

Side 2: Duke Frederick, Orlando, Celia, Rosalind

1.2.160 *As You Like It*

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

[Charles is carried out]

What is thy name, young man?

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

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

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

163-4 Compare the proverbs, 'Do not triumph
 before the victory' (Tilley V50) and 'He who mocks
 shall be mocked' (Tilley M1031).

164 come your ways let's get under way.

165 Hercules See 157-8 n.

165 be thy speed lend you success.

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

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

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

170 breathed exercised, warmed up.

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

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

178 still always.

179 Thou shouldst You would (Abbott 322).

105

As You Like It 1.2.200

But fare thee well. Thou art a gallant youth:
 I would thou hadst told me of another father.
 [Exeunt Duke Frederick, Le Beau, Touchstone, Lords, and Attendants]
 CELIA Were I my father, coz, would I do this?
 ORLANDO I am more proud to be Sir Roland's son –
 His youngest son – and would not change that calling
 To be adopted heir to Frederick.
 ROSALIND My father loved Sir Roland as his soul
 And all the world was of my father's mind;
 Had I before known this young man his son,
 I should have given him tears unto entreaties
 Ere he should thus have ventured.
 CELIA Gentle cousin,
 Let us go thank him and encourage him;
 My father's rough and envious disposition
 Sticks me at heart. – Sir, you have well deserved:
 If you do keep your promises in love
 But justly, as you have exceeded all promise,
 Your mistress shall be happy.
 ROSALIND [Giving him a chain from her neck] Gentleman,
 Wear this for me: one out of suits with Fortune,
 That could give more, but that her hand lacks means. –
 Shall we go, coz?
 CELIA Aye. – Fare you well, fair gentleman.

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

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

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

185 change exchange.

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

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

191 ventured put his person at risk.

191 Gentle Noble.

193 envious malicious (*OED* sv 2).

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

194 have well deserved are worthy of good
 reward.

196 But justly Exactly (*OED* Justly 5).

197 Your mistress Celia probably means
 Rosalind specifically.

197 shall will surely (Abbott 305).

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

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

199 could would.

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

[*They turn to go*]

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

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

[*They gaze upon each other*]

CELIA Will you go, coz?

ROSALIND Have with you. – Fare you well.

Exeunt [Rosalind and Celia]

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

Side 2 (end)

Enter LE BEAU

O poor Orlando! thou art overthrown:
Or Charles or something weaker masters thee.

LE BEAU Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserved
High commendation, true applause, and love,
Yet such is now the Duke's condition
That he misconsters all that you have done.
The Duke is humorous: what he is indeed
More suits you to conceive than I to speak of.

200 SD| *This edn; not in v* 201 SD| *Oxford; not in v* 204 SD| *Oxford; not in v* 207 SD| *Wilson; not in v* 208 SD|
Eds.; Exit v 211 overthrown:| *Rowe's subst.; overthrown v*

201 better parts spirits.

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

203 mere complete.

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

207 Will A subtle variation on Rosalind's ques-
tion at 205.

208 Have with you I'm coming.

209 passion strong feeling.

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

212 Or Either.

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

214 deserved acquired (*OED* Deserve 1).

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

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

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

218 indeed in reality.

219 conceive understand.

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

ORLANDO I thank you, sir; and pray you tell me this:
Which of the two was daughter of the Duke,
That here was at the wrestling?

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

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

[*Exit Le Beau*]

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

Exit

224 taller| *v*; shorter *Rowe*³; smaller *Malone*; less taller *Keightley* 225 other is| *v*; other's *Pope* 238 SD| *Rowe; not
in v* 241 Rosalind| *Rowe; Rosaline v* (this spelling also at 1.3.0 SD, 1.3.1, 80, 86, 2.4.0 SD)

222 was The subject is 'two', treated as a collec-
tive noun.

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

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

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

227 whose Referring to both Celia and
Rosalind.

230 gentle well born.

231 argument basis.

235 suddenly immediately.

236 world times.

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

238 bounden indebted.

239 Compare the proverb, 'Shunning the smoke,
he fell into the fire' (Tilley s570).

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

241 *Rosalind *v*'s 'Rosaline' is a compositorial
idiosyncrasy (see 'Textual Analysis, p. 217 n. 6).