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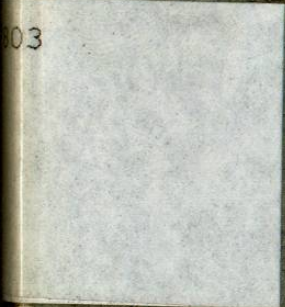
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SHAKESPEARE'S
AS YOU LIKE IT.

WITH
NOTES, EXAMINATION PAPERS, AND PLAN
OF PREPARATION.

(SELECTED.)

BY BRAINERD KELLOGG, A.M.,

*Professor of the English Language and Literature in the
Brooklyn Collegiate and Polytechnic Institute, and author
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and "Higher Lessons in English."*



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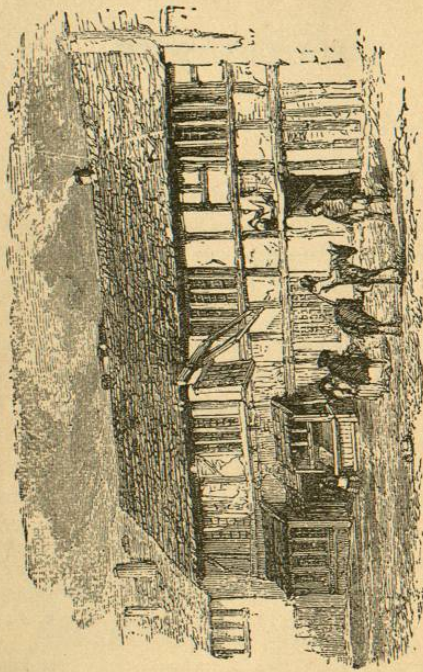
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EDITOR'S NOTE.

THE text here presented, adapted for use in mixed classes, has been carefully collated with that of six or seven of the latest and best editions. Where there was any disagreement those readings have been adopted which seemed most reasonable and were supported by the best authority.

Professor Meiklejohn's exhaustive notes form the substance of those here used; and his plan, as set forth in the "General Notice" annexed, has been carried out in these volumes. But as these plays are intended rather for pupils in school and college than for ripe Shakespearian scholars, we have not hesitated to prune his notes of whatever was thought to be too learned for our purpose, or on other grounds was deemed irrelevant to it. The notes of other English editors have been freely incorporated.

B. K.



THE HOUSE IN WHICH SHAKESPEARE WAS BORN.
From a Drawing by J. W. Archer.

GENERAL NOTICE.

“AN attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances, as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

“The first purpose in this elaborate annotation is, of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of

thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

"Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the ENGLISH OF SHAKESPEARE. For this purpose copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some Teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Assez n'y a, s'il trop n'y a*. The Teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

"It were much to be hoped that Shakespeare should become more and more of a study, and that every boy and girl should have a thorough knowledge of at least one play of Shakespeare before leaving school. It would be one of the best lessons in human life, without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and

vigorous phrases which would help to develop as well as to reflect vigor in the characters of the readers. Shakespeare used the English language with more power than any other writer that ever lived—he made it do more and say more than it had ever done; he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight."—J. M. D. MEIKLEJOHN, M.A.,
Professor of the Theory, History, and Practice of Education in the University of St. Andrews.

Shakespeare's Grammar.

Shakespeare lived at a time when the grammar and vocabulary of the English language were in a state of transition. Various points were not yet settled; and so Shakespeare's grammar is not only somewhat different from our own but is by no means uniform in itself. In the Elizabethan age. "Almost any part of speech can be used as any other part of speech. An adverb can be used as a verb, 'They *askance* their eyes;' as a noun, 'the *backward* and abyss of time;' or as an adjective, 'a *seldom* pleasure.' Any noun, adjective, or intransitive verb can be used as a transitive verb. You can 'happy' your friend, 'malice' or 'foot' your enemy, or 'fall' an axe on his neck. An adjective can be used as an adverb; and you can speak and act 'easy,' 'free,' 'excellent;' or as a noun, and you can talk of 'fair' instead of 'beauty,' and 'a pale' instead of 'a paleness.' Even the pronouns are not exempt from these metamorphoses. A 'he' is used for a man, and a lady is described by a gentleman as 'the fairest *she* he has yet beheld.' In the second place, every variety of apparent grammatical inaccuracy meets us. *He* for *him*, *him* for *he*; *spoke* and *took* for *spoken* and *taken*; plural nominatives with singular verbs; relatives omitted where they are now considered necessary; unnecessary antecedents inserted; *shall* for *will*, *should* for *would*, *would* for *wish*; *to* omitted after 'I *ought*,' inserted after 'I *durst*;' double negatives; double comparatives ('more better,' &c.) and superlatives; *such* followed by *which*, *that* by *us*, *as* used for *as if*; *that* for *so that*; and lastly some verbs apparently with two nominatives, and others without any nominative at all."—Dr. Abbott's *Shakespearean Grammar*.

Shakespeare's Versification.

Shakespeare's Plays are written mainly in what is known as *blank verse*; but they contain a number of rime, and a considerable number of prose, lines. As a rule, rime is much commoner in the earlier than in the later plays. Thus, *Love's Labor's Lost* contains nearly 1,100 riming lines, while (if we except the songs) *Winter's Tale* has none. *The Merchant of Venice* has 124.

In speaking, we lay a stress on particular syllables: this stress is called *accent*. When the words of a composition are so arranged that the accent recurs at regular intervals, the composition is said to be *rhythmic*. In blank verse the lines consist usually of ten syllables, of which the second, fourth, sixth,

eighth, and tenth are accented. The line consists, therefore, of five parts, each of which contains an unaccented syllable followed by an accented syllable, as in the word *attend*. Each of these five parts forms what is called a *foot* or *measure*; and the five together form a *pentameter*. "Pentameter" is a Greek word signifying "five measures." This is the usual form of a line of blank verse. But a long poem composed entirely of such lines would be monotonous, and for the sake of variety several important modifications have been introduced.

(a) After the tenth syllable, one or two unaccented syllables are sometimes added; as—

"*Me-thought | you said | you nei | ther lend | nor bor | row.*"

(b) In any foot the accent may be shifted from the second to the first syllable, provided two accented syllables do not come together.

"*Pluck' the | young suck' | ing cubs' | from the' | she bear'.*" |

(c) In such words as "yesterday," "voluntary," "honesty," the syllables *-day*, *-ta-*, and *-ty* falling in the place of the accent, are, for the purposes of the verse, regarded as truly accented.

"*Bars' me | the right' | of vol' | un-ta' | ry choos' | ing.*"

(d) Sometimes we have a succession of accented syllables; this occurs with monosyllabic feet only.

"*Why, now, blow wind, swell billow, and swim bark.*"

(e) Sometimes, but more rarely, two or even three unaccented syllables occupy the place of one; as—

"*He says | he does, | be-ing then | most flat | ter-ed.*"

(f) Lines may have any number of feet from one to six.

Finally, Shakespeare adds much to the pleasing variety of his blank verse by placing the pauses in different parts of the line (especially after the second or third foot), instead of placing them all at the ends of lines, as was the earlier custom.

N. B.—In some cases the rhythm requires that what we usually pronounce as one syllable shall be divided into two, as *fi-er* (fire), *su-er* (sure), *mi-el* (mile), &c.; *too-el-ve* (twelve), *jaw-ee* (joy), &c. Similarly, *she-on* (-tion or -sion).

It is very important to give the pupil plenty of ear-training by means of formal scansion. This will greatly assist him in his reading.

PLAN OF STUDY

FOR

'PERFECT POSSESSION.'

To attain to the standard of 'Perfect Possession,' the reader ought to have an intimate and ready knowledge of the subject. (See opposite page.)

The student ought, first of all, to read the play as a pleasure; then to read it over again, with his mind upon the characters and the plot; and lastly, to read it for the meanings, grammar, &c.

With the help of the scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play. (See page 131.)

1. The Plot and Story of the Play.

- (a) The general plot;
- (b) The special incidents.

2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.

3. The Influence and Interplay of the Characters upon each other.

- (a) Relation of A to B and of B to A;
- (b) Relation of A to C and D.

4. Complete Possession of the Language.

- (a) Meanings of words;
- (b) Use of old words, or of words in an old meaning;
- (c) Grammar;
- (d) Ability to quote lines to illustrate a grammatical point.

5. Power to Reproduce, or Quote.

- (a) What was said by A or B on a particular occasion;
- (b) What was said by A in reply to B;
- (c) What argument was used by C at a particular juncture;
- (d) To quote a line in instance of an idiom or of a peculiar meaning.

6. Power to Locate.

- (a) To attribute a line or statement to a certain person on a certain occasion;
- (b) To cap a line;
- (c) To fill in the right word or epithet.

INTRODUCTION

TO

AS YOU LIKE IT.

(From Chambers' Edition of the Play.)

THOMAS LODGE, one of the most elegant and musical of the minor Elizabethan poets, though, like most of them, full of quaint conceits and pedantry, in 1590 published a novel, entitled *Rosalynde: Euphues Golden Legacie*. In the Dedication of his work to Lord Hunsdon, Lodge says, "Having with Captain Clark made a voyage to the islands of Terceiras and the Canaries, to beguile the time with labor I writ this book, rough as hatched in the storms of the ocean, and feathered in the surges of many perilous seas." This is an affectedly humble and very inaccurate description of his story, which is polished to feebleness and prolixity, and is highly ornate in diction. It is a romantic and pastoral love-story, partly taken from *The Coke's Tale of Gamelyn*, attributed, but, as Tyrwhit says, erroneously, to Chaucer, and it contains several pieces of sweet lyrical poetry. Lodge's volume became popular. It was reprinted in 1592, and again in 1598, and we have seen an edition of it dated 1616, long after Shakespeare had rendered the incidents familiar on the stage. Mr. Collier thinks that the republication in 1598 of so popular a work

directed Shakespeare's attention to it. It is certain that *As You Like It* was entered in the Stationers' Registers August 4, 1600, along with *Henry the Fifth* and *Much Ado about Nothing*, and Ben Jonson's *Every Man in his Humour*. Some obstacle to the publication of the plays had arisen, for, opposite to the entry in the register, is written, "To be stayed." The "stay" was soon removed from all but *As You Like It*, which continued unprinted until the publication of the folio in 1623. Perhaps Lodge had protested against the appropriation of his story, foreseeing that the play, if published, would ultimately supersede his novel, or Shakespeare may have been unwilling to let the world know how exactly he had copied its incidents and characters. All, it is true, but the mere outline and a few expressions, are Shakespeare's own. He had added Jaques, Touchstone, and Audrey, and, like Lodge, had gone to *The Coke's Tale*; yet, the fable being the same as Lodge's, the heroine Rosalind, the scene the forest of Arden, the adventures of the banished brother and usurping king and the pastoral and love scenes the same as in the novel, the resemblance might have seemed to warrant a charge of plagiarism. It is scarcely necessary to add, however, that what in Lodge are mere faint sketches appear in Shakespeare as finished pictures, instinct with life and beauty. None of his other plays is more redolent of the true spirit of poetry, and of that love of nature essential to the poetic character. The latter is not manifested in the description of scenery "for its own sake, or to show how well he could paint natural objects, He is never tedious

or elaborate ; but, while he now and then displays marvellous accuracy and minuteness of knowledge, he usually only touches upon the larger features and broader characteristics, leaving the filling up to the imagination. Thus, in *As You Like It*, he describes an oak of many centuries' growth in a single line :—

' Under an oak whose antique root peeps out,'

Other and inferior writers would have dwelt on this description, and worked it out with all the pettiness and impertinence of detail. In Shakespeare the antique root furnishes the whole picture.* In the fourth act we have a somewhat more copious description of an old oak, but in this also the vigorous condensation and graphic boldness of the poet are no less conspicuous. The passage is suggested by Lodge. "Saladin," says the novelist, "weary with wandering up and down, and hungry with long fasting, finding a little cave by the side of a thicket, eating such fruit as the forest did afford, and contenting himself with such drink as nature had provided and thirst made delicate, after his repast fell into a dead sleep." Shakespeare dashes off the scene in a few masterly touches :—

" Under an old 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."

Along with the exquisite appreciation of woodland scenery and natural beauty in *As You Like It*, with glimpses

* Coleridge : Notes of Lectures in 1818, taken by Mr. Collier.

of the old Robin Hood life, when men "fleeted the time carelessly, as they did in the golden world," we have the meditative and reflective spirit displayed in the delineation of Jaques and the Duke, and the philosophy of human life unfolded in action as well as in speeches replete with practical wisdom and sagacity. It would be superfluous to point to the forest scenes, in which this philosophy is seen blended with sportive satire and description, and in which the versification is melody itself. Rosalind and Orlando have both their prototypes in Lodge, but the former is destitute of the airy grace and arch raillery which distinguish the heroine of the play. The creation of Shakespeare is indeed one of his most felicitous female portraitures. The character of Adam, the faithful aged retainer, is found both in *The Cokes's Tale of Gamelyn* and in Lodge's novel. Additional interest attaches to it in the drama, as Mr. Collier remarks, because it is supposed that the part was originally sustained on the stage by Shakespeare himself. There are two traditions on this point. Oldys had heard that one of Shakespeare's brothers, who lived to a great age, recollected seeing his brother Will personating a decrepit old man ; he wore a long beard, and appeared so weak that he was forced to be supported and carried to a table, at which he was seated among some company who were eating. Capell gives the story as of an old man related to Shakespeare, who, being asked by some of his neighbours what he remembered about him, answered that he saw him once brought on the stage upon another man's back, which answer was applied by the

hearers to his having seen him perform in this scene *As You Like It*, Act ii., sc. 7) the part of Adam. These are indistinct and doubtful reminiscences. One brother of the poet (Gilbert) was living at Stratford in 1609, but the probability is that he predeceased his illustrious relative, as he is not mentioned in his will. Chettle, the contemporary of Shakespeare, and one well fitted to judge, states that the dramatist was "excellent in the quality he professed"—that is, excellent as an actor, and in *As You Like It* we should have expected to find him personating Jaques or the Duke. The character of Adam, however, is drawn with great care and tenderness, and it could scarce fail to be a favorite with the author as well as with his audience.

"Of this play the fable is wild and pleasing. I know not how the ladies will approve the facility with which both Rosalind and Celia give away their hearts. To Celia much may be forgiven for the heroism of her friendship. The character of Jaques is natural and well preserved. The comic dialogue is very sprightly, with less mixture of low buffoonery than in some other plays; and the graver part is elegant and harmonious. By hastening to the end of this work, Shakespeare suppressed the dialogue between the usurper and the hermit, and lost an opportunity of exhibiting a moral lesson in which he might have found matter worthy of his highest powers."—JOHNSON.

"The sweet and sportive temper of Shakespeare, though it never deserted him, gave way to advancing years, and to

the mastering force of serious thought. What he read we know but very imperfectly; yet in the last years of the century, when five and thirty summers had ripened his genius, it seems that he must have transfused much of the wisdom of past ages into his own all-combining mind. In several of the historical plays, in the *Merchant of Venice*, and especially in *As You Like It*, the philosophic eye, turned inward on the mysteries of human nature, is more and more characteristic; and we might apply to the last comedy the bold figure that Coleridge has less appropriately employed as to the early poems, that 'The creative power and the intellectual energy wrestle as in a war-embace.' In no other play, at least, do we find the bright imagination and fascinating grace of Shakespeare's youth so mingled with the thoughtfulness of his maturer age. This play is referred with reasonable probability to the year 1600. Few comedies of Shakespeare are more generally pleasing, and its manifold improbabilities do not much affect us in perusal. The brave, injured Orlando, the sprightly but modest Rosalind, the faithful Adam, the reflecting Jaques, the serene and magnanimous Duke interest us by turns, though the play is not so well managed as to condense our sympathy, and direct it to the conclusion."—HALLAM.

"Throughout the whole picture it seems to be the poet's design to show that to call forth the poetry which has its indwelling in nature and the human mind, nothing is wanted but to throw off all artificial constraint, and restore both to mind and nature their original liberty. In

the very progress of the piece, the dreamy carelessness of such an existence is sensibly expressed; it is even alluded to by Shakespeare in the title. Whoever affects to be displeased, if in this romantic forest the ceremonial of dramatic art is not duly observed, ought in justice to be delivered over to the wise fool, to be led gently out of it to some prosaical region."—SCHLEGEL.

DRAMATIS PERSONÆ.

Duke, *living in banishment.*

FREDERICK, *brother to the duke, and usurper of his dominions.*

AMIENS, } *lords attending upon the duke in his banishment.*
 JAQUES, }

LE BEAU, *a courtier attending upon Frederick.*

CHARLES, *wrestler to Frederick.*

OLIVER,

d. JAQUES, } *sons of Sir Rowland de Bois.*
 ORLANDO, }

ADAM, } *servants to Oliver.*
 DENNIS, }

TOUCHSTONE, *a clown.*

SIR OLIVER MARTEXT, *a vicar.*

CORIN, } *shepherds*
 SILVIUS, }

e. 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 belonging to the two dukes; pages, foresters, and other attendants.

THE SCENE LIES, FIRST, NEAR OLIVER'S HOUSE; AFTERWARDS, PARTLY IN THE USURPER'S COURT, AND PARTLY IN THE FOREST OF ARDEN.

AS YOU LIKE IT.

ACT I.

SCENE I.—*Orchard of Oliver's house.*

Enter ORLANDO and ADAM.

Orl. As I remember, Adam, it was upon this fashion,—he bequeathed me by will but poor a thousand crowns, and, as thou sayest, charged my brother, on his blessing, to breed me well; and there begins my sadness. My brother Jaques 5
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 he here at home unkept; for call you that keeping for a gentleman of my birth that differs not from the 10
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 hired: but I, his brother, gain nothing under him but growth; for the which his 15
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 20