

ROSALIND [*Coming forward*] 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? Backfriends! – 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 Touchstone and Corin

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

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

ROSALIND I was seven of the nine days out of the wonder before you came, for look here what I found on a palm-tree. I was never so

130 SD] *This edn*; not in *F* 130 Jupiter] *F* subst.; Juniper Warburton; pulpiter *Cam.*, conj. Spedding 133 How . . . Backfriends!] *Theobald* subst.; How now backe friends: *F*; How now? back, friends *Collier* 136 SD] *Rowe* subst.; *Exit* *F*

130 Jupiter Spedding's emendation 'pulpiter' (preacher) is attractive (see collation): it forms part of a conceit with 'homily' and 'parishioners', and *F* does not print 'Jupiter' in italics as is normal for a proper name; *OED*, however, does not record the word (pulpiteer) before 1642. As Jupiter was Ganymede's lover, however, Rosalind's oath may be appropriate – she had invoked him at 2.4.1.

131 you The switch from 'thou' to the more formal pronoun suggests an element of tetchiness between the two women.

133 *Backfriends False friends, traitors (compare *Err.* 4.2.37); *Theobald*'s emendation (see collation) is justified by the situation in which Rosalind and her companions are spying on Celia who comes not just to mock Orlando's verse but to reveal that he too is in the forest.

134 sirrah A form of address sometimes expressing contempt.

136 bag and baggage all the equipment of an army; hence a retreat with 'bag and baggage' was an honourable retreat (*OED* Bag sb 20; Dent BBI); the phrase was probably meant to be insulting, as 'bag' designated the scrotum and 'baggage' was slang for a strumpet or slut (Williams, pp. 33–4).

136 scrip (1) bag worn by a pilgrim, shepherd, or beggar; (2) the word may designate 'script' as in

MND 1.2.3, implying that Touchstone carried off the paper bearing the verse; (3) a scornful grimace (Hulme, p. 36).

136 scrippage A nonce-word coined by Touchstone by analogy with 'baggage', meaning "contents of wallet", "what is written" and "mockery" (Hulme, p. 37).

137 verses lines of poetry (*OED* Verse sb 1).

138–9 some . . . feet Line 128 is indeed unmetrical, unless 'Heaven' is elided to 'Heav'n'.

139 bear tolerate.

140 bear carry.

142 without outside.

143 should be Commonly used in reported speech for 'was' (Abbott 328), but also expressing doubt on the part of the speaker (*OED* Shall v 15).

145 was . . . out had already experienced a great deal: the phrase 'a wonder lasts but nine days' was proverbial (Tilley W728).

146 palm-tree willow (*OED* Palm sb¹ 4); the boughs were used in Palm Sunday processions (Henry John Feasey, *Ancient English Holy Week Ritual* (1897), pp. 53–62). Alternatively an exotic detail out of the fantasy landscapes of antiquity (Curtius, p. 185; compare the 'olive-trees' of 4.3.72), the Bible (Ex. 15.27 etc.), or medieval representations of the Garden of Eden.

Side 9: Celia, Rosalind

~~berhymed since Pythagoras' time that I was an Irish rat – which I can hardly remember~~

CELIA Trow you who hath done this?

ROSALIND Is it a man?

CELIA And a chain that you once wore about his neck? Change you colour?

ROSALIND I prithee, who?

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

ROSALIND Nay, but who is it?

CELIA Is it possible?

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

CELIA O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all hooping.

ROSALIND Good my complexion, dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South Sea of discovery. I prithee tell me

151 neck?] *Collier*; neck: *F* 162 Good] *F*; Od's, *Theobald* subst. 162 complexion] *Eds.*; complection *F*; complector conj. *this edn* 164 of] *F*; off *Theobald*

147 berhymed . . . rat Compare the proverb, 'To rhyme to death, as they do rats in Ireland' (Tilley D158), and see Sir Philip Sidney, *An Apology for Poetry*, ed. G. Shepherd, 1965, p. 237, 26 n.; Katherine Duncan-Jones, 'A note on Irish poets and the Sidneys', *ES* 49 (1968), 424–5; Philip Edwards, *Threshold of a Nation*, 1979, pp. 11–12.

147 Pythagoras The Greek philosopher, born about 580 BC, whose teachings included injunctions against killing for food and the notion of the transmigration of the spirit from humans to beasts (see *Metamorphoses*, xv, 84–103, 176–92).

147 that when (Abbott 284).

147 which which thing (Abbott 271)

149 Trow you Can you tell; Celia's switch to 'you' from 'thou' may express some mockery of Rosalind's role as Orlando's courtly mistress.

151–2 Change you colour? Do you blush?

154–5 hard . . . encounter An inversion of the proverb, 'Friends may meet, but mountains never greet' (Tilley F738); compare Matt. 20.5: 'If ye have faith . . . ye shall say unto this mountain, "Remove hence to yonder place", and it shall remove'; 'hard' is a probable sexual pun (Williams, p. 151).

155 with by means of (Abbott 193).

155 encounter come together in an amatory embrace (Williams, p. 113).

158 with most petitionary vehemence I urgently entreat you.

161 out of all hooping Proverbial (Dent C871.1 'Out of all cry'); literally 'out of earshot', but with a pun on 'hooping' meaning 'embracing' (*OED* Hoop v 2).

162 Good my complexion 'By my disposition': an oath possibly coined for the occasion and probably an admission that she is blushing. It is conceivable (see collation) that the compositor mistook 'complexion' for a nonce-word, 'complector', referring to Celia, who could be embracing Rosalind at this moment; *Theobald*'s emendation 'Od's', a minced form of 'God's', is a possibility.

163 caparisoned dressed, decked out.

163 doublet and hose See 2.4.5 n.

164 One . . . discovery Any more delay would seem as long as a voyage of exploration in the South Seas, or, possibly, if you delay your answers any longer I shall inundate you with further questions – or even reveal (discover) my true identity.

164 inch 'iota'.

164 South Sea The South Pacific Ocean (*OED* South Sea 2).

who is it – quickly, and speak apace. I would thou couldst stammer
that thou might'st pour this concealed man out of thy mouth as
wine comes out of a narrow-mouthed bottle: either too much at
once or none at all. I prithee take the cork out of thy mouth that I
may drink thy tidings.

CELIA So you may put a man in your belly.

ROSALIND Is he of God's making? What manner of man? Is his head
worth a hat or his chin worth a beard?

CELIA Nay, he hath but a little beard.

ROSALIND Why, God will send more if the man will be thankful. Let
me stay the growth of his beard, if thou delay me not the knowledge
of his chin.

CELIA It is young Orlando, that tripped up the wrestler's heels and your
heart both in an instant.

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

CELIA I'faith, coz, 'tis he.

ROSALIND Orlando?

CELIA Orlando.

ROSALIND Alas the day, what shall I do with my doublet and hose?
What did he when thou saw'st him? What said he? How looked he?

Wherein went he? What makes he here? Did he ask for me? Where
remains he? How parted he with thee? And when shalt thou see him
again? Answer me in one word.

~~CELIA You must borrow me Gargantua's mouth from his second tree~~

Side 9 (end)

165 it –] *This edn*; it *v*; it, *Rowe*

165 apace fast.

167 wine Here means also 'semen' (Rubinstein, p. 305).

170 Brissenden compares Middleton, *A Chaste Maid in Cheapside*, 2.1.15–16: 'Life, every year a child, and some years two; / Besides drinkings abroad, that's never reckoned' to indicate the bawdy construction Celia places upon 'drink' (168).

170 So Thus.

171 of God's making Proverbial for a normal human being (Tilley M162); but compare 'Nature disclaims in thee: a tailor made thee', *Leare* 2.2.54–5.

172 worth equal to.

173 Compare Lodge's Rosader: 'casting up his hand, he felt hair on his face, and, perceiving his beard to bud . . . began to blush' (*Rosalind*, p. 105).

174 be thankful acknowledge God's blessing.

175 stay wait for.

175–6 if . . . chin provided you tell me upon

179 mocking teasing.

179–80 sad brow and true maid seriously and honestly (compare the construction of *Oth.* 2.3.279: 'Drunk? and speak parrot?').

184 Alas the day For biblical analogues, see Shaheen, pp. 165–6.

186 Wherein went he? How was he dressed? (*OED* Wherein *adv* 1).

186 makes does.

187 remains dwells (*OED* Remain *v* 4b).

187 with from (Abbott 194).

189 Gargantua A giant; Rabelais, who celebrated the voracious appetite of this giant, was fully translated only in 1693–4 but was known in England in the 1590s (see Huntingdon Brown, *Rabelais in English Literature*, 1933, pp. 31–70); however, Gargantua also figured in chapbooks of the period.

great for any mouth of this age's size. To say 'aye' and 'no' to these
particulars is more than to answer in a catechism.

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

CELIA It is as easy to count atomies as to resolve the propositions of a
lover; but take a taste of my finding him and relish it with good
observance. I found him under a tree like a dropped acorn.

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

CELIA Give me audience, good madam.

ROSALIND Proceed.

CELIA There lay he stretched along like a wounded knight.

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

CELIA Cry 'holla' to thy tongue, I prithee: it curvets unreasonably. He
was furnished like a hunter.

ROSALIND O ominous: he comes to kill my heart.

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

197 SD] *This edn*; not in *v* 197–8 forth such] *v* 2; forth *v*; such *Capell* 204 thy] *Rowe*; the *v* 206 heart] *Rowe*; I hart
v 207 burden] *Eds.*; burthen *v*

190–1 To . . . catechism These questions do not admit of simple answers as do those in the catechism; compare Matt. 5.37, 'Let your communication be, yea, yea; nay, nay.'

191 particulars details.

191 catechism catechesis, or instruction by word of mouth (*OED* sv 1), as in the set of questions and answers set out in the Book of Common Prayer.

193 freshly (1) healthy, (2) shamelessly (Partridge, p. 111).

194 atomies atoms, motes.

194 resolve answer (*OED* sv *v* 11a).

194 propositions questions.

195 my finding how I found.

195 relish taste (*OED* sv *v* 2).

196 observance attention (*OED* sv 5).

196 acorn For the phallic connotations, see Jones, pp. 214–15 and Rubinstein, p. 4.

197 Jove's tree the oak, sacred to Jupiter; in the Golden Age men lived off wild fruit and 'the acorns dropped on ground from Jove's broad tree in field' (*Metamorphoses*, 1, 121; see also 93 n. and 130 n. above and compare Virgil, *Georgics*, III, 332).

197–8 *forth such *v* 2 probably restores a missing word (see collation), although *v*'s 'forth' could equally have been a misreading of 'such'; Shake-

speare used 'drop forth such' at 4.3.33, where there are connotations of child-bearing.

199 Give me audience Hear me.

201 along at length; the pose of a melancholic, fashionable in portraiture (see Roy Strong, *The English Icon: Elizabethan and Jacobean Portraiture*, 1969, p. 353).

201 wounded knight Possibly, as in Petrarch, wounded by Cupid's arrows.

202–3 becomes the ground possibly 'suits the background', as in a tapestry or picture (*OED* Ground *sb* 6a and b), although 'becomes' may mean simply 'adorn' (*OED* Become *gc*).

204 holla whoa (stop), as to a horse.

204 *thy Rowe's emendation (see collation) probably corrects a compositorial error.

204 curvets prances (accented on the second syllable (*OED*)).

204 unreasonably in an ill-timed manner, indecorously.

205 furnished dressed.

206 *heart a heart/hart pun.

207 would should like to (Abbott 329).

207 *burden 'bourdon' or bass, continuous undersong (*OED* Burden *sb* 9); Celia means that Rosalind keeps interrupting her.

207 bring'st put (*OED* Bring 21a).