him out of doors,
And let my officers of such a nature
Make an extent upon his house and lands.
Do this expediently, and turn him going.

They exit.

Scene 2

Enter Orlando, with a paper.

ORLANDO
Hang there, my verse, in witness of my love.
And thou, thrice-crownèd queen of night, survey
With thy chaste eye, from thy pale sphere above,
Thy huntress' name that my full life doth sway.
O Rosalind, these trees shall be my books,
And in their barks my thoughts I'll character,
That every eye which in this forest looks
Shall see thy virtue witnessed everywhere.
Run, run, Orlando, carve on every tree
The fair, the chaste, and unexpressive she.

He exits.

Enter Corin and Touchstone.

CORIN And how like you this shepherd's life, Master Touchstone?
TOUCHSTONE Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me

well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humor well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd?

CORIN No more but that I know the more one sickens, the worse at ease he is, and that he that wants money, means, and content 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 good 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 saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked, and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

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

TOUCHSTONE Instance, briefly. Come, instance.

CORIN Why, we are still handling our ewes, and their fells, 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 perpend: 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 laborer. I earn that I eat, get that

I wear, owe no man hate, envy no man's happiness,
glad of other men's good, content with my harm,
and the greatest of my pride is to see my ewes graze
and my lambs suck.

TOUCHSTONE That is another simple sin in you, to bring
the ewes and the rams together and to offer to get
your living by the copulation of cattle; to be bawd to
a bell-wether and to betray a she-lamb of a twelvemonth
to a crooked-pated old cuckoldly ram, out of
all reasonable match. If thou be'st not damned for
this, the devil himself will have no shepherds. I
cannot see else how thou shouldst 'scape.

Enter Rosalind, as Ganymede.

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

ROSALIND*, as Ganymede, reading a paper*

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

TOUCHSTONE I'll rhyme you so eight years together,
dinners and suppers and sleeping hours excepted.
It is the right butter-women's rank to market.

ROSALIND*, as Ganymede* Out, fool.

TOUCHSTONE For a taste:

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

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

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

TOUCHSTONE Truly, the tree yields bad fruit.

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

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

Enter Celia, as Aliena, with a writing.

ROSALIND*, as Ganymede* Peace. Here comes my sister reading. Stand aside.

CELIA*, as Aliena, reads*

Why should this a desert be?
For it is unpeopled? No.
Tongues I'll hang on every tree
That shall civil sayings show.
Some how brief the life of man
Runs his erring pilgrimage,
That the stretching of a span
Buckles in his sum of age;
Some of violated vows
'Twixt the souls of friend and friend.
But upon the fairest boughs,
Or at every sentence' end,
Will I "Rosalinda" write,
Teaching all that read to know
The quintessence of every sprite
Heaven would in little show.
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.

ROSALIND*, as Ganymede* O most gentle Jupiter, what tedious homily of love have you wearied your parishioners withal, and never cried "Have patience, good people!"

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

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

Touchstone and Corin exit.

CELIA Didst thou hear these verses?

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

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

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

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

ROSALIND I was seven of the nine days out of the wonder before you came, for look here what I found on a palm tree. *She shows the paper she read.* I was never so berhymed since Pythagoras' time that I was an Irish rat, which I can hardly remember.

CELIA Trow you who hath done this?

ROSALIND Is it a man?

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

ROSALIND I prithee, who?

CELIA O Lord, Lord, it is a hard matter for friends to meet, but mountains may be removed with earthquakes and so encounter.

ROSALIND Nay, but who is it?

CELIA Is it possible?

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

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

ROSALIND Good my complexion, dost thou think though I am caparisoned 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 might'st 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 saw'st 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 of this age's size. To say ay and no to these particulars is more than to answer in a catechism.

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 atomies 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 "holla" to thy tongue, I prithee. It curvets unseasonably. He was furnished like a hunter.

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

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

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

CELIA You bring me out.

Enter Orlando and Jaques.

Soft, comes he not here?

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

Rosalind and Celia step aside.

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

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

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

ORLANDO I do desire we may be better strangers.

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

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

JAQUES Rosalind is your love's name?

ORLANDO Yes, just.

JAQUES I do not like her name.

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

JAQUES What stature is she of?

ORLANDO Just as high as my heart.

JAQUES You are full of pretty answers. Have you not been acquainted with goldsmiths' wives and conned 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 breather in the world but

myself, against whom I know most faults.
JAQUES The worst fault you have is to be in love.
ORLANDO 'Tis a fault I will not change for your best virtue. I am weary of you.
JAQUES By my troth, I was seeking for a fool when I found you.
ORLANDO He is drowned in the brook. Look but in, and you shall see him.
JAQUES There I shall see mine own figure.
ORLANDO Which I take to be either a fool or a cipher.
JAQUES I'll tarry no longer with you. Farewell, good Signior Love.
ORLANDO I am glad of your departure. Adieu, good Monsieur Melancholy. *Jaques exits.*
ROSALIND*, aside to Celia* I will speak to him like a saucy lackey, and under that habit play the knave with him. *As Ganymede.* Do you hear, forester?
ORLANDO Very well. What would you?
ROSALIND*, as Ganymede* I pray you, what is 't o'clock?
ORLANDO You should ask me what time o' day. There's no clock in the forest.
ROSALIND*, as Ganymede* Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of time as well as a clock.
ORLANDO And why not the swift foot of time? Had not that been as proper?
ROSALIND*, as Ganymede* By no means, sir. Time travels in divers paces with divers persons. I'll tell you who time 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*, as Ganymede* Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized. If the interim be but a se'nnight, time's pace is so hard that it seems the length of seven year.
ORLANDO Who ambles time withal?
ROSALIND*, as Ganymede* 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*, as Ganymede* With a thief to the gallows, for though he go as softly as foot can fall, he thinks himself too soon there.
ORLANDO Who stays it still withal?
ROSALIND*, as Ganymede* With lawyers in the vacation, for they sleep between term and term, and then they perceive not how time moves.
ORLANDO Where dwell you, pretty youth?

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

ORLANDO Are you native of this place?

ROSALIND*, as Ganymede* As the cony that you see dwell where she is kindled.

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

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

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

ROSALIND*, as Ganymede* There were none principal. They were all like one another as halfpence are, every one fault seeming monstrous till his fellow fault came to match it.

ORLANDO I prithee recount some of them.

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

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

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

ORLANDO What were his marks?

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

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

ROSALIND*, as Ganymede* Me believe it? You may as soon make her that you love believe it, which I warrant she is apter to do than to confess she does.

That is one of the points in the which women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees wherein Rosalind is so admired?

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

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

ORLANDO Neither rhyme nor reason can express how much.

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

ORLANDO Did you ever cure any so?

ROSALIND*, as Ganymede* Yes, one, and in this manner. He was to imagine me his love, his mistress, and I set him every day to woo me; at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something, and for no passion truly anything, as boys and women are, for the most part, cattle of this color; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him, that I drave my suitor from his mad humor of love to a living humor 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*, as Ganymede* I would cure you if you would but call me Rosalind and come every day to my cote and woo me.

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

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

ORLANDO With all my heart, good youth.

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

They exit.

Scene 3

Enter Touchstone and Audrey, followed by Jaques.

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

AUDREY Your features, Lord warrant us! What

features?
TOUCHSTONE I am here with thee and thy goats, 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 swear'st to me thou art honest. Now if thou wert a poet, I might have some hope thou didst feign.
AUDREY Would you not have me honest?
TOUCHSTONE No, truly, unless thou wert hard-favored; for honesty coupled to beauty is to have honey a sauce to sugar.
JAQUES, *aside* A material fool.
AUDREY Well, I am not fair, and therefore I pray the gods make me honest.
TOUCHSTONE Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.
AUDREY I am not a slut, though I thank the gods I am foul.
TOUCHSTONE Well, praised be the gods for thy foulness; sluttishness may come hereafter. But be it as it may be, I will marry thee; and to that end I have been with Sir Oliver Martext, the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us.
JAQUES, *aside* I would fain see this meeting.
AUDREY Well, the gods give us joy.
TOUCHSTONE Amen. A man may, if he were of a fearful heart, stagger in this attempt, for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage. As horns are odious, they are necessary. It is said "Many a man knows no end of his goods." Right: many a man has good horns and knows no end of them. Well, that is the dowry of his wife; 'tis none of his own getting. Horns? Even so. 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 honorable than the bare brow of a bachelor. And by how much defense is better

than no skill, by so much is a horn more precious than to want.

Enter Sir Oliver Martext.

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

OLIVER MARTEXT Is there none here to give the woman?

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

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

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

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

JAQUES Will you be married, motley?

TOUCHSTONE As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires; and 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 fellow will but join you together as they join wainscot. Then one of you will prove a shrunk panel and, like green timber, warp, warp.

TOUCHSTONE 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.—Farewell, good Master Oliver, not

O sweet Oliver,
O brave Oliver,
Leave me not behind thee,

But

Wind away,
Begone, I say,
I will not to wedding with thee.

Audrey, Touchstone, and Jaques exit.

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

He exits.

Scene 4

Enter Rosalind, dressed as Ganymede, and Celia, dressed as Aliena.

ROSALIND Never talk to me. I will weep.
CELIA Do, I prithee, but yet have the grace to consider that tears do not become a man.
ROSALIND But have I not cause to weep?
CELIA As good cause as one would desire. Therefore weep.
ROSALIND His very hair is of the dissembling color.
CELIA Something browner than Judas's. Marry, his kisses are Judas's own children.
ROSALIND I' faith, his hair is of a good color.
CELIA An excellent color. Your chestnut was ever the only color.
ROSALIND And his kissing is as full of sanctity as the touch of holy bread.
CELIA He hath bought a pair of cast lips of Diana. A nun of winter's sisterhood kisses not more religiously. The very ice of chastity is in them.
ROSALIND But why did he swear he would come this morning, and comes not?
CELIA Nay, certainly, there is no truth in him.
ROSALIND Do you think so?
CELIA Yes, I think he is not a pickpurse nor a horse-stealer, but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut.
ROSALIND Not true in love?
CELIA Yes, when he is in, but I think he is not in.
ROSALIND You have heard him swear downright he was.
CELIA "Was" is not "is." Besides, the oath of a lover is no stronger than the word of a tapster. They are both the confirmer of false reckonings. He attends here in the forest on the Duke your father.
ROSALIND I met the Duke yesterday and had much question with him. He asked me of what parentage I was. I told him, of as good as he. So he laughed and let me go. But what talk we of fathers when there is such a man as Orlando?
CELIA O, that's a brave man. He writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, 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.

Enter Corin.

Who comes here?
CORIN
Mistress and master, you have oft inquired
After the shepherd that complained of love,
Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.
CELIA*, as Aliena* Well, and what of him?

CORIN
If you will see a pageant truly played
Between the pale complexion of true love
And the red glow of scorn and proud disdain,
Go hence a little, and I shall conduct you
If you will mark it.
ROSALIND*, aside to Celia* O come, let us remove.
The sight of lovers feedeth those in love.
As Ganymede, to Corin.
Bring us to this sight, andyou shall say
I'll prove a busy actor in their play.
They exit.

Scene 5
Enter Silvius and Phoebe.

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

Enter, unobserved, Rosalind as Ganymede, Celia as Aliena, and Corin.

PHOEBE
I would not be thy executioner.
I fly thee, for I would not injure thee.
Thou tell'st me there is murder in mine eye.
'Tis pretty, sure, and very probable
That eyes, that are the frail'st and softest things,
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; why, now fall down;
Or if thou canst not, O, for shame, for shame,
Lie not, to say mine eyes are murderers.
Now show the wound mine eye hath made in thee.
Scratch thee but with a pin, and there remains
Some scar of it. Lean upon a rush,
The cicatrice and capable impressure
Thy palm some moment keeps. But now mine eyes,
Which I have darted at thee, hurt thee not;
Nor I am sure there is no force in eyes
That can do hurt.
SILVIUS O dear Phoebe,
If ever—as that ever may be near—
You meet in some fresh cheek the power of fancy,
Then shall you know the wounds invisible
That love's keen arrows make.
PHOEBE But till that time

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

ROSALIND*, as Ganymede, coming forward*

And why, I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty—
As, by my faith, I see no more in you
Than without candle may go dark to bed—
Must you be therefore proud and pitiless?
Why, what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale-work.—'Od's my little life,
I think she means to tangle my eyes, too.—
No, faith, proud mistress, hope not after it.
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream
That can entame my spirits to your worship.—
You foolish shepherd, wherefore do you follow her,
Like foggy south puffing with wind and rain?
You are a thousand times a properer man
Than she a woman. 'Tis such fools as you
That makes the world full of ill-favored children.
'Tis not her glass but you that flatters her,
And out of you she sees herself more proper
Than any of her lineaments can show her.—
But, mistress, know yourself. Down on your knees
And thank heaven, fasting, for a good man's love,
For I must tell you friendly in your ear,
Sell when you can; you are not for all markets.
Cry the man mercy, love him, take his offer.
Foul is most foul, being foul to be a scoffer.—
So take her to thee, shepherd. Fare you well.

PHOEBE

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

ROSALIND*, as Ganymede* He's fall'n 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*, as Ganymede*

I pray you, do not fall in love with me,
For I am falser than vows made in wine.
Besides, I like you not. If you will know my house,
'Tis at the tuft of olives, here hard by.—
Will you go, sister?—Shepherd, ply her hard.—
Come, sister.—Shepherdess, look on him better,
And be not proud. Though all the world could see,
None could be so abused in sight as he.—
Come, to our flock.

She exits, with Celia and Corin.

PHOEBE, *aside*
Dead shepherd, now I find thy saw of might:
"Who ever loved that loved not at first sight?"
SILVIUS
Sweet Phoebe—
PHOEBE Ha, what sayst thou, Silvius?
SILVIUS Sweet Phoebe, pity me.
PHOEBE
Why, I am sorry for thee, gentle Silvius.
SILVIUS
Wherever sorrow is, relief would be.
If you do sorrow at my grief in love,
By giving love your sorrow and my grief
Were both extermined.
PHOEBE
Thou hast my love. Is not that neighborly?
SILVIUS
I would have you.
PHOEBE Why, that were covetousness.
Silvius, the time was that I hated thee;
And yet it is not that I bear thee love;
But since that thou canst talk of love so well,
Thy company, which erst was irksome to me,
I will endure, and I'll employ thee too.
But do not look for further recompense
Than thine own gladness that thou art employed.
SILVIUS
So holy and so perfect is my love,
And I in such a poverty of grace,
That I shall think it a most plenteous crop
To glean the broken ears after the man
That the main harvest reaps. Loose now and then
A scattered smile, and that I'll live upon.
PHOEBE
Know'st thou the youth that spoke to me erewhile?
SILVIUS
Not very well, but I have met him oft,
And he hath bought the cottage and the bounds
That the old carlot once was master of.
PHOEBE
Think not I love him, though I ask for him.
'Tis but a peevish boy—yet he talks well—
But what care I for words? Yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth—not very pretty—
But sure he's proud—and yet his pride becomes him.
He'll make a proper man. The best thing in him
Is his complexion; and faster than his tongue
Did make offense, his eye did heal it up.
He is not very tall—yet for his years he's tall.
His leg is but so-so—and yet 'tis well.
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mixed in his cheek: 'twas just the difference

Betwixt the constant red and mingled damask.
There be some women, Silvius, had they marked him
In parcels as I did, would have gone near
To fall in love with him; but for my part
I love him not nor hate him not; and yet
I have more cause to hate him than to love him.
For what had he to do to chide at me?
He said mine eyes were black and my hair black,
And now I am remembered, scorned at me.
I marvel why I answered not again.
But that's all one: omittance is no quittance.
I'll write to him a very taunting letter,
And thou shalt bear it. Wilt thou, Silvius?

SILVIUS

Phoebe, with all my heart.

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

They exit.

ACT 4

Scene 1

Enter Rosalind as Ganymede, and Celia as Aliena, and Jaques.

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

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

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

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

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

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

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

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

JAQUES Yes, I have gained my experience.

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

Enter Orlando.

ORLANDO
Good day and happiness, dear Rosalind.

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

ROSALIND*, as Ganymede* 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.

Jaques exits.

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

ORLANDO Pardon me, dear Rosalind.

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

ORLANDO What's that?

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

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

ROSALIND*, as Ganymede* And I am your Rosalind.

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

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

ORLANDO I would kiss before I spoke.

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

ORLANDO How if the kiss be denied?

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

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

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

ORLANDO What, of my suit?

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

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

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

ORLANDO Then, in mine own person I die.

ROSALIND*, as Ganymede* No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, *videlicet*, 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 chroniclers 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*, as Ganymede* By this hand, it will not kill a fly. But come; now I will be your Rosalind in a more coming-on disposition, and ask me what you will, I will grant it.

ORLANDO Then love me, Rosalind.

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

ORLANDO And wilt thou have me?

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

ORLANDO What sayest thou?

ROSALIND*, as Ganymede* Are you not good?

ORLANDO I hope so.

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

ORLANDO*, to Celia* Pray thee marry us.

CELIA*, as Aliena* I cannot say the words.

ROSALIND*, as Ganymede* You must begin "Will you, Orlando—"

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

ORLANDO I will.

ROSALIND*, as Ganymede* Ay, but when?

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

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

ORLANDO I take thee, Rosalind, for wife.

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

ORLANDO Forever and a day.

ROSALIND*, as Ganymede* Say "a day" without the "ever." No, no, Orlando, men are April when they

woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary 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*, as Ganymede* By my life, she will do as I do.

ORLANDO O, but she is wise.

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

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

ROSALIND*, as Ganymede* Nay, you might keep that check for it till you met your wife's wit going to your neighbor's bed.

ORLANDO And what wit could wit have to excuse that?

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

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

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

ORLANDO Ay, sweet Rosalind.

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

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

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

Orlando exits.

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

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

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

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

CELIA And I'll sleep.

They exit.

Scene 2

Enter Jaques and Lords, like foresters.

JAQUES Which is he that killed the deer?

FIRST LORD Sir, it was I.

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

SECOND LORD Yes, sir.

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

Music. Song.

SECOND LORD *sings*

What shall he have that killed 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.

They exit.

Scene 3

Enter Rosalind dressed as Ganymede and Celia dressed as Aliena.

ROSALIND How say you now? Is it not past two o'clock?
And here much Orlando.
CELIA I warrant you, with pure love and troubled brain
he hath ta'en his bow and arrows and is gone forth
to sleep.

Enter Silvius.

Look who comes here.
SILVIUS*, to Rosalind*
My errand is to you, fair youth.
My gentle Phoebe did bid me give you this.
He gives Rosalind a paper.
I know not the contents, but as I guess
By the stern brow and waspish action
Which she did use as she was writing of it,
It bears an angry tenor. Pardon me.
I am but as a guiltless messenger.
Rosalind reads the letter.
ROSALIND*, as Ganymede*
Patience herself would startle at this letter
And play the swaggerer. Bear this, bear all.
She says I am not fair, that I lack manners.
She calls me proud, and that she could not love me
Were man as rare as phoenix. 'Od's my will,
Her love is not the hare that I do hunt.
Why writes she so to me? Well, shepherd, well,
This is a letter of your own device.
SILVIUS
No, I protest. I know not the contents.
Phoebe did write it.
ROSALIND*, as Ganymede* Come, come, you are a
fool,
And turned into the extremity of love.
I saw her hand. She has a leathern hand,
A freestone-colored hand. I verily did think
That her old gloves were on, but 'twas her hands.
She has a huswife's hand—but that's no matter.
I say she never did invent this letter.
This is a man's invention, and his hand.
SILVIUS Sure it is hers.
ROSALIND*, as Ganymede*
Why, 'tis a boisterous and a cruel style,
A style for challengers. Why, she defies me
Like Turk to Christian. Women's gentle brain
Could not drop forth such giant-rude invention,
Such Ethiop words, blacker in their effect
Than in their countenance. Will you hear the letter?
SILVIUS
So please you, for I never heard it yet,
Yet heard too much of Phoebe's cruelty.

ROSALIND*, as Ganymede*
She Phoebes me. Mark how the tyrant writes.
(*Read.*)
Art thou god to shepherd turned,
That a maiden's heart hath burned?
Can a woman rail thus?
SILVIUS Call you this railing?
ROSALIND*, as Ganymede*
(*Read.*)
Why, thy godhead laid apart,
Warr'st thou with a woman's heart?
Did you ever hear such railing?
Whiles the eye of man did woo me,
That could do no vengeance to me.
Meaning me a beast.
If the scorn of your bright eyne
Have power to raise such love in mine,
Alack, in me what strange effect
Would they work in mild aspect?
Whiles you chid me, I did love.
How then might your prayers move?
He that brings this love to thee
Little knows this love in me,
And by him seal up thy mind
Whether that thy youth and kind
Will the faithful offer take
Of me, and all that I can make,
Or else by him my love deny,
And then I'll study how to die.
SILVIUS Call you this chiding?
CELIA*, as Aliena* Alas, poor shepherd.
ROSALIND*, as Ganymede* Do you pity him? No, he deserves no pity.—Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee? Not to be endured. Well, go your way to her, for I see love hath made thee a tame snake, and say this to her: that if she love me, I charge her to love thee; if she will not, I will never have her unless thou entreat for her. If you be a true lover, hence, and not a word, for here comes more company. *Silvius exits.*

Enter Oliver.

OLIVER
Good morrow, fair ones. Pray you, if you know,
Where in the purlieus of this forest stands
A sheepcote fenced about with olive trees?
CELIA*, as Aliena*
West of this place, down in the neighbor bottom;
The rank of osiers by the murmuring stream
Left on your right hand brings you to the place.
But at this hour the house doth keep itself.
There's none within.
OLIVER
If that an eye may profit by a tongue,

Then should I know you by description—
Such garments, and such years. “The boy is fair,
Of female favor, and bestows himself
Like a ripe sister; the woman low
And browner than her brother.” Are not you
The owner of the house I did inquire for?
CELIA, *as Aliena*
It is no boast, being asked, to say we are.
OLIVER
Orlando doth commend him to you both,
And to that youth he calls his Rosalind
He sends this bloody napkin. Are you he?
He shows a stained handkerchief.
ROSALIND, *as Ganymede*
I am. What must we understand by this?
OLIVER
Some of my shame, if you will know of me
What man I am, and how, and why, and where
This handkercher was stained.
CELIA, *as Aliena* I pray you tell it.
OLIVER
When last the young Orlando parted from you,
He left a promise to return again
Within 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 old 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, *as Aliena*
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, *as Ganymede*
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,
Who quickly fell before him; in which hurtling,
From miserable slumber I awaked.

CELIA, *as Aliena* Are you his brother?

ROSALIND, *as Ganymede* Was 't you he rescued?

CELIA, *as Aliena*
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 the thing I am.

ROSALIND, *as Ganymede*
But for the bloody napkin?

OLIVER By and by.
When from the first to last betwixt us two
Tears our recountments had most kindly bathed—
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, *as Aliena*
Why, how now, Ganymede, sweet Ganymede?

OLIVER
Many will swoon when they do look on blood.

CELIA, *as Aliena*
There is more in it.—Cousin Ganymede.

OLIVER Look, he recovers.

ROSALIND I would I were at home.

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

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

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

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

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

OLIVER Well then, take a good heart, and counterfeit to

be a man.
ROSALIND*, as Ganymede* So I do; but, i' faith, I should have been a woman by right.
CELIA*, as Aliena* Come, you look paler and paler. Pray you draw homewards.—Good sir, go with us.
OLIVER
That will I, for I must bear answer back
How you excuse my brother, Rosalind.
ROSALIND*, as Ganymede* I shall devise something. But I pray you commend my counterfeiting to him. Will you go?

They exit.

ACT 5

Scene 1

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 interest in me in the world.

Enter William.

Here comes the man you mean.
TOUCHSTONE It is meat and drink to me to see a clown. By my troth, we that have good wits have much to answer for. We shall be flouting. We cannot hold.
WILLIAM Good ev'n, Audrey.
AUDREY God gi' good ev'n, William.
WILLIAM*, to Touchstone* And good ev'n to you, sir.
TOUCHSTONE Good ev'n, gentle friend. Cover thy head, cover thy head. Nay, prithee, be covered. How old are you, friend?
WILLIAM Five-and-twenty, sir.
TOUCHSTONE A ripe age. Is thy name William?
WILLIAM William, sir.
TOUCHSTONE A fair name. Wast born i' th' forest here?
WILLIAM Ay, sir, I thank God.
TOUCHSTONE "Thank God." A good answer. Art rich?
WILLIAM 'Faith sir, so-so.
TOUCHSTONE "So-so" is good, very good, very excellent good. And yet it is not: it is but so-so. Art thou wise?
WILLIAM Ay, sir, I have a pretty wit.
TOUCHSTONE Why, thou sayst well. I do now remember a saying: "The fool doth think he is wise, but the wise man knows himself to be a fool." 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*, to Touchstone* God rest you merry, sir. *He exits.*

Enter Corin.

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

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

They exit.

Scene 2

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

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

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

Enter Rosalind, as Ganymede.

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

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

OLIVER And you, fair sister. *He exits.*

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

ORLANDO It is my arm.

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

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

ROSALIND*, as Ganymede* Did your brother tell you how I counterfeited to swoon when he showed me your handkercher?

ORLANDO Ay, and greater wonders than that.

ROSALIND*, as Ganymede* O, I know where you are. Nay, 'tis true. There was never anything so sudden but the fight of two rams, and Caesar's thrasonical brag of "I came, saw, and overcame." For your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent 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*, as Ganymede* Why, then, tomorrow I cannot serve your turn for Rosalind?

ORLANDO I can live no longer by thinking.

ROSALIND*, as Ganymede* I will weary you then no longer with idle talking. Know of me then—for now I speak to some purpose—that I know you are a gentleman of good conceit. I speak not this that you should bear a good opinion of my knowledge, insomuch I say I know you are. Neither do I labor for a greater esteem than may in some little measure draw a belief from you to do yourself good, and not to grace me. Believe then, if you please, that I can do strange things. I have, since I was three year old, conversed with a magician, most profound in his art and yet not damnable. If you do love Rosalind so near the heart as your gesture cries it out, when your brother marries Aliena shall you marry her. I know into what straits of fortune she is driven, and it is not impossible to me, if it appear not inconvenient to you, to set her before your eyes tomorrow, human as she is, and without any danger.

ORLANDO Speak'st thou in sober meanings?

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

Enter Silvius and Phoebe.

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

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

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

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

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

PHOEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND*, as Ganymede* And I for no woman.

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

PHOEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND*, as Ganymede* And I for no woman.

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

PHOEBE And so am I for Ganymede.

ORLANDO And so am I for Rosalind.

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

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

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

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

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

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

ROSALIND*, as Ganymede* Pray you, no more of this. 'Tis like the howling of Irish wolves against the moon. (*To Silvius.*) I will help you if I can. (*To Phoebe.*) I would love you if I could.—Tomorrow meet me all together. (*To Phoebe.*) I will marry you if ever I marry woman, and I'll be married tomorrow. (*To Orlando.*) I will satisfy you if ever I satisfy man, and you shall be married tomorrow. (*To Silvius.*) I will content you, if what pleases you contents you, and you shall be married tomorrow. (*To Orlando.*) As you love Rosalind, meet. (*To Silvius.*) As you love Phoebe, meet.—And as I love

no woman, I'll meet. So fare you well. I have left you commands.

SILVIUS I'll not fail, if I live.

PHOEBE Nor I.

ORLANDO Nor I.

They exit.

Scene 3

Enter Touchstone and Audrey.

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

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

Enter two Pages.

Here come two of the banished duke's pages.

FIRST PAGE Well met, honest gentleman.

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

SECOND PAGE We are for you. Sit i' th' middle.

They sit.

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

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

Song.

PAGES *sing*

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

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

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

And therefore take the present time,
With a hey, and a ho, and a hey-nonny-no,

For love is crownèd with the prime,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding.
Sweet lovers love the spring.

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

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

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

They rise and exit.

Scene 4

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

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

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

Enter Rosalind as Ganymede, Silvius, and Phoebe.

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

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

ROSALIND*, as Ganymede, to Orlando*
And you say you will have her when I bring her?

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

ROSALIND*, as Ganymede, to Phoebe*
You say you'll marry me if I be willing?

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

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

PHOEBE So is the bargain.

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

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

ROSALIND*, as Ganymede*
I have promised to make all this matter even.
Keep you your word, O duke, to give your daughter,—
You yours, Orlando, to receive his daughter.—
Keep you your word, Phoebe, that you'll marry me,
Or else, refusing me, to wed this shepherd.—

Keep your word, Silvius, that you'll marry her
If she refuse me. And from hence I go
To make these doubts all even.

Rosalind and Celia exit.

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

ORLANDO
My lord, the first time that I ever saw him
Methought he was a brother to your daughter.
But, my good lord, this boy is forest-born
And hath been tutored in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician
Obscurèd in the circle of this forest.

Enter Touchstone and Audrey.

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

TOUCHSTONE Salutation and greeting to you all.

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

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

JAQUES And how was that ta'en up?

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

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

DUKE SENIOR I like him very well.

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

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

TOUCHSTONE I durst go no further than the lie circumstantial, nor he durst not give me the lie direct, and so we measured swords and parted.

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

TOUCHSTONE O sir, we quarrel in print, by the book, as you have books for good manners. I will name you the degrees: the first, “the retort courteous”; the second, “the quip modest”; the third, “the reply churlish”; the fourth, “the reproof valiant”; the fifth, “the countercheck quarrelsome”; the sixth, “the lie with circumstance”; the seventh, “the lie direct.” All these you may avoid but the lie direct, and you may avoid that too with an “if.” I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an “if,” as: “If you said so, then I said so.” And they shook hands and swore brothers. Your “if” is the only peacemaker: much virtue in “if.”

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

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

Enter Hymen, Rosalind, and Celia. Still music.

HYMEN

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

ROSALIND*, to Duke*

To you I give myself, for I am yours.

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

DUKE SENIOR

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

ORLANDO
If there be truth in sight, you are my Rosalind.
PHOEBE
If sight and shape be true,
Why then, my love adieu.
ROSALIND*, to Duke*
I'll have no father, if you be not he.
To Orlando. I'll have no husband, if you be not he,
To Phoebe. Nor ne'er wed woman, if you be not she.
HYMEN
Peace, ho! I bar confusion.
'Tis I must make conclusion
Of these most strange events.
Here's eight that must take hands
To join in Hymen's bands,
If truth holds true contents.
To Rosalind and Orlando.
You and you no cross shall part.
To Celia and Oliver.
You and you are heart in heart.
To Phoebe.
You to his love must accord
Or have a woman to your lord.
To Audrey and Touchstone.
You and you are sure together
As the winter to foul weather.
To All.
Whiles a wedlock hymn we sing,
Feed yourselves with questioning,
That reason wonder may diminish
How thus we met, and these things finish.

Song.

Wedding is great Juno's crown,
O blessèd bond of board and bed.
'Tis Hymen peoples every town.
High wedlock then be honorèd.
Honor, high honor, and renown
To Hymen, god of every town.

DUKE SENIOR*, to Celia*
O my dear niece, welcome thou art to me,
Even daughter, welcome in no less degree.
PHOEBE*, to Silvius*
I will not eat my word. Now thou art mine,
Thy faith my fancy to thee doth combine.

Enter Second Brother, Jaques de Boys.

SECOND BROTHER
Let me have audience for a word or two.
I am the second son of old Sir Rowland,
That bring these tidings to this fair assembly.
Duke Frederick, hearing how that every day

Men of great worth resorted to this forest,
Addressed a mighty power, which were on foot
In his own conduct, purposely to take
His brother here and put him to the sword;
And to the skirts of this wild wood he came,
Where, meeting with an old religious man,
After some question with him, was converted
Both from his enterprise and from the world,
His crown bequeathing to his banished brother,
And all their lands restored to them again
That were with him exiled. This to be true
I do engage my life.

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

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

SECOND BROTHER He hath.

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

DUKE SENIOR Stay, Jaques, stay.

JAQUES
To see no pastime, I. What you would have
I'll stay to know at your abandoned cave. *He exits.*

DUKE SENIOR
Proceed, proceed. We'll begin these rites,
As we do trust they'll end, in true delights.
Dance. All but Rosalind exit.

EPILOGUE.

ROSALIND It is not the fashion to see the lady the epilogue, but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue. Yet to good wine they do use good bushes, and 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 hates them—that between you and the women the play may please. If I were a woman, I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied not. 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 farewell.

She exits.