

# Side 7: Duke Senior, Amiens, Jaques

2.7.1 *As You Like It*

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2.7 Enter DUKE SENIOR, [AMIENS,] and Lords like outlaws [who set out a banquet]

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

AMIENS 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*

AMIENS 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 –

Act 2, Scene 7 2.7] Eds.; *Scena Septima*. F 0 SD.1 AMIENS] Capell; not in F 0 SD.1 Lords] Rowe subst.; Lord F 0 SD.1–2 who . . . banquet] Rowe subst.; not in F 3 SH] Capell; 1. Lord F (throughout the scene) 10 company?] Eds.; companie, F 13 fool . . . world –] This edn.; Foole (a miserable world:) F 13 a miserable] F; ah miserable conj. Wilson 13 world] F; varlet Hammer

Act 2, Scene 7

0 SD. 1, 3 SH \*AMIENS Editors since Capell have assigned F's 'Lord'; or '1 Lord' to Amiens who disappears from F after 2.5 where he sang to Jaques. In this scene the actor is again called upon to sing at 174.

0 SD.1 outlaws individuals 'put outside the law and deprived of its benefits and protection; . . . under sentence of outlawry' (*OED* Outlaw sb 1; compare 4.2.0 SD.1 n.). They may have worn the Lincoln green of Robin Hood and his merry men who are customarily called 'outlaws' in the ballads (see Thomas Percy (ed.), *Percy's Reliques of Ancient English Poetry*, 2 vols., Everyman, n.d., 1, 116).

1 he i.e. Jaques (see 2.5.27).

1 be For the form, see Abbott 299.

2 like a man in the shape of a man.

3 but even only (Abbott 38).

5 compact of jars made up of discords; Plato argued that music served to harmonise the soul (*Timaeus*, 47d).

6 discord in the spheres According to Pythagoras, the heavenly spheres generated perfect harmonies as they rotated: the idea became an important Renaissance commonplace (see Robin Headlam Wells, *Elizabethan Mythologies*, 1994,

pp. 92–3). The Duke jokes that discord in the heavens is more likely than the emergence of a musical talent in Jaques.

9 what a life is this Compare the proverb, 'What a world is this' (Dent w889.1).

13 Jaques may be thinking of the proverb, 'The world is full of fools' (Tilley w896).

13 motley the parti-coloured costume of a professional jester – although the word could mean speckled rather than chequered and hence designate a worsted material; the costume could consist of a hooded coat and breeches with legs of different colours or a long gown. In fact, since Touchstone seems to have cast off his court uniform (see 2.4.0 SD.2–3 n.), it would seem that Jaques recognises the man the rustics take for a gentleman for what he is (see Wiles, pp. 186–7). Alternatively, the word may mean 'varying in character or mood' (*OED* sv 3) as in the first line of Donne's first satire, 'Away, thou fondling motley humourist.' Jaques would be drawn to Touchstone by virtue of a common temperament.

13 world Hulme (p. 208) argues that we should read 'word' (meaning 'name'), but the subtext could be a belated reply to the Duke's rhetorical question at 9–11.

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*As You Like It* 2.7.30

As I do live by food, I met a fool  
Who laid him down and basked him in the sun  
And railed on Lady Fortune in good terms,  
In good set terms, and yet a motley fool.  
'Good morrow, fool', quoth I. 'No, sir', quoth he,  
'Call me not fool till heaven hath sent me fortune.'

And then he drew a dial from his poke  
And looking on it, with lack-lustre eye,  
Says, very wisely, 'It is ten o'clock.  
Thus 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

16 Perhaps because, proverbially, Fortune customarily favoured fools (Tilley f600).

17 In . . . terms Roundly (*OED* Set ppl adj 3b).

19 Compare the proverb, 'God sends fortune to fools' (Tilley G220).

20–8 Reflections upon mutability are common in early modern literature; classical analogues include *Metamorphoses*, xv, 196–260, to which this passage may be indebted, and the notion is illustrated by an emblem, 'The fruit that soonest ripens, doth soonest fade away' in Geoffrey Whitney, *A Choice of Emblems* (1586), p. 173.

20 dial (1) timepiece – a pocket sun-dial or a watch (*OED* Dial sb 3); Touchstone, by carrying a timepiece, reveals how he is not at home in a forest where there are no clocks (see 3.3.254–5), (2) prick, penis (compare *1H4* 1.2.8–9 'dials the signs of leaping-houses'; Partridge, p. 93).

20 poke More likely to have been a bag or small sack (*OED* sv sb 1a) carried by the clown than a 'pocker' which is how *OED* glosses the word (Poke sb 1c); John Scottowe's portrait of Richard Tarlton (1588) shows him with 'coat of russet', 'startups' (high leather shoes), and a wallet at his waist (Hattaway, plate 11); it is less likely to have been the sleeve of a longer gown (*OED* sv sb 3; Wiles, p. 187). Given the proximity of 'dial', it also here designates a codpiece (see Jeniroy 1a Belle, 'Touchstone's dial: horology or urology', *ELN* 24 (1987), 19–25).

21 lack-lustre The word was coined by Shakespeare (see *OED* sv).

23 the world wags affairs are going (*OED* Wag v 7c), with the connotations of staggering or shaking; compare the proverb, 'Let the world wag' (Tilley w879); a 'wagtail' was a prostitute, so 'wags' also means 'flaunts its wantonness' (Tit. 5.2.88; Williams, p. 214).

25 eleven Since 'noon' designated an erection as in *Son.* 7.12 and Sidney's 'But lo, while I do speak, it groweth noon with me' (*Astrophil and Stella*, 76.9), so 'eleven' designates tumescence.

26–7 Compare the proverb, 'Soon ripe, soon rotten' (Tilley R133), and *Rosalind*: 'many men have done amiss in proving soon ripe and soon rotten', and 'The joys of man, as they are few, so are they . . . scarce ripe before they are rotten' (pp. 201 and 141).

26 ripe (1) mature, (2) grope, investigate, search into (*OED* sv v<sup>2</sup> 2, 4).

27 hour Possibly pronounced similarly to 'whore' (although Cercignani, p. 194, is doubtful).

27 rot (1) decay, (2) suffer the effects of venereal diseases or are washed out by constant copulation, (3) a semi-pun on 'rut' = copulate (?).

28 thereby hangs a tale Proverbial (Tilley T48), here with a pun on 'tail' = (syphilitic) penis (or possibly a dog's tail, picking up the 'wags' from 23).

29 moral moralise (the first recorded use of the form in *OED*).

30 crow make a delighted sound (*OED* sv v<sup>1</sup> 3).

30 Chanticleer A traditional name for a cock, as in *Reynard the Fox* and Chaucer's 'Nun's Priest's Tale'.

That fools should be so deep-contemplative;  
And I did laugh, sans intermission,  
An hour by his dial. O noble fool,  
O worthy fool: motley's the only wear.

Side 7 (end)

DUKE SENIOR What fool is this?

JAQUES A worthy fool: one that hath been a courtier  
And says, 'If ladies be but young and fair,  
They have the gift to know it'; and in his brain,  
Which is as dry as the remainder biscuit  
After a voyage, he hath strange places crammed  
With observation, the which he vents  
In mangled forms. O that 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 judgements  
Of all opinion that grows rank in them

31 deep-contemplative| *Malone*; deepe contemplatiue F 34 O| *Wilson*; *Cam.*, conj. anon; A F 36 A| *Wilson*; *Cam.*, conj. anon; O F 38 know it| F; know't *Dyce*<sup>2</sup> 38 brain F2; braiue F

31 deep (1) deeply (*Abbott* 2), (2) concerned with sexual matters – compare the proverb, 'The deeper the sweeter' (*Tilley* D188).

32 sans intermission without cease; 'sans' is a French affectation typical of the traveller Jaques; 'intermission' was pronounced with five syllables (*Cercignani*, p. 308).

34, 36 \*O, A Reversal of F's initial letters is justified on the grounds of probable compositorial error.

34 motley's the only wear (1) the raiment of a fool (see 13 n. above) should be worn by all the world, (2) everyone's genitals are discoloured by venereal disease (with a pun on 'ware' = genitals) (*OED* Ware sb<sup>3</sup> 4c).

36–42 one . . . fool Jaques' savage anatomy of Touchstone's laboured wit recalls Asper's indictment of affected critics in the Induction to Jonson's *Every Man out of his Humour* (1599).

38 gift to know it (1) wit to recognise their sexual attractiveness, (2) payment for their beauty to be carnally known.

38–9 brain . . . dry A dry brain was the sign of slowness of apprehension but retentiveness of memory (see Bartholomaeus Anglicus, *Batman upon Bartholome* (1582), fo. 37<sup>v</sup>); Robert Burton: 'Saturn and Mercury, the patrons of learning, are both dry planets' (*The Anatomy of Melancholy* (1621), ed. Floyd Bell and Paul Jordan-Smith, 1948, I.ii.iii. xv, p. 260).

39 dry . . . biscuit Proverbial (*Tilley* B404).  
39 remainder left over.

39 biscuit ship's bread or, as it came to be known in the nineteenth century, 'hard-tack'; this was very dry.

40 strange singular.

40 places A technical term meaning 'subjects' or 'topics' from rhetorical invention. Bacon writes, in connection with 'suggestion', of 'marks, or places, which may excite our mind to return and produce such knowledge as it hath formerly collected' (*The Advancement of Learning*, II.13.9).

41 observation knowledge, experience (possibly pronounced with five syllables).

41 vents utters (*OED* Vent v<sup>2</sup>, 5).

42 In mangled forms Professional fools concealed their satirical barbs as nonsense to avoid punishment.

43 ambitious for desirous of (*OED* Ambitious 2).

44 Thou The Duke's use of the form used for a servant (compare 10–11) indicates his impatience with Jaques.

44 suit (1) dress, (2) petition, (3) branch (the word was pronounced 'shoot', which links the quibble to the following line (*Cercignani*, p. 203)).

45 weed Punning on 'weeds' meaning 'clothing'.

46 opinion vulgar belief (*OED* sv sb 1c).

46 rank excessively, coarsely.

That I am wise. I must have liberty  
Withal, as large a charter as the wind,  
To blow on whom I please: for so fools have.  
And they that are most gallèd with my folly,  
They most must laugh. And why, sir, must they so?  
The why is plain as way to parish church:  
He that a fool doth very wisely hit,  
Doth very foolishly, although he smart,  
If he seem senseless of the bob. If not,  
The wise man's folly is anatomised  
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:

55 If he seem| *This edn*; Seeme F; Not to seem *Theobald*; Seem aught but *Oxford* 57 Even| F; E'en *Yale* 58 my| F; the F3

47–9 liberty . . . please i.e. licence to criticise whom I will.

48 as large . . . wind Compare the proverb, 'As free as the air' (*Tilley* A88), the metaphor in John 3.8 for the Holy Spirit: 'The wind bloweth where it listeth', and H5 1.1.47–8: 'when he speaks, / The air, a charter'd libertine, is still.'

48 charter document granting particular privileges.

50 gallèd with hurt, annoyed by (for the prepositional, see *Abbott* 193).

52 why reason.

52 as way For the omission of the article, see *Abbott* 83.

53 that whom.

53 wisely heedfully (*OED* sv adv 3).

55 \*If he This addition (see collation) is justified by the metre. The sense of the passage is that a man who does not show that he has recognised the wit of a fool, even if it is hurtful, shows himself to be foolish. Johnson, following *Theobald*, offers a contrary meaning: 'Unless men have the prudence not to appear touched with the sarcasms of a jester, they subject themselves to his power, and the wise man will have his folly anatomised, that is dissected and laid open by the squandering glances or random shots of a fool.'

55 senseless of the bob unaware of the jest (see *OED* Bob sb<sup>3</sup> 2).

56 wise man's folly the foolish utterances that even a wise man will make – although 'folly' could also mean 'clewdness' (*OED* sv 3a).

56 anatomised laid bare.

57 squand'ring straying (*OED* sv ppl adj 2).

57 glances satirical hits.

58 Invest Array.

58 leave liberty (see 47).

58–61 give . . . medicine The metaphors of the world's disease and its cure by what Asper in Jonson's *Every Man out of his Humour* (1599) calls 'physic of the mind' or 'pills to purge' (Induction, 132, 175) recall the savage satirical recipes offered by that author as well as John Marston and Joseph Hall.

60 Cleanse Purge (*OED* sv 6).

60 world society.

63 for a counter Jaques' mock wager dismisses the Duke's rebuke – a counter was a (merchant's) token, object of no value (*OED* sv sb<sup>3</sup> 1a) – although 'counter' could equally mean 'counter-answer'.

64 Compare the proverb, 'He finds fault with others and does worse himself' (*Tilley* F107).