

For thou thyself hast been a libertine,
 As sensual as the brutish sting itself,
 And all th'embossèd sores and headed evils
 That thou with licence of free foot hast caught
 Wouldst thou disgorge into the general world.
 JAQUES Why, who cries out on pride
 That can therein tax any private party?
 Doth it not flow as hugely as the sea
 Till that the weary very means do ebb?
 What woman in the city do I name?
 When that I say the city-woman bears
 The cost of pinnaces 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,

73 weary| *v* subst.; very *Pope*; wearer's *Singer*² 75 city-woman| *This edn*; City woman *v*

65 **libertine** one who follows his own (licentious) inclinations; Jaques, who has 'swam in a gondola' (4.1.29–30), has many of the attributes of the Italianate Englishman (see Introduction, p. 16) and is therefore likely to be treated with suspicion by the puritanically minded Duke.

66 **sensual** lecherous, unchaste (*OED* sv 4b); Kökeritz suggests that the first syllable of the word was pronounced 'sins' (p. 85).

66 **brutish sting** animal lust (Williams, p. 290).

67 **embossèd** swollen (*OED* sv *ppl adj*¹ 4).

67 **sores** symptoms of venereal disease; the Duke may, of course, be speaking figuratively.

67 **headed** that have come to a head like a boil.

67 **evils** afflictions, diseases (*OED* Evil *sb* 137a).

68 **licence of free foot** utter freedom, invoking the meaning of 'foutre' (Fr. 'to copulate': Williams, pp. 130–1) for 'foot'.

69 **disgorge** vomit.

69 **general** whole.

70–3 Jaques artfully deflects the Duke's charges by pretending he has been accused of social as well as sexual excess, of offending individuals rather than exposing the vices to which society as a whole was prey.

70 **cries out on** denounces.

70 **pride** (1) sexual desire (Williams, p. 246), (2) arrogance, (3) magnificence in dress (*OED* sv *sb*¹ 7).

71 **tax any private party** censure any lecher or particular person; for the issues involved, see A. Kernan, *The Cankered Muse*, 1959.

72–3 Compare the proverb, 'To ebb and flow like the sea' (Dent S182.1).

73 **weary very means do ebb** (1) the object of desire is worn out by physical activity, (2) wealth that generates ostentation exhausts itself; the phrase is, however, obscure, and has attracted emendations (see collation).

73 **means** Possibly pronounced 'mains' (Cercigiani, p. 235), creating a pun that links to the sea imagery in the previous line.

75–6 Compare the proverb, 'He wears a whole lordship on his back' (Dent 1.452); Thomas Platter, who visited London in 1599, noted the extravagant fashions worn by women in the city of London (*Thomas Platter's Travels in England, 1599*, trans. Clare Williams, 1937, p. 182); such extravagance was a violation of the often enacted but poorly enforced sumptuary laws (see N. B. Harte, 'State control of dress and social change in pre-industrial England', in D. C. Coleman and A. H. John (eds.), *Trade, Government and Economy in Pre-Industrial England*, 1976, pp. 132–65).

76 **cost** wealth, expenditure (*OED* sv *sb*² 1b).

77 **in** forward (as before a magistrate); or possibly 'come in' means intervene or interrupt (*OED* Come 63k).

79–84 It was a commonplace for a satirist to disclaim an intention to pillory individuals: see O. J. Campbell, 'Jaques', *HLQ* 7 (1935), 71–102.

79 **basest function** meanest bearing or office.

80 **bravery is not on my cost** finery is not paid for by me (and therefore is none of my business).

Thinking that I mean him, but therein suits
 His toly to the mettle of my speech?
 There then! How then? What then? Let me see wherein
 My tongue hath wronged him. If it do him right,
 Then he hath wronged himself; if he be true,
 Why then my taxing like a wild goose flies
 Unclaimed of any man. But who come here?

Enter ORLANDO [with sword drawn]

ORLANDO Forbear, and eat no more!
 JAQUES Why, I have eat none yet.
 ORLANDO Nor shalt not, till necessity be served.
 JAQUES Of what kind should this cock come of?
 DUKE SENIOR Art thou thus boldened, man, by thy distress,
 Or else a rude despiser of good manners
 That in civility thou seem'st so empty?
 ORLANDO You touched my vein at first: the thorny point
 Of bare distress hath ta'en from me the show
 Of smooth civility; yet am I inland bred
 And know some nurture. But forbear, I say;
 He dies that touches any of this fruit
 Till I and my affairs are answerèd.

83 There| *v*; Where *Hudson*², *conj. Malone* 87 any . . . But| *Eds.*; any. man But *v* 87 come| *v*; comes *v* 87 *sd* with . . . drawn| *Theobald*; not in *v* 88–9| *v* subst.; *As verse, Steevens*³ 90 not| *v*; thou *Theobald*² 96 ta'en| *v* subst.; torn *conj. Johnson*

81 **suits** (1) matches, (2) adorns.

82 **mettle** quality, nature.

84 **right** justice.

85 **free** guiltless (*OED* *adj* 7).

86 **taxing** censure.

87 **Unclaimed** The first recorded use of the word in *OED*.

87 **come** Jaques assumes that Orlando is leading on a band of men.

87 ^{sd} *Theobald's* emendation is justified by 119.

90 An allusion to the proverb, 'Necessity hath no law' (Tilley N76), which was cited in justification of food riots in the 1590s: see Buchanan Sharp, *In Contempt of All Authority*, 1980, p. 34.

90–2 **shalt . . . thou** The use of the singular form was characteristic of those addressing strangers with contempt (Abbott 231).

91 **Of . . . of** For the repeated preposition, see Abbott 407.

91 **kind** breed.

91 **cock** (1) fighting cock, (2) one who arouses

slumberers, a watchman of the night (*OED* sv *sb*¹ 6), (3) 'prick' (Jones, p. 206).

92 **boldened** encouraged.

92 **distress** pangs of hunger (*OED* *sb* 1b).

93 **else** Here redundant.

93 **rude** rustic, uncivilised.

94 **civility** civilised behaviour.

95 **You . . . first** Your first supposition is correct ('vein' means here 'temporary state of mind' (*OED* sv *sb* 14b)).

96 **bare** absolute (*OED* sv *adj* 12).

96 **distress** pressure caused by hunger (*OED* sv *sb* 1b).

97 **am I inland bred** I was raised in civilised society, as at 3.3.289, and see 102 (although *OED* Inland *sv* appears to allow its modern meaning). Richard Wilson, *Will Power*, 1993, p. 77, detects a reference here to the Midland rioters.

98 **nurture** education, breeding (*OED* *sb* 1).

100 **answerèd** provided for.

- JAQUES And you will not be answerèd 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. 105
 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, 110
 Under the shade of melancholy boughs,
 Lose and neglect the creeping hours of time –
 If ever you have looked on better days,
 If ever been where bells have knolled to church,
 If ever sat at any goodman's feast, 115
 If ever from your eyelids wiped a tear,
 And know what 'tis to pity and be pitied,
 Let gentleness my strong enforcement be,
 In the which hope, I blush, and hide my sword.
 DUKE SENIOR True is it that we have seen better days, 120
 And have with holy bell been knolled to church,

101] F *subst.*; JAQUES . . . not / Be . . . die. *Pope subst.* 102–3] *Pope subst.*; *Du. Sen . . .* haue? / Your . . . force / Mouc . . . gentlesse. F; DUKE SENIOR What . . . have your . . . force, / More . . . gentleness. *conj. this edn* 109 commandment] *Eds.*; command'ment F 112 time –] time: F 115 goodman's] *This edn*; good mans F

101 And If.

101 reason The word may have been pronounced as 'raisin', meaning a fresh grape or bunch of grapes (*OED sv sb* 1; Cercignani, p. 235; compare *1H4* 2.4.239); it is common in productions for Jaques to offer Orlando some of the grapes he is eating at this point.

102 gentleness good breeding (*OED sv* 2).

102 force prevail.

103 gentleness courtesy, kindness (*OED sv* 3).

104 for for lack of.

104 and This may have the meaning of 'and I pray you' (Abbott 100).

105 The Duke displays the traditional virtue of hospitality so lacking in Corin's master (see 2.4.73–5).

106 gently politely.

107 had been would have been.

109 commandment authority (*OED sv* 5); pronounced with four syllables (Cercignani, p. 203 – see collation).

110 desert remote and empty place.

111 melancholy dismal (*OED adj* 4).

112 Lose Forget.

112 creeping stealthy.

114 knolled rung (*OED Knoll v* 2).

115 *goodman host; F's 'good mans' implies that Orlando is sceptical of the virtue of those he encounters in the forest.

117 know known (Abbott 343).

118 enforcement constraint (*OED sv* 5).

119 hide i.e. sheathe.

121, 123 holy, sacred The Duke's adjectives inserted into the liturgical repetition of Orlando's lines may be a gentle rebuke to Orlando's self-pity.

121 holy bell In pre-Reformation England bells were regularly consecrated, a practice decried by the Protestant John Foxe and others, who abjured in particular the ringing of the 'holy bell' to help the soul of one recently dead out of purgatory (Thomas, pp. 59, 60, 65, 722); it is conceivable that the phrase aligns itself with Reformation opinion on this matter (see Introduction, p. 31).

121 knolled summoned (*OED Knoll v* 3).

- And sat at goodmen's feasts, and wiped our eyes
 Of drops that sacred pity hath engendered:
 And therefore sit you down in gentleness
 And take upon command what help we have
 That to your wanting may be ministered. 125
 ORLANDO Then but forbear your food a little while
 Whiles, like a doe, I go to find my fawn
 And give it food: there is an old poor man
 Who after me hath many a weary step
 Limped in pure love. Till he be first sufficed, 130
 Oppressed with two weak evils, age and hunger,
 I will not touch a bit.
 DUKE SENIOR Go find him out,
 And we will nothing waste till you return. Side 8 (end)
 ORLANDO I thank ye, and be blest for your good comfort. [Exit] 135

122 goodmen's] *This edn*; good mens F 123 hath] F; had Warburton 125 command] F; demand Johnson 127 while] F; space *conj. this edn* 135 SD] Rowe; not in F

122 feasts religious festivals (*OED Feast sb* 1).

123 pity (1) image of piety (*OED sv sb* 6b), (2) repentance, remorse (*OED sv* 5).

124 in gentleness courteously.

125 upon command as you wish.

126 wanting need.

128 Whiles Until (*OED sv* 5).

131 sufficed satisfied (*OED Satisfy* 5).

132 weak weakening (transferred epithet).

133 bit mouthful (*OED sv sb*² 1).

134 waste consume.

135 ye A sign of Orlando's new reverence for the Duke (Abbott 236).

136–9 Thou . . . in This may contain a reference to a specific 'woeful pageant', the words used to describe Richard II's deposition (*R2* 4.1.321).

136 unhappy unfortunate.

137–66 The sequence provides an interlude while Orlando fetches Adam. For the commonplace about the theatricality of life, see Curtius, pp. 138–44, P. Skrine, *The Baroque: Literature and Culture in Seventeenth-Century Europe*, 1978, pp. 1–24, and, for proverbial versions, Tilley w882. It was Hippocrates who divided man's life into seven divisions and Shakespeare combines the notion with his conceit of the divisions of a play: see Samuel C. Chew, 'This strange eventful history', in James G. McManaway et al. (eds.), *Joseph Quincy Adams Memorial Stud-*

ies, 1948, pp. 157–82. The ages were often matched to the seven planets (see F. Boll, 'Die Lebensalter', *Neue Jahrbücher für das klassische Altertum* 16 (1913), 113–48), and it may be significant that Jaques misses out the age when man is in his prime, endowed with reason and governed by the sun: see Alan Taylor Bradford, 'Jaques' distortion of the seven-ages paradigm,' *SQ* 27 (1976), 171–6; Michael J. B. Allen, 'Jaques against the seven ages of the Proclan man,' *MLQ* 42 (1981), 331–46. Jaques also, significantly, makes no mention of the good life of the country-dweller. The sign of the Globe playhouse was supposed to be a figure of Hercules supporting either a celestial or terrestrial globe with the motto *Totus mundus agit histrionem* – 'All the world plays the actor': see Richard Dutton, 'Hamlet, An Apology for Actors, and the sign of the Globe', *S.Sur.* 41 (1988), 35–43. The fact that the planets are not mentioned, however, means that the significance for most auditors will lie in the vignettes of common life, chosen to illustrate Jaques' sardonicism. Sources and analogues are reviewed by J. E. Hankins, *Shakespeare's Derived Imagery*, 1953, pp. 15–28. D. S. Hutchinson, 'The cynicism of Jaques: a new source in Spenser's *Asiuchus*?' *NQ* 39 (1992), 328–30, suggests that Spenser's translation of Plato's *Asiuchus* is Shakespeare's source for the speech (2.7.139–66).