

The Project Gutenberg eBook of As You Like It, by William Shakespeare

This is a *copyrighted* Project Gutenberg eBook, details below.

Title: As You Like It

Author: William Shakespeare

Release date: June 1, 1999 [EBook #1786]
Most recently updated: May 20, 2019

Language: English

*** START OF THE PROJECT GUTENBERG EBOOK AS YOU LIKE IT ***

THIS EBOOK WAS ONE OF PROJECT GUTENBERG'S EARLY FILES PRODUCED AT A TIME WHEN PROOFING METHODS AND TOOLS WERE NOT WELL DEVELOPED. THERE IS AN IMPROVED EDITION OF THIS TITLE WHICH MAY BE VIEWED AT EBOOK #1523. THE HTML FILE AT: <http://www.gutenberg.org/files/1523/1523-h/1523-h.htm>

This Etext file is presented by Project Gutenberg, in cooperation with World Library, Inc., from their Library of the Future and Shakespeare CDROMS. Project Gutenberg often releases Etexts that are NOT placed in the Public Domain!!

This Etext has certain copyright implications you should read!

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

Project Gutenberg is proud to cooperate with The World Library in the presentation of The Complete Works of William Shakespeare for your reading for education and entertainment. HOWEVER, THIS IS NEITHER SHAREWARE NOR PUBLIC DOMAIN. . .AND UNDER THE LIBRARY OF THE FUTURE CONDITIONS OF THIS PRESENTATION. . .NO CHARGES MAY BE MADE FOR *ANY* ACCESS TO THIS MATERIAL. YOU ARE ENCOURAGED!! TO GIVE IT AWAY TO ANYONE YOU LIKE, BUT NO CHARGES ARE ALLOWED!!

Welcome To The World of Free Plain Vanilla Electronic Texts

Etexts Readable By Both Humans and By Computers, Since 1971

These Etexts Prepared By Hundreds of Volunteers and Donations

Information on contacting Project Gutenberg to get Etexts, and further information is included below. We need your donations.

The Complete Works of William Shakespeare
As You Like It

June, 1999 [Etext #]

The Library of the Future Complete Works of William Shakespeare
Library of the Future is a TradeMark (TM) of World Library Inc.
*****This file should be named 1786.txt or 1786.zip*****

The official release date of all Project Gutenberg Etexts is at Midnight, Central Time, of the last day of the stated month. A preliminary version may often be posted for suggestion, comment and editing by those who wish to do so. To be sure you have an up to date first edition [xxxxx10x.xxx] please check file sizes in the first week of the next month.

Information about Project Gutenberg (one page)

We produce about two million dollars for each hour we work. The fifty hours is one conservative estimate for how long it we take to get any etext selected, entered, proofread, edited, copyright searched and analyzed, the copyright letters written, etc. This projected audience is one hundred million readers. If our value per text is nominally estimated at one dollar, then we produce 2 million dollars per hour this year we, will have to do four text files per month: thus upping our productivity from one million. The Goal of Project Gutenberg is to Give Away One Trillion Etext Files by the December 31, 2001. [10,000 x 100,000,000=Trillion] This is ten thousand titles each to one hundred million readers, which is 10% of the expected number of computer users by the end of the year 2001.

We need your donations more than ever!

All donations should be made to "Project Gutenberg/CMU", and are tax deductible to the extent allowable by law ("CMU" is Carnegie Mellon University).

Please mail to:

Project Gutenberg
P. O. Box 2782
Champaign, IL 61825

You can visit our web site at promo.net for complete information about Project Gutenberg.

When all other else fails try our Executive Director: dircompg@pobox.com or hart@pobox.com

Information prepared by the Project Gutenberg legal advisor

***** SMALL PRINT! for COMPLETE SHAKESPEARE *****

THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION.

Since unlike many other Project Gutenberg-tm etexts, this etext is copyright protected, and since the materials and methods you use will effect the Project's reputation, your right to copy and distribute it is limited by the copyright and other laws, and by the conditions of this "Small Print!" statement.

1. LICENSE

A) YOU MAY (AND ARE ENCOURAGED) TO DISTRIBUTE ELECTRONIC AND MACHINE READABLE COPIES OF THIS ETEXT, SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.

B) This license is subject to the conditions that you honor the refund and replacement provisions of this "small print!" statement; and that you distribute exact copies of this etext, including this Small Print statement. Such copies can be compressed or any proprietary form (including any form resulting from word processing or hypertext software), so long as *EITHER*:

(1) The etext, when displayed, is clearly readable, and does *not* contain characters other than those intended by the author of the work, although tilde (~), asterisk (*) and underline (_) characters may be used to convey punctuation intended by the author, and additional characters may be used to indicate hypertext links; OR

(2) The etext is readily convertible by the reader at no expense into plain ASCII, EBCDIC or equivalent form by the program that displays the etext (as is the case, for instance, with most

word processors); OR

(3) You provide or agree to provide on request at no additional cost, fee or expense, a copy of the etext in plain ASCII.

2. LIMITED WARRANTY; DISCLAIMER OF DAMAGES

This etext may contain a "Defect" in the form of incomplete, inaccurate or corrupt data, transcription errors, a copyright or other infringement, a defective or damaged disk, computer virus, or codes that damage or cannot be read by your equipment. But for the "Right of Replacement or Refund" described below, the Project (and any other party you may receive this etext from as a PROJECT GUTENBERG-tm etext) disclaims all liability to you for damages, costs and expenses, including legal fees, and YOU HAVE NO REMEDIES FOR NEGLIGENCE OR UNDER STRICT LIABILITY, OR FOR BREACH OF WARRANTY OR CONTRACT, INCLUDING BUT NOT LIMITED TO INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES, EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES.

If you discover a Defect in this etext within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending an explanatory note within that time to the person you received it from. If you received it on a physical medium, you must return it with your note, and such person may choose to alternatively give you a replacement copy. If you received it electronically, such person may choose to alternatively give you a second opportunity to receive it electronically.

THIS ETEXT IS OTHERWISE PROVIDED TO YOU "AS-IS". NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, ARE MADE TO YOU AS TO THE ETEXT OR ANY MEDIUM IT MAY BE ON, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. Some states do not allow disclaimers of implied warranties or the exclusion or limitation of consequential damages, so the above disclaimers and exclusions may not apply to you, and you may have other legal rights.

3. INDEMNITY: You will indemnify and hold the Project, its directors, officers, members and agents harmless from all liability, cost and expense, including legal fees, that arise directly or indirectly from any of the following that you do or cause: [A] distribution of this etext, [B] alteration, modification, or addition to the etext, or [C] any Defect.

4. WHAT IF YOU *WANT* TO SEND MONEY EVEN IF YOU DON'T HAVE TO? Project Gutenberg is dedicated to increasing the number of public domain and licensed works that can be freely distributed in machine readable form. The Project gratefully accepts contributions in money, time, scanning machines, OCR software, public domain etexts, royalty free copyright licenses, and whatever else you can think of. Money should be paid to "Project Gutenberg Association / Carnegie Mellon University".

WRITE TO US! We can be reached at:

Internet: hart@pobox.com

Mail: Prof. Michael Hart

P.O. Box 2782

Champaign, IL 61825

This "Small Print!" by Charles B. Kramer, Attorney

Internet (72600.2026@compuserve.com); TEL: (212-254-5093)

**** SMALL PRINT! FOR _ COMPLETE SHAKESPEARE ****

["Small Print" V.12.08.93]

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

by William Shakespeare

DRAMATIS PERSONAE.

DUKE, living in exile
FREDERICK, his brother, and usurper of his dominions
AMIENS, lord attending on the banished Duke
JAQUES, " " " " " "
LE BEAU, a courtier attending upon Frederick
CHARLES, wrestler to Frederick
OLIVER, son of Sir Rowland de Boys
JAQUES, " " " " " "
ORLANDO, " " " " " "
ADAM, servant to Oliver
DENNIS, " " "
TOUCHSTONE, the court jester
SIR OLIVER MARTEXT, a vicar
CORIN, shepherd
SILVIUS, "
WILLIAM, a country fellow, in love with Audrey
A person representing HYMEN

ROSALIND, daughter to the banished Duke
CELIA, daughter to Frederick
PHEBE, a shepherdess
AUDREY, a country wench

Lords, Pages, Foresters, and Attendants

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

SCENE: OLIVER'S house; FREDERICK'S court; and the Forest of Arden

ACT I. SCENE I. Orchard of OLIVER'S house

Enter ORLANDO and ADAM

ORLANDO. As I remember, Adam, it was upon this fashion bequeathed
me by will but poor a thousand crowns, and, as thou say'st, charged my brother, on his blessing, to breed me well; and there
begins my sadness. My brother 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

hir'd; 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 retires]

OLIVER. Now, sir! what make you here?

ORLANDO. Nothing; I am not taught to make any thing.

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 nought 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. What, boy! [Strikes him]

ORLANDO. 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 pull'd out
thy

tongue for saying so. Thou has rail'd on thyself.

ADAM. [Coming forward] Sweet masters, be patient; for your
father's

remembrance, be at accord.

OLIVER. Let me go, I say.

ORLANDO. I will not, till I please; you shall hear me. My father

charg'd you in his will to give me good education: you have train'd me like a peasant, obscuring and hiding from me all gentleman-like qualities. The spirit of my father grows strong in

me, and I will no longer endure it; therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

OLIVER. And what wilt thou do? Beg, when that is spent? Well, sir,

get you in. I will not long be troubled with you; you shall have

some part of your will. I pray you leave me.

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

OLIVER. Get you with him, you old dog.

ADAM. Is 'old dog' my reward? Most true, I have lost my teeth in

your service. God be with my old master! He would not have spoke such a word.

Exeunt ORLANDO and ADAM

OLIVER. Is it even so? Begin you to 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. [Exit DENNIS] 'Twill be a good way; and to-morrow 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 to-morrow 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 disguis'd against me to try a fall. To-morrow, sir, I wrestle for my credit; and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in; therefore, out of my love to you, I came hither to acquaint you withal, that either you might stay him from his intendment, or brook such disgrace well as he shall run into, in that it is 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 laboured to dissuade him from it; but he is resolute. I'll tell thee, Charles, it is the stubbornest

young fellow of France; full of ambition, an envious emulator of every man's good parts, a secret and villainous contriver against me his natural brother. Therefore use thy discretion: I had as lief thou didst break his neck as his finger. And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so 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 to-morrow 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! Exit OLIVER. Farewell, good Charles. Now will I stir this gamester. I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle; never school'd 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 misprised. But it shall not be so long; this wrestler shall clear all. Nothing remains but that I kindle the boy thither, which now I'll go about. Exit

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

SCENE II. A lawn before the DUKE'S palace

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 temper'd

as mine is to thee.

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

CELIA. You know my father hath no child but I, nor none is like to

have; and, truly, when he dies thou shalt be his heir; for what

he hath taken away from thy father perforce, I will render thee

again in affection. By mine honour, I will; and when I break that

oath, let me turn monster; therefore, my sweet Rose, my dear Rose, be merry.

ROSALIND. From henceforth I will, coz, and devise sports.

Let me see; what think you of falling in love?

CELIA. Marry, I prithee, do, to make sport withal; but love no man

in good earnest, nor no further in sport neither than with safety

of a pure blush thou mayst in honour come off again.

ROSALIND. What shall be our sport, then?

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

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

gifts to women.

CELIA. 'Tis true; for those that she makes fair she scarce makes

honest; and those that she makes honest she makes very ill-favouredly.

ROSALIND. Nay; now thou goest from Fortune's office to Nature's:

Fortune reigns in gifts of the world, not in the lineaments of Nature.

Enter TOUCHSTONE

CELIA. No; when Nature hath made a fair creature, may she not by

Fortune fall into the fire? Though Nature hath given us wit to

flout at Fortune, hath not Fortune sent in this fool to cut off

the argument?

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

CELIA. Peradventure this is not Fortune's work neither, but Nature's, who 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.

How

now, wit! Whither wander you?

TOUCHSTONE. Mistress, you must come away to your father.

CELIA. Were you made the messenger?

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

ROSALIND. Where learned you that oath, fool?

TOUCHSTONE. Of a certain knight that swore by his honour they were

good pancakes, and swore by his honour the mustard was naught.

Now I'll stand to it, the pancakes were naught and the mustard

was good, and yet was not the knight forsworn.

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

ROSALIND. Ay, marry, now unmuzzle your wisdom.

TOUCHSTONE. Stand you both forth now: stroke your chins, and swear

by your beards that I am a knave.

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

TOUCHSTONE. By my knavery, if I had it, then I were. But if you swear by that that is not, you are not forsworn; no more was this

knight, swearing by his honour, for he never had any; or if

he
had, he had sworn it away before ever he saw those pancakes
or
that mustard.

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

TOUCHSTONE. One that old Frederick, your father, loves.

CELIA. My father's love is enough to honour him. Enough, speak
no

more of him; you'll be whipt 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-cramm'd.

CELIA. All the better; we shall be the more marketable. Bon
jour,

Monsieur Le Beau. What's the news?

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

CELIA. Sport! of what colour?

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

ROSALIND. As wit and fortune will.

TOUCHSTONE. Or as the Destinies decrees.

CELIA. Well said; that was laid on with a trowel.

TOUCHSTONE. Nay, if I keep not my rank-

ROSALIND. Thou lovest thy old smell.

LE BEAU. You amaze me, ladies. I would have told you of good
wrestling, which you have lost the sight of.

ROSALIND. Yet tell us the manner of the wrestling.

LE BEAU. I will tell you the beginning, and, if it please your

ladyships, you may see the end; for the best is yet to do;
and

here, where you are, they are coming to perform it.

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

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

CELIA. I could match this beginning with an old 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
serv'd

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

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

peril on his forwardness.

ROSALIND. Is yonder the man?

LE BEAU. Even he, madam.

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

FREDERICK. How now, daughter and cousin! Are you crept hither to

see the wrestling?

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

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.

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

[DUKE FREDERICK goes apart]

LE BEAU. Monsieur the Challenger, the Princess calls for you.

ORLANDO. I attend them with all respect and duty.

ROSALIND. Young man, have you challeng'd 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 misprised: we will make it our suit to the Duke that the wrestling might not go forward.

ORLANDO. I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent

ladies any thing. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foil'd there is but one sham'd that was never gracious; if kill'd, 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 deceiv'd 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.

FREDERICK. 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 mock'd 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. [They wrestle]

ROSALIND. O excellent young man!

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

[CHARLES is thrown. Shout]

FREDERICK. No more, no more.

ORLANDO. Yes, I beseech your Grace; I am not yet well breath'd.

FREDERICK. How dost thou, Charles?

LE BEAU. He cannot speak, my lord.

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

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

FREDERICK. I would thou hadst been son to some man else.

The world esteem'd thy father honourable,

But I did find him still mine enemy.

Thou shouldst have better pleas'd me with this deed,

Hadst thou descended from another house.

But fare thee well; thou art a gallant youth;

I would thou hadst told me of another father.

Exeunt DUKE, train, and LE BEAU

CELIA. 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. My father lov'd 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 ventur'd.

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 deserv'd;

If you do keep your promises in love

But justly as you have exceeded all promise,

Your mistress shall be happy.

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

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

CELIA. Ay. Fare you well, fair gentleman.

ORLANDO. 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. 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. Fare you well.

Exeunt ROSALIND and CELIA

ORLANDO. What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urg'd conference.
O poor Orlando, thou art overthrown!
Or Charles or something weaker masters thee.

Re-enter LE BEAU

LE BEAU. Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserv'd
High commendation, true applause, and love,
Yet such is now the Duke's condition
That he misconstrues all that you have done.
The Duke is 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 banish'd Duke,
And here detain'd by her usurping uncle,
To keep his daughter company; whose loves
Are dearer than the natural bond of sisters.
But I can tell you that of late this Duke
Hath ta'en displeasure 'gainst his gentle niece,
Grounded upon no other argument
But that the people praise her for her virtues
And pity her for her good father's sake;
And, on my life, his malice 'gainst the lady
Will suddenly break forth. Sir, fare you well.
Hereafter, in a better world than this,
I shall desire more love and knowledge of you.

ORLANDO. I rest much bounden to you; fare you well.

Exit LE BEAU

Thus must I from the smoke into the smother;
From tyrant Duke unto a tyrant brother.
But heavenly Rosalind! Exit

SCENE III. The DUKE's palace

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 lam'd 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.

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 lov'd his father dearly.

CELIA. Doth it therefore ensue that you should love his son dearly?

By this kind of chase I should hate him, for my father hated his

father dearly; yet I hate not Orlando.

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

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

Enter DUKE FREDERICK, with LORDS

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

do. Look, here comes the Duke.

CELIA. With his eyes full of anger.

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

ROSALIND. Me, uncle?

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.

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.

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 banish'd 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.

FREDERICK. Ay, Celia; we stay'd her for your sake,
Else had she with her father rang'd 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, learn'd, play'd, eat together;
And wheresoe'er we went, like Juno's swans,
Still we went coupled and inseparable.

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 pass'd upon her; she is banish'd.

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

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

Exeunt DUKE and LORDS

CELIA. O my poor Rosalind! Whither wilt thou go?
Wilt thou change fathers? I will give thee mine.
I charge thee be not thou more griev'd than I am.

ROSALIND. I have more cause.

CELIA. Thou hast not, cousin.
Prithee be cheerful. Know'st thou not the Duke
Hath banish'd 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 sund'red? 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 charge 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 curtle-axe upon my thigh,
A boar spear in my hand; and- in my heart
Lie there what hidden woman's fear there will-

We'll have a swashing and a martial outside,
As many other mannish cowards have
That do 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 call'd?

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

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

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

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

ACT II. SCENE I. The Forest of Arden

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 counsellors
That feelingly persuade me what I am.'
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
I would not change it.

AMIENS. 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 forked heads
Have their round haunches gor'd.

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 banish'd you.
To-day 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 sequest' red stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish; and, indeed, my lord,
The wretched animal heav'd forth such groans
That their discharge did stretch his leathern coat
Almost to bursting; and the big round tears
Cours'd one another down his innocent nose
In piteous chase; and thus the hairy fool,
Much marked 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 the country, city, court,
Yea, and of this our life; swearing that we
Are mere usurpers, tyrants, and what's worse,
To fright the animals, and to kill them up
In their assign'd 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. Exeunt

SCENE II. The DUKE'S palace

Enter DUKE FREDERICK, with LORDS

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 untreasur'd of their mistress.

SECOND LORD. My lord, the roynish clown, at whom so oft
Your Grace was wont to laugh, is also missing.
Hisperia, the Princess' gentlewoman,

Confesses that she secretly o'erheard
Your daughter and her cousin much commend
The parts and graces of the wrestler
That did but lately foil the sinewy Charles;
And she believes, wherever they are gone,
That youth is surely in their company.

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. Exeunt

SCENE III. Before OLIVER'S house

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 prizier 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 sav'd 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 four-score
Here lived I, but now live here no more.
At seventeen years many their fortunes seek,
But at fourscore it is too late a week;
Yet fortune cannot recompense me better
Than to die well and not my master's debtor. Exeunt

SCENE IV. The Forest of Arden

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 travellers must be content.

Enter CORIN and SILVIUS

ROSALIND. Ay, be so, good Touchstone. Look you, who comes here,

a

young man and an old in solemn talk.

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

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

CORIN. I partly guess; for I have lov'd ere now.

SILVIUS. No, Corin, being old, thou canst not guess,

Though in thy youth thou wast as true a lover

As ever sigh'd 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 lov'd;

Or if thou hast not sat as I do now,

Wearing thy hearer in thy mistress' praise,

Thou hast not lov'd;

Or if thou hast not broke from company

Abruptly, as my passion now makes me,

Thou hast not lov'd.

O Phebe, Phebe, Phebe! Exit Silvius

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 chapt hands had milk'd; and I

remember

the wooing of 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. 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. Peace, I say. Good even to you, friend.

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

ROSALIND. 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 oppress'd,

And faints for succour.

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. 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 any thing.

ROSALIND. 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. 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. Exeunt

SCENE V. Another part of the forest

Enter AMIENS, JAQUES, and OTHERS

SONG

AMIENS. Under the greenwood tree

Who loves to lie with me,

And turn his merry note

Unto the sweet bird's throat,

Come hither, come hither, come hither.

Here shall he see

No enemy

But winter and rough weather.

JAQUES. More, more, I prithee, more.

AMIENS. It will make you melancholy, Monsieur Jaques.

JAQUES. I thank it. More, I prithee, more. I can suck
melancholy

out of a song, as a weasel sucks eggs. More, I prithee, more.

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

JAQUES. I do not desire you to please me; I do desire you to
sing.

Come, more; another stanza. Call you 'em stanzos?

AMIENS. What you will, Monsieur Jaques.

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

you sing?

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 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 pleas'd 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 prepar'd.
Exeunt severally

SCENE VI. The forest

Enter ORLANDO and ADAM

ADAM. Dear master, I can go no further. O, I die for food! Here
lie
I down, and measure out my grave. Farewell, kind master.
ORLANDO. Why, how now, Adam! No greater heart in thee? Live a
little; comfort a little; cheer thyself a little. If this
uncouth
forest yield anything savage, I will either be food for it or
bring it for food to thee. Thy conceit is nearer death than
thy

powers. For my sake be comfortable; hold death awhile at the
arm's end. I will here be with thee presently; and if I bring
thee
not something to eat, I will give thee leave to die; but if
thou
diest before I come, thou art a mocker of my labour. 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! Exeunt

SCENE VII. The forest

A table set out. Enter DUKE SENIOR, AMIENS, and LORDS, like outlaws

DUKE SENIOR. I think he be transform'd 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 labour by his own approach.

DUKE SENIOR. 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 bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms- and yet a motley fool.
'Good morrow, fool,' quoth I; 'No, sir,' quoth he,
'Call me not fool till heaven hath sent me fortune.'
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, 'It is ten o'clock;
Thus 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 cramm'd

With observation, the which he vents
In mangled forms. O that I were a fool!
I am ambitious for a motley coat.

DUKE SENIOR. Thou shalt have one.

JAQUES. It is my only suit,
Provided that you weed your better judgments
Of all opinion that grows rank in them
That I am wise. I must have liberty
Withal, as large a charter as the wind,
To blow on whom I please, for so fools have;
And they that are most galled with my folly,
They most must laugh. And why, sir, must they so?
The why is plain as way to parish church:
He that a fool doth very wisely hit
Doth very foolishly, although he smart,
Not to seem senseless of the bob; if not,
The wise man's folly is anatomiz'd
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' embossed sores and headed evils
That thou with license of free foot hast caught
Wouldst thou disgorge into the general world.

JAQUES. Why, who cries out on pride
That can therein tax any private party?
Doth it not flow as hugely as the sea,
Till that the wearer's 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 neighbour?
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 wrong'd him: if it do him right,
Then he hath wrong'd himself; if he be free,
Why then my taxing like a wild-goose flies,
Unclaim'd of any man. But who comes here?

Enter ORLANDO with his sword drawn

ORLANDO. Forbear, and eat no more.

JAQUES. Why, I have eat none yet.

ORLANDO. Nor shalt not, till necessity be serv'd.

JAQUES. Of what kind should this cock come of?

DUKE SENIOR. Art thou thus bolden'd, man, by thy distress?

Or else a rude despiser of good manners,
That in civility thou seem'st so empty?

ORLANDO. You touch'd 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 answered.

JAQUES. An you will not be answer'd with reason, I must die.

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

ORLANDO. I almost die for 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 look'd on better days,
If ever been where bells have knoll'd to church,
If ever sat at any good man's feast,
If ever from your eyelids wip'd 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.

DUKE SENIOR. True is it that we have seen better days,
And have with holy bell been knoll'd to church,
And sat at good men's feasts, and wip'd our eyes
Of drops that sacred pity hath engend'red;
And therefore sit you down in gentleness,
And take upon command what help we have
That to your wanting may be minist'red.

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
Limp'd in pure love; till he be first suffic'd,
Oppress'd 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 ye; and be blest for your good comfort!

Exit

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

JAQUES. All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms;
Then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lin'd,
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 slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well sav'd, 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 every thing.

Re-enter ORLANDO with ADAM

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

ORLANDO. I thank you most for him.

ADAM. So had you need;

I scarce can speak to thank you for myself.

DUKE SENIOR. Welcome; fall to. I will not trouble you
As yet to question you about your fortunes.
Give us some music; and, good cousin, sing.

SONG

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 rememb' red not.

Heigh-ho! sing, &c.

DUKE SENIOR. If that you were the good Sir Rowland's son,
As you have whisper'd faithfully you were,
And as mine eye doth his effigies witness
Most truly limn'd and living in your face,
Be truly welcome hither. I am the Duke
That lov'd 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.
Support him by the arm. Give me your hand,
And let me all your fortunes understand. Exeunt

ACT III. SCENE I. The palace

Enter DUKE FREDERICK, OLIVER, and LORDS

FREDERICK. 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 lov'd my brother in my life.

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. Exeunt

SCENE II. The forest

Enter ORLANDO, with a paper

ORLANDO. Hang there, my verse, in witness of my love;

And thou, thrice-crowned Queen of Night, survey

With thy chaste eye, from thy pale sphere above,

Thy huntress' name that my full life doth sway.

O Rosalind! these trees shall be my books,

And in their barks my thoughts I'll character,

That every eye which in this forest looks

Shall see thy virtue witness'd every where.

Run, run, Orlando; carve on every tree,

The fair, the chaste, and unexpressive she. Exit

Enter CORIN and TOUCHSTONE

CORIN. And how like you this shepherd's life, Master Touchstone? TOUCHSTONE. Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is nought. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd? CORIN. No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means, and 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 damn'd. CORIN. Nay, I hope. TOUCHSTONE. Truly, thou art damn'd, 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 behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands; that courtesy would be uncleanly if courtiers were shepherds. TOUCHSTONE. Instance, briefly; come, instance. CORIN. Why, we are 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 tarr'd over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfum'd with civet. TOUCHSTONE. Most shallow man! thou worm's 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 damn'd? God help thee, shallow man! God make incision in thee! thou art raw. CORIN. Sir, I am a true labourer: I earn that I eat, get that I wear; owe no man hate, envy no man's happiness; glad of other men's good, content with my 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 crooked-pated, old, cuckoldly ram, out of all reasonable

match. If thou beest not damn'd for this, the devil himself will have no shepherds; I cannot see else how thou shouldst scape. CORIN. Here comes young Master Ganymede, my new mistress's brother.

Enter ROSALIND, reading a paper

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

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. Out, fool!

TOUCHSTONE. For a taste:

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

This is the very false gallop of verses; why do you infect
yourself with them?

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

TOUCHSTONE. Truly, the tree yields bad fruit.

ROSALIND. I'll graff it with you, and then I shall graff 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, with a writing

ROSALIND. Peace!

Here comes my sister, reading; stand aside.

CELIA. '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 charg'd
That one body should be fill'd
With all graces wide-enlarg'd.
Nature presently distill'd
Helen's cheek, but not her heart,
Cleopatra's majesty,
Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalinde of many parts
By heavenly synod was devis'd,
Of many faces, eyes, and hearts,
To have the touches dearest priz'd.
Heaven would that she these gifts should have,
And I to live and die her slave.'

ROSALIND. O most gentle Jupiter! What tedious homily of love
have

you wearied your parishioners withal, and never cried 'Have
patience, good people.'

CELIA. How now! Back, friends; shepherd, go off a little; go
with

him, sirrah.

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

though not with bag and baggage, yet with scrip and
scrippage.

Exeunt CORIN and TOUCHSTONE

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

hang'd 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. I was never
so

berhym'd 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 colour?

ROSALIND. I prithee, who?

CELIA. O Lord, Lord! it is a hard matter for friends to meet;
but

mountains may be remov'd 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, most wonderful wonderful, and
yet

again wonderful, and after that, out of all whooping!

ROSALIND. Good my complexion! dost thou think, though I am
caparison'd 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 could'st stammer, that thou mightst pour this conceal'd
man

out of thy mouth, as wine comes out of narrow-mouth'd 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 tripp'd 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 look'd
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

dropp'd acorn.

ROSALIND. It may well be call'd Jove's tree, when it drops
forth

such fruit.

CELIA. Give me audience, good madam.

ROSALIND. Proceed.

CELIA. There lay he, stretch'd 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 furnish'd 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. Soft! comes he not here?

Enter ORLANDO and JAQUES

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

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

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

for your society.

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

ORLANDO. I do desire we may be better strangers.

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

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

JAQUES. Rosalind is your love's name?

ORLANDO. Yes, just.

JAQUES. I do not like her name.

ORLANDO. There was no thought of pleasing you when she was christen'd.

JAQUES. What stature is she of?

ORLANDO. Just as high as my heart.

JAQUES. You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?

ORLANDO. Not so; but I answer you right painted cloth, from whence

you have studied your questions.

JAQUES. You have a nimble wit; I think 'twas made of Atalanta's heels. Will you sit down with me? and we two will rail against

our mistress the world, and all our misery.

ORLANDO. I will chide no 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 drown'd 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.

Exit JAQUES

ROSALIND. [Aside to CELIA] I will speak to him like a saucy lackey, and under that habit play the knave with him.- Do you hear, forester? ORLANDO. Very well; what would you? ROSALIND. I pray you, what is't o'clock? ORLANDO. You should ask me what time o' day; there's no clock in the forest. ROSALIND. Then there is no true lover in the forest, else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock. ORLANDO. And why not the swift foot of Time? Had not that been as proper? ROSALIND. By no means, sir. Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal, and who he stands still withal. ORLANDO. I prithee, who doth he trot withal? ROSALIND. Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemniz'd; 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. With a priest that lacks Latin and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burden of lean and wasteful learning, the

other knowing no burden of heavy tedious penury. These Time ambles withal. ORLANDO. Who doth he gallop withal? ROSALIND. With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there. ORLANDO. Who stays it still withal? ROSALIND. With lawyers in the vacation; for they sleep between term and term, and then they perceive not how Time moves. ORLANDO. Where dwell you, pretty youth? ROSALIND. With this shepherdess, my sister; here in the skirts of the forest, like fringe upon a petticoat. ORLANDO. Are you native of this place? ROSALIND. As the coney that you see dwell where she is kindled. ORLANDO. Your accent is something finer than you could purchase in so removed a dwelling. ROSALIND. I have been told so of many; but indeed an old religious uncle of mine taught me to speak, who was in his youth 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 touch'd with so many giddy offences as he hath generally tax'd their whole sex withal. ORLANDO. Can you remember any of the principal evils that he laid to the charge of women? ROSALIND. There were none principal; they were all like one another as halfpence are; every one fault seeming monstrous till his fellow-fault came to match it. ORLANDO. I prithee recount some of them. ROSALIND. No; I will not cast away my physic but on those that are sick. There is a man haunts the forest that abuses our young plants with carving 'Rosalind' on their barks; hangs odes upon hawthorns and elegies on brambles; all, forsooth, deifying the name of Rosalind. If I could meet that fancy-monger, I would give him some good counsel, for he seems to have the quotidian of love upon him. ORLANDO. I am he that is so love-shak'd; I pray you tell me your remedy. ROSALIND. There is none of my uncle's marks upon you; he taught me how to know a man in love; in which cage of rushes I am sure you are not prisoner. ORLANDO. What were his marks? ROSALIND. A lean cheek, which you have not; a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; a beard neglected, which you have not; but I pardon you for that, for simply your having in beard is a younger brother's revenue. Then your hose should be ungarther'd, your bonnet unbanded, your sleeve unbutton'd, your shoe untied, and every thing about you demonstrating a careless desolation. But you are no such man; you are rather point-device in your accoutrements, as loving yourself than seeming the lover of any other. ORLANDO. Fair youth, I would I could make thee believe I love. ROSALIND. Me believe it! You may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does. 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. But are you so much in love as your rhymes speak? ORLANDO. Neither rhyme nor reason can express how much. ROSALIND. Love is merely a madness; and, I tell you, deserves as well a dark house and a whip as madmen do; and the reason why they are not so punish'd and cured is that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel. ORLANDO. Did you ever cure any so? ROSALIND. Yes, one; and in this manner. He was to imagine me his love, his mistress; and I set him every day to woo me; at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking, proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly anything, as boys and women are for the most part cattle of this colour; would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of the world and to live in a nook merely monastic. And thus I cur'd him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in 't. ORLANDO. I would not be cured, youth. ROSALIND. I would cure you, if you would but call me Rosalind, and come every day to my cote and woo me. ORLANDO. Now, by the faith of my love, I will. Tell me where it is. ROSALIND. 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. Nay, you must call me Rosalind. Come, sister, will you go? Exeunt

SCENE III. The forest

Enter TOUCHSTONE and AUDREY; JAQUES behind

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 thatch'd 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-favour'd; 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 promis'd 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 wall'd town is more worthier than a village, so

is the forehead of a married man more honourable than the
bare
brow of a bachelor; and by how much defence is better than no
skill, by so much is horn more precious than to want. Here
comes
Sir Oliver.

Enter SIR OLIVER MARTEXT

Sir Oliver Martext, you are well met. Will you dispatch us
here

under this tree, or shall we go with you to your chapel?

MARTEXT. Is there none here to give the woman?

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

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

JAQUES. [Discovering himself] Proceed, proceed; I'll give her.

TOUCHSTONE. Good even, good Master What-ye-call't; how do you,
sir?

You are very well met. Goddild you for your last company. I
am

very glad to see you. Even a toy in hand here, sir. Nay; pray
be

cover'd.

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. [Aside] I am not in the mind but I were better to
be

married of him than of another; for he is not like to marry
me

well; and not being well married, it will be a good excuse
for me

hereafter to leave my wife.

JAQUES. Go thou with me, and let me counsel thee.

TOUCHSTONE. Come, sweet Audrey;

We must be married or we must live in bawdry.

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.

Exeunt JAQUES, TOUCHSTONE, and AUDREY

MARTEXT. 'Tis no matter; ne'er a fantastical knave of them all
shall flout me out of my calling. Exit

SCENE IV. The forest

Enter ROSALIND and CELIA

ROSALIND. Never talk to me; I will weep.

CELIA. Do, I prithee; but yet have the grace to consider that tears

do not become a man.

ROSALIND. But have I not cause to weep?

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

ROSALIND. His very hair is of the dissembling colour.

CELIA. Something browner than Judas's.

Marry, his kisses are Judas's own children.

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

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

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

holy bread.

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

chastity is in them.

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

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

ROSALIND. Do you think so?

CELIA. Yes; I think he is not a pick-purse nor a horse-stealer; but

for his verity in love, I do think him as concave as 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 laugh'd 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.

Who

comes here?

Enter CORIN

CORIN. Mistress and master, you have oft enquired

After the shepherd that complain'd of love,

Who you saw sitting by me on the turf,

Praising the proud disdainful shepherdess

That was his mistress.

CELIA. Well, and what of him?

CORIN. If you will see a pageant truly play'd

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. O, come, let us remove!

The sight of lovers feedeth those in love.
Bring us to this sight, and you shall say
I'll prove a busy actor in their play. Exeunt

SCENE V. Another part of the forest

Enter SILVIUS and PHEBE

SILVIUS. Sweet Phebe, do not scorn me; do not, Phebe.
Say that you love me not; but say not so
In bitterness. The common executioner,
Whose heart th' accustom'd 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 ROSALIND, CELIA, and CORIN, at a distance

PHEBE. 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 call'd 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 not force in eyes
That can do hurt.

SILVIUS. O dear Phebe,
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.

PHEBE. But till that time

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

ROSALIND. [Advancing] And why, I pray you? Who might be your
mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty-
As, by my faith, I see no more in you
Than without candle may go dark to bed-
Must you be therefore proud and pitiless?
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-favour'd 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.

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

ROSALIND. He's fall'n in love with your foulness, 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. Why
look

you so upon me?

PHEBE. For no ill will I bear you.

ROSALIND. I pray you do not fall in love with me,
For I am falser than vows made in wine;
Besides, I like you not. 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 abus'd in sight as he.

Come, to our flock. Exeunt ROSALIND, CELIA, and CORIN

PHEBE. Dead shepherd, now I find thy saw of might:

'Who ever lov'd that lov'd not at first sight?'

SILVIUS. Sweet Phebe.

PHEBE. Ha! what say'st thou, Silvius?

SILVIUS. Sweet Phebe, pity me.

PHEBE. 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 extermin'd.

PHEBE. Thou hast my love; is not that neighbourly?

SILVIUS. I would have you.

PHEBE. 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 employ'd.

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 scatt' red smile, and that I'll live upon.

PHEBE. 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.

PHEBE. 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 offence, his eye did heal it up.
He is not very tall; yet for his years he's tall;
His leg is but so-so; and yet 'tis well.
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek; 'twas just the difference
Betwixt the constant red and mingled damask.
There be some women, Silvius, had they mark'd 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 rememb' red, scorn'd at me.
I marvel why I answer'd 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. Phebe, with all my heart.

PHEBE. 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. Exeunt

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

ACT IV. SCENE I. The forest

Enter ROSALIND, CELIA, and JAQUES

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

ROSALIND. They say you are a melancholy fellow.

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

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

drunkards.

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

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

JAQUES. I have 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. 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 gain'd my experience.

Enter ORLANDO

ROSALIND. And your experience makes you sad. I had rather have a fool to make me merry than experience to make me sad- and to travel for it too. ORLANDO. Good day, and happiness, dear Rosalind! JAQUES. Nay, then, God buy you, an you talk in blank verse. ROSALIND. Farewell, Monsieur Traveller; look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity, and almost chide God for making you that countenance you are; or I will scarce think you have swam in a gondola. [Exit JAQUES] Why, how now, Orlando! where have you been all this while? You a lover! An you serve me such another trick, never come in my sight more. ORLANDO. My fair Rosalind, I come within an hour of my promise. ROSALIND. Break an hour's promise in love! He that will divide a minute into a thousand parts, and break but a part of the thousand part of a minute in the affairs of love, it may be said of him that Cupid hath clapp'd him o' th' shoulder, but I'll warrant him heart-whole. ORLANDO. Pardon me, dear Rosalind. ROSALIND. Nay, an you be so tardy, come no more in my sight. I had as lief be woo'd of a snail. ORLANDO. Of a snail! ROSALIND. Ay, of a snail; for though he comes slowly, he carries his house on his head- a better jointure, I think, than you make a woman; besides, he brings his destiny with him. ORLANDO. What's that? ROSALIND. Why, horns; 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 horn-maker; and my Rosalind is virtuous. ROSALIND. And I am your Rosalind. CELIA. It pleases him to call you so; but he hath a Rosalind of a better leer than you. ROSALIND. Come, woo me, woo me; for now I am in a holiday humour, and like enough to consent. What would you say to me now, an I were your very very Rosalind? ORLANDO. I would kiss before I spoke. ROSALIND. Nay, you were better speak first; and when you were gravell'd 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. Then she puts you to entreaty, and there begins new matter. ORLANDO. Who could be out, being before his beloved mistress? ROSALIND. Marry, that should you, if I were your mistress; or I should think my honesty ranker than my wit. ORLANDO. What, of my suit? ROSALIND. Not out of your apparel, and yet out of your suit. Am not I your Rosalind? ORLANDO. I take some joy to say you are, because I would be talking of her. ROSALIND. Well, in her person, I say I will not have you. ORLANDO. Then, in mine own person, I die. ROSALIND. No, faith, die by 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 dash'd 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 liv'd many a fair year, though Hero had turn'd 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 drown'd; 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. By this hand, it will not kill a fly. But come, now I will be your Rosalind in a more coming-on disposition; and ask me what you will, I will grant it. ORLANDO. Then love

me, Rosalind. ROSALIND. Yes, faith, will I, Fridays and Saturdays, and all. ORLANDO. And wilt thou have me? ROSALIND. Ay, and twenty such. ORLANDO. What sayest thou? ROSALIND. Are you not good? ORLANDO. I hope so. ROSALIND. Why then, can one desire too much of a good thing? Come, sister, you shall be the priest, and marry us. Give me your hand, Orlando. What do you say, sister? ORLANDO. Pray thee, marry us. CELIA. I cannot say the words. ROSALIND. You must begin 'Will you, Orlando'- CELIA. Go to. Will you, Orlando, have to wife this Rosalind? ORLANDO. I will. ROSALIND. Ay, but when? ORLANDO. Why, now; as fast as she can marry us. ROSALIND. Then you must say 'I take thee, Rosalind, for wife.' ORLANDO. I take thee, Rosalind, for wife. ROSALIND. I might ask you for your commission; but- I do take thee, Orlando, for my husband. There's a girl goes before the priest; and, certainly, a woman's thought runs before her actions. ORLANDO. So do all thoughts; they are wing'd. ROSALIND. Now tell me how long you would have her, after you have possess'd her. ORLANDO. For ever and a day. ROSALIND. Say 'a day' without the 'ever.' No, no, Orlando; men are April when they woo, December when they wed: maids are May when they are maids, but the sky changes when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled 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 dispos'd to be merry; I will laugh like a hyen, and that when thou are inclin'd to sleep. ORLANDO. But will my Rosalind do so? ROSALIND. By my life, she will do as I do. ORLANDO. O, but she is wise. ROSALIND. Or else she could not have the wit to do this. The wiser, the waywarder. Make the doors upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney. ORLANDO. A man that had a wife with such a wit, he might say 'Wit, whither wilt?' ROSALIND. Nay, you might keep that check for it, till you met your wife's wit going to your neighbour's bed. ORLANDO. And what wit could wit have to excuse that? ROSALIND. Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool! ORLANDO. For these two hours, Rosalind, I will leave thee. ROSALIND. Alas, dear love, I cannot lack thee two hours! ORLANDO. I must attend the Duke at dinner; by two o'clock I will be with thee again. ROSALIND. Ay, go your ways, go your ways. I knew what you would prove; my friends told me as much, and I thought no less. That flattering tongue of yours won me. 'Tis but one cast away, and so, come death! Two o'clock is your hour? ORLANDO. Ay, sweet Rosalind. ROSALIND. By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise, or come one minute behind your hour, I will think you the most pathological break-promise, and the most hollow lover, and the most unworthy of her you call Rosalind, that may be chosen out of the gross band of the unfaithful. Therefore beware my censure, and keep your promise. ORLANDO. With no less religion than if thou wert indeed my Rosalind; so, adieu. ROSALIND. Well, Time is the old justice that examines all such offenders, and let Time try. Adieu. Exit ORLANDO CELIA. You have simply misus'd our sex in your love-prate. We must have your doublet and hose pluck'd 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, conceiv'd of spleen, and born of madness; that blind rascally boy, that abuses every one'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. Exeunt

SCENE II. The forest

Enter JAQUES and LORDS, in the habit of foresters

JAQUES. Which is he that killed the deer?

LORD. Sir, it was I.

JAQUES. 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?

LORD. Yes, sir.

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

SONG.

What shall he have that kill'd the deer?
His leather skin and horns to wear.
[The rest shall hear this burden:]
Then sing him home.

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. Exeunt

SCENE III. The forest

Enter ROSALIND and CELIA

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. Look,
who
comes here.

Enter SILVIUS

SILVIUS. My errand is to you, fair youth;
My gentle Phebe did bid me give you this.
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 tenour. Pardon me,
I am but as a guiltless messenger.

ROSALIND. 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;
Phebe did write it.

ROSALIND. Come, come, you are a fool,
And turn'd into the extremity of love.
I saw her hand; she has a leathern hand,
A freestone-colour'd 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. 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 Ethiope 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 Phebe's cruelty.

ROSALIND. She Phebes me: mark how the tyrant writes.

[Reads]

'Art thou god to shepherd turn'd,
That a maiden's heart hath burn'd?'

Can a woman rail thus?

SILVIUS. Call you this railing?

ROSALIND. '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 the
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. Alas, poor shepherd!

ROSALIND. 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 endur'd! Well, go your way to
her,

for I see love hath made thee 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.

Exit SILVIUS

Enter OLIVER

OLIVER. Good morrow, fair ones; pray you, if you know,
Where in the purlieus of this forest stands
A sheep-cote fenc'd about with olive trees?

CELIA. West of this place, down in the neighbour 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 favour, 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. It is no boast, being ask'd, 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?

ROSALIND. I am. What must we understand by this?

OLIVER. Some of my shame; if you will know of me
What man I am, and how, and why, and where,
This handkercher was stain'd.

CELIA. I pray you, tell it.

OLIVER. When last the young Orlando parted from you,
He left a promise to return again
Within an hour; and, pacing through the forest,
Chewing the food of sweet and bitter fancy,
Lo, what befell! He threw his eye aside,
And mark what object did present itself.
Under an oak, whose boughs were moss'd 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 wreath'd itself,
Who with her head nimble in threats approach'd
The opening of his mouth; but suddenly,
Seeing Orlando, it unlink'd itself,
And with indented glides did slip away
Into a bush; under which bush's shade
A lioness, with udders all drawn dry,
Lay couching, head on ground, with catlike watch,
When that the sleeping man should stir; for 'tis
The royal disposition of that beast
To prey on nothing that doth seem as dead.
This seen, Orlando did approach the man,
And found it was his brother, his elder brother.

CELIA. O, I have heard him speak of that same brother;
And he did render him the most unnatural
That liv'd amongst men.

OLIVER. And well he might so do,
For well I know he was unnatural.

ROSALIND. But, to Orlando: did he leave him there,
Food to the suck'd and hungry lioness?

OLIVER. Twice did he turn his back, and purpos'd 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 awak'd.

CELIA. Are you his brother?

ROSALIND. Was't you he rescu'd?

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

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

ROSALIND. But for the bloody napkin?

OLIVER. By and by.

When from the first to last, betwixt us two,
Tears our recountments had most kindly bath'd,
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 stripp'd 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 recover'd 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,
Dy'd in his blood, unto the shepherd youth
That he in sport doth call his Rosalind.

[ROSALIND swoons]

CELIA. Why, how now, Ganymede! sweet Ganymede!
OLIVER. Many will swoon when they do look on blood.

CELIA. There is more in it. Cousin Ganymede!

OLIVER. Look, he recovers.

ROSALIND. I would I were at home.

CELIA. We'll lead you thither.

I pray you, will you take him by the arm?

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

You lack a man's heart.

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

OLIVER. This was not counterfeit; there is too great testimony
in

your complexion that it was a passion of earnest.

ROSALIND. Counterfeit, I assure you.

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

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

CELIA. Come, you look paler and paler; pray you draw homewards.
Good sir, go with us.

OLIVER. That will I, for I must bear answer back

How you excuse my brother, Rosalind.

ROSALIND. I shall devise something; but, I pray you, commend my
counterfeiting to him. Will you go? Exeunt

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM
SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS
PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY
WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE
DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS
PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED
COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY
SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

ACT V. SCENE I. The forest

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; here comes the man you mean.

Enter WILLIAM

TOUCHSTONE. It is meat and drink to me to see a clown. By my troth,

we that have good wits have much to answer for: we shall be flouting; we cannot hold.

WILLIAM. Good ev'n, Audrey.

AUDREY. God ye good ev'n, William.

WILLIAM. And good ev'n to you, sir.

TOUCHSTONE. Good ev'n, gentle friend. Cover thy head, cover thy head; nay, prithee be cover'd. 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 say'st 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 pour'd out of 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;

will o'er-run thee with policy; I will kill thee a hundred and

fifty ways; therefore tremble and depart.
AUDREY. Do, good William.
WILLIAM. God rest you merry, sir. Exit

Enter CORIN

CORIN. Our master and mistress seeks you; come away, away.
TOUCHSTONE. Trip, Audrey, trip, Audrey. I attend, I attend.
Exeunt

SCENE II. The forest

Enter ORLANDO and OLIVER

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

OLIVER. Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she

loves me; consent with both that we may enjoy each other. It shall be to your good; for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd.

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

Enter ROSALIND

ROSALIND. God save you, brother.

OLIVER. And you, fair sister. Exit

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

ORLANDO. It is my arm.

ROSALIND. I thought thy heart had been wounded with the claws of a lion.

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

ROSALIND. Did your brother tell you how I counterfeited to swoon when he show'd me your handkercher?

ORLANDO. Ay, and greater wonders than that.

ROSALIND. O, I know where you are. Nay, 'tis true. There was never any thing 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 look'd; no sooner look'd

but
they lov'd; no sooner lov'd but they sigh'd; no sooner sigh'd
but
they ask'd one another the reason; no sooner knew the reason
but
they sought the remedy- and in these degrees have they made
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 to-morrow; 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

to-morrow be at the height of heart-heaviness, by how much I
shall think my brother happy in having what he wishes for.

ROSALIND. Why, then, to-morrow I cannot serve your turn for
Rosalind?

ORLANDO. I can live no longer by thinking.

ROSALIND. I will weary you, then, no longer with idle talking.

Know
of me then- for now I speak to some purpose- that I know you
are
a gentleman of 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 labour 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, convers'd
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 to-morrow, human as she is, and without
any
danger.

ORLANDO. Speak'st thou in sober meanings?

ROSALIND. By my life, I do; which I tender dearly, though I say

I
am a magician. Therefore put you in your best array, bid your
friends; for if you will be married to-morrow, you shall; and
to
Rosalind, if you will.

Enter SILVIUS and PHEBE

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

PHEBE. Youth, you have done me much ungentleness

To show the letter that I writ to you.

ROSALIND. I care not if I have. It is my study

To seem despiteful and ungentle to you.

You are there follow'd by a faithful shepherd;

Look upon him, love him; he worships you.
PHEBE. 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 Phebe.
PHEBE. And I for Ganymede.
ORLANDO. And I for Rosalind.
ROSALIND. And I for no woman.
SILVIUS. It is to be all made of faith and service;
And so am I for Phebe.
PHEBE. And I for Ganymede.
ORLANDO. And I for Rosalind.
ROSALIND. And I for no woman.
SILVIUS. It is to be all made of fantasy,
All made of passion, and all made of wishes;
All adoration, duty, and observance,
All humbleness, all patience, and impatience,
All purity, all trial, all obedience;
And so am I for Phebe.
PHEBE. And so am I for Ganymede.
ORLANDO. And so am I for Rosalind.
ROSALIND. And so am I for no woman.
PHEBE. 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. Why do you speak too, 'Why blame you me to love you?'
ORLANDO. To her that is not here, nor doth not hear.
ROSALIND. Pray you, no more of this; 'tis like the howling of
Irish
wolves against the moon. [To SILVIUS] I will help you if I
can.
[To PHEBE] I would love you if I could.- To-morrow meet me
all
together. [To PHEBE] I will marry you if ever I marry
woman,
and I'll be married to-morrow. [To ORLANDO] I will satisfy
you if
ever I satisfied man, and you shall be married to-morrow. [To
Silvius] I will content you if what pleases you contents you,
and
you shall be married to-morrow. [To ORLANDO] As you love
Rosalind, meet. [To SILVIUS] As you love Phebe, meet;- and as
I
love no woman, I'll meet. So, fare you well; I have left you
commands.
SILVIUS. I'll not fail, if I live.
PHEBE. Nor I.
ORLANDO. Nor I. Exeunt

SCENE III. The forest

Enter TOUCHSTONE and AUDREY

TOUCHSTONE. To-morrow is the joyful day, Audrey; to-morrow
will we
be married.
AUDREY. I do desire it with all my heart; and I hope it is no
dishonest desire to desire to be a woman of the world. Here
come
two of the banish'd Duke's pages.

Enter two 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.

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
gipsies
on a horse.

SONG.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green corn-field did pass
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding.
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, &c.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower,
In the spring time, &c.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime,
In the spring time, &c.

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

FIRST PAGE. You are deceiv'd, 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 buy you; and God mend your voices. Come,
Audrey. Exeunt

SCENE IV. The forest

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

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

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

Enter ROSALIND, SILVIUS, and PHEBE

ROSALIND. Patience once more, whiles our compact is urg'd:
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. And you say you will have her when I bring her?

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

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

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

ROSALIND. But if you do refuse to marry me,

You'll give yourself to this most faithful shepherd?

PHEBE. So is the bargain.

ROSALIND. You say that you'll have Phebe, if she will?

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

ROSALIND. I have promis'd to make all this matter even.

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

You yours, Orlando, to receive his daughter;

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

Or else, refusing me, to wed this shepherd;

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

If she refuse me; and from hence I go,

To make these doubts all even.

Exeunt ROSALIND and CELIA

DUKE SENIOR. I do remember in this shepherd boy

Some lively touches of my daughter's favour.

ORLANDO. My lord, the first time that I ever saw him

Methought he was a brother to your daughter.

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

And hath been tutor'd in the rudiments

Of many desperate studies by his uncle,

Whom he reports to be a great magician,

Obscured 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 call'd fools.

TOUCHSTONE. Salutation and greeting to you all!

JAQUES. Good my lord, bid him welcome. This is the
motley-minded

gentleman that I have so often met in the forest. He hath
been a

courtier, he swears.

TOUCHSTONE. If any man doubt that, let him put me to my
purgation.

I have trod a measure; I have flatt'red 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-favour'd thing, sir, but mine own; a
poor humour of mine, sir, to take that that 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 call'd 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 call'd the Quip

Modest. If again it was not well cut, he disabled my judgment.

This is call'd the Reply Churlish. If again it was not well cut,

he would answer I spake not true. This is call'd the Reproof Valiant. If again it was not well cut, he would say I lie.

This

is call'd 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 measur'd 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 peace-maker; much virtue in If.

JAQUES. Is not this a rare fellow, my lord?

He's as good at any thing, and yet a fool.

DUKE SENIOR. He uses his folly like a 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.

PHEBE. If sight and shape be true,

Why then, my love adieu!

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

I'll have no husband, if you be not he;

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.

You and you no cross shall part;

You and you are heart in heart;

You to his love must accord,

Or have a woman to your lord;

You and you are sure together,

As the winter to foul weather.

Whiles a wedlock-hymn we sing,

Feed yourselves with questioning,

That reason wonder may diminish,

How thus we met, and these things finish.

SONG

Wedding is great Juno's crown;

O blessed bond of board and bed!

'Tis Hymen peoples every town;

High wedlock then be honoured.

Honour, high honour, and renown,

To Hymen, god of every town!

DUKE SENIOR. O my dear niece, welcome thou art to me!

Even daughter, welcome in no less degree.

PHEBE. I will not eat my word, now thou art mine;

Thy faith my fancy to thee doth combine.

Enter JAQUES de BOYS

JAQUES de BOYS. Let me have audience for a word or two.

I am the second son of old Sir Rowland,

That bring these tidings to this fair assembly.

Duke Frederick, hearing how that every day

Men of great worth resorted to this forest,

Address'd 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 banish'd brother,

And all their lands restor'd to them again

That were with him exil'd. 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 endur'd shrewd days and nights with us,
Shall share the good of our returned fortune,
According to the measure of their states.
Meantime, forget this new-fall'n dignity,
And fall into our rustic revelry.

Play, music; and you brides and bridegrooms all,
With measure heap'd in joy, to th' measures fall.

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

JAQUES DE BOYS. He hath.

JAQUES. To him will I. Out of these convertites
There is much matter to be heard and learn'd.
[To DUKE] You to your former honour 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-deserved bed;
[To TOUCHSTONE] And you to wrangling; for thy loving voyage
Is but for two months victuall'd.- 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 abandon'd cave. Exit

DUKE SENIOR. Proceed, proceed. We will begin these rites,
As we do trust they'll end, in true delights. [A dance]

Exeunt

EPILOGUE

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
furnish'd 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 simp'ring 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

pleas'd me, complexions that lik'd 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.

THE END

<<THIS ELECTRONIC VERSION OF THE COMPLETE WORKS OF WILLIAM SHAKESPEARE IS COPYRIGHT 1990-1993 BY WORLD LIBRARY, INC., AND IS PROVIDED BY PROJECT GUTENBERG ETEXT OF CARNEGIE MELLON UNIVERSITY WITH PERMISSION. ELECTRONIC AND MACHINE READABLE COPIES MAY BE DISTRIBUTED SO LONG AS SUCH COPIES (1) ARE FOR YOUR OR OTHERS PERSONAL USE ONLY, AND (2) ARE NOT DISTRIBUTED OR USED COMMERCIALY. PROHIBITED COMMERCIAL DISTRIBUTION INCLUDES BY ANY SERVICE THAT CHARGES FOR DOWNLOAD TIME OR FOR MEMBERSHIP.>>

End of this Etext of The Complete Works of William Shakespeare, As You Like It

*** END OF THE PROJECT GUTENBERG EBOOK AS YOU LIKE IT ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual

work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

This particular work is one of the few individual works protected by copyright law in the United States and most of the remainder of the world, included in the Project Gutenberg collection with the permission of the copyright holder. Information on the copyright owner for this particular work and the terms of use imposed by the copyright holder on this work are set forth at the beginning of this work.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to

the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new

computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.