

MANGA SHAKESPEARE®

AS YOU LIKE IT



GLOSSARY



**IT WAS BEQUEATHED
ME BY WILL A THOUSAND
CROWNS TO BREED
ME WELL**

p.15: Orlando
[Act 1, Scene 1]
'A thousand gold coins were left to me [in my father's will] to pay for my education and upbringing'



RUSTICALLY

p.12: Orlando
[Act 1, Scene 1]
'like a country peasant'



**HIS HORSES ARE
BRED BETTER**

p.12: Orlando
[Act 1, Scene 1]
'He tends to his horses with more care than he shows me'



**SHALL I KEEP HOGS AND
EAT HUSKS WITH THEM?**

p.14: Orlando
[Act 1, Scene 1]
'Do you expect me to look after your pigs and share their feed?'



**IN THE GENTLE
CONDITION OF BLOOD**

p.15: Orlando
[Act 1, Scene 1]
i.e., 'as part of the same noble family as you'



ALLOTTERY

p.17: Orlando
[Act 1, Scene 1]
'share', 'portion'



**GROW UPON ME...
PHYSIC YOUR RANKNESS**

p.19: Oliver
[Act 1, Scene 1]
'rebelliously stand up to me [like a garden weed] . . . cure your excessive growth'



MARRY

p.23: Charles
[Act 1, Scene 1]
'indeed'



DISPOSITION

p.23: Charles
[Act 1, Scene 1]
'intention'



I HAD AS LIEF..

p. 24: Oliver
[Act 1, Scene 1]
'I would be just as happy if . . .'



ANATOMIZE

p.25: Oliver
[Act 1, Scene 1]
'analyse', 'minutely describe', 'dissect [his faults]'



MISPRIZED

p.27: Oliver
[Act 1, Scene 1]
'undervalued' [and see p.44, Act 1, Scene 2]

**LEARN**

p.29: Rosalind
(Act 1, Scene 2)
'instruct'

**TO MAKE SPORT WITHAL**

p.31: Celia
(Act 1, Scene 2)
i.e., 'as a joke'

**TAUGHT MY LOVE TO TAKE THY FATHER FOR MINE**

p.29: Celia
(Act 1, Scene 2)
'persuaded myself to love your father as much as if he were my own'

**THE GOOD HOUSEWIFE FORTUNE**

p.31: Celia
(Act 1, Scene 2)
The figure of Fortune was often depicted as a blindfolded woman, turning a great wheel on which men and women rose and fell according to the course of their individual fortunes (and we still experience 'ups and downs' in our lives, subject to 'blind chance'). In the full text Celia wants to 'mock the housewife Fortune from her wheel', which adds the extra joke of converting the goddess's 'wheel of fortune' into the domestic spinning-wheel of a mere 'housewife'.

**THE CONDITION OF MY ESTATE**

p.29: Celia
(Act 1, Scene 2)
'the state of my affairs', 'the circumstances of my life'

**PERFORCE**

p.30: Celia
(Act 1, Scene 2)
'violently', 'by force'

**BESTOWED EQUALLY**

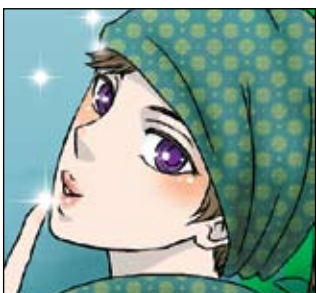
p.31: Celia
(Act 1, Scene 2)
'shared fairly'

**RENDER THEE AGAIN IN AFFECTION**

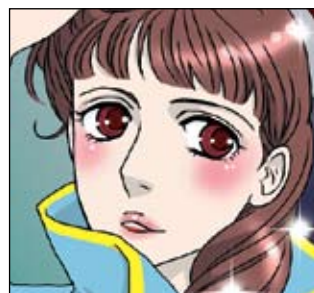
p.30: Celia
(Act 1, Scene 2)
'return to you with love'

**MIGHTILY MISPLACED**

p.31: Rosalind
(Act 1, Scene 2)
'allocated in a grossly unfair way'

**DEVISE SPORTS**

p.30: Rosalind
(Act 1, Scene 2)
'think up games', 'invent amusing things to do'

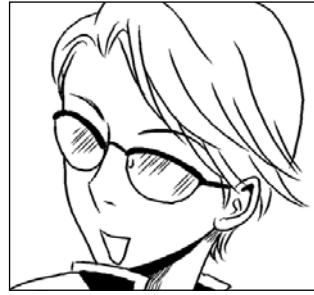
**FOOL**

p.32: Celia
(Act 1, Scene 2)
'court jester'. (The unequal ways of Fortune are confirmed by Touchstone's entrance, says Celia, because their wise conversation is interrupted by a fool.)



WERE YOU MADE THE MESSENGER?

p.32: Celia
(Act 1, Scene 2)
 A reference to the Bible (Proverbs 26, 6), which warns against 'send[ing] a message by the hand of a fool'



MAKING SUCH PITIFUL DOLE

p.39: Le Beau
(Act 1, Scene 2)
 'grieving so uncontrollably'



UNMUZZLE

p.33: Rosalind
(Act 1, Scene 2)
 i.e. 'unleash', 'release'



TAKE HIS PART WITH WEeping

p.39: Le Beau
(Act 1, Scene 2)
 'join in with his crying'



FOOLS MAY NOT SPEAK WISELY WHAT WISE MEN DO FOOLISHLY

p.35: Touchstone
(Act 1, Scene 2)
 'fools are disallowed from telling the truth about the foolish things that allegedly wise men do'



IS THERE ANOTHER DOTES UPON RIB-BREAKING?

p.40: Rosalind
(Act 1, Scene 2)
 'Can there be anyone else who is devoted to such extreme violence?'



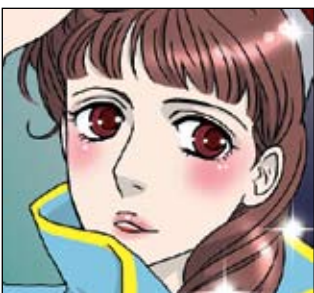
LOST MUCH GOOD SPORT

p.36: Le Beau
(Act 1, Scene 2)
 'missed a very enjoyable entertainment'



FAIN... ENTREATED

p.42: Frederick
(Act 1, Scene 2)
 'willingly . . . persuaded'



COLOUR

p.36: Celia
(Act 1, Scene 2)
 'sort', 'type', 'kind'



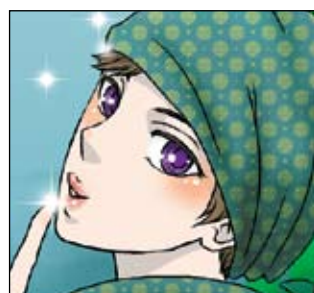
GIVE OVER

p.43: Rosalind
(Act 1, Scene 2)
 'abandon'



SERVED

p.39: Le Beau
(Act 1, Scene 2)
 'dealt with'



MAKE IT OUR SUIT TO

p.44: Rosalind
(Act 1, Scene 2)
 'plead with', 'implore'

**EKE OUT**

p.45: Celia
(Act 1, Scene 2)
 'add to', 'supplement'

**FROM THE SMOKE INTO THE SMOTHER**

p.57: Orlando
(Act 1, Scene 2)
 i.e. 'from the frying-pan into the fire'

**YOUR GRACE SHALL NOT ENTREAT HIM TO A SECOND**

p.46: Charles
(Act 1, Scene 2)
 'your lordship won't need to persuade him to a second bout' [i.e. because he'll be dead after the first one]

**CUPID HAVE MERCY!**

p.58: Celia
(Act 1, Scene 3)
 Celia swears here by Cupid, who was the Roman god of love - another blindfolded figure (see 'the good housewife Fortune', p. 31, 1.2), this time a boy archer, randomly firing arrows into the hearts of mortals. (This is why Silvius describes the 'wounds invisible' made by the 'keen arrows' of love on p. 150, 3.5.)

**BUT THAT HER HAND LACKS MEANS**

p.51: Rosalind
(Act 1, Scene 2)
 i.e. 'were it not for the fact that, being myself poor in my fortunes, I have nothing else to give'

**BRIERS**

p.58: Celia
(Act 1, Scene 3)
 'snags', 'tangles', 'thorns'

**OR CHARLES OR SOMETHING WEAKER**

p.53: Orlando
(Act 1, Scene 2)
 'Either Charles or someone more delicate...'

**WORKING-DAY**

p.58: Celia
(Act 1, Scene 3)
 'everyday', 'humdrum'

**WHAT HE IS INDEED MORE SUITS YOU TO CONCEIVE THAN I TO SPEAK OF**

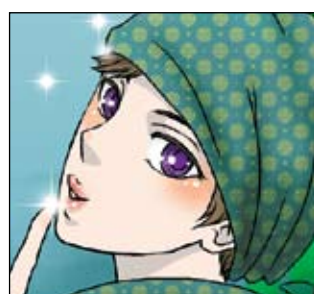
p.54: Le Beau
(Act 1, Scene 2)
 'As to his actual character, it is more appropriate that you imagine it than that I 'As to his actual character, it is more appropriate that you imagine it than that I risk or jeopardize my position in his court by describing it to you'

**ON SUCH A SUDDEN**

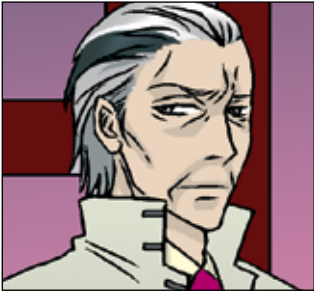
p.59: Celia
(Act 1, Scene 3)
 'so very quickly'

**IF WE JUDGE BY MANNERS**

p.55: Le Beau
(Act 1, Scene 2)
 i.e., 'to judge from their equally graceful dispositions'

**NEVER SO MUCH AS IN A THOUGHT UNBORN**

p.61: Rosalind
(Act 1, Scene 3)
 'not even in my unconscious thoughts'

**THUS DO**

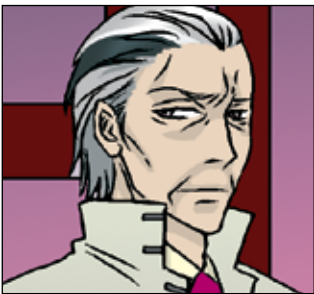
p.61: Frederick
(Act 1, Scene 3)
 'so say'

**STAYED... RANGED ALONG**

p.61: Frederick
(Act 1, Scene 3)
 'restrained . . . departed with'

**JUNO'S SWANS**

p.64: Celia
(Act 1, Scene 3)
 In Roman mythology, Juno was the Queen of the Gods - though swans were more usually associated with Venus, the Goddess of Love (because, unlike many other animals, swans mate for life).

**SUBTLE**

p.64: Frederick
(Act 1, Scene 3)
 'crafty', 'cunning'

**OUT OF**

p.65: Celia
(Act 1, Scene 3)
 'without'

**POOR ATTIRE... SMIRCH... PASS ALONG**

p.68: Celia
(Act 1, Scene 3)
 'humble dress . . . apply a fake tan to . . . get by well enough'

**IN MY HEART, LIE THERE WHAT HIDDEN WOMAN'S FEAR THERE WILL... WE'LL HAVE A MARTIAL OUTSIDE.**

p.69: Rosalind
(Act 1, Scene 3)
 'So long as I conceal my natural female timidity in my heart... I can dress up as a soldier'

**JOVE'S OWN PAGE... GANYMEDE**

p.70: Rosalind
(Act 1, Scene 3)
 In Roman mythology, Jove was the King of the Gods (and husband to Juno: see p. 64). Ganymede was Jove's 'page' or boy-servant, who attended to his master's every need (including serving him his wine).

**ALIENA**

p.70: Celia
(Act 1, Scene 3)
 Celia's chosen alias is literally that - an 'other' name (Latin = stranger)

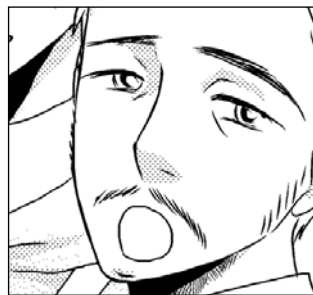
**ASSAYED**

p.71: Rosalind
(Act 1, Scene 3)
 'tried', 'ventured'



**PERIL**

p.72: Senior
(Act 2, Scene 1)
 'danger'

**SEQUESTERED**

p.74: First Lord
(Act 2, Scene 1)
 'separated', 'isolated', 'cut off'

**FEELINGLY PERSUADE ME WHAT I AM**

p.72: Senior
(Act 2, Scene 1)
 'make me feel [by exposing me to the cold] what I truly am in myself'

**MORALIZE**

p.75: Senior
(Act 2, Scene 1)
 i.e., 'draw a moral from'

**SWEET ARE THE USES OF ADVERSITY**

p.72: Senior
(Act 2, Scene 1)
 'Adverse conditions often teach beneficial lessons'

**SIMILES**

p. 75: First Lord
(Act 2, Scene 1)
 'comparisons'

**IRKS**

p.72: Senior
(Act 2, Scene 1)
 'distresses', 'upsets'

**THOU MAK'ST A TESTAMENT, GIVING THY SUM TO THAT WHICH HAD TOO MUCH**

p.76: First Lord (quoting Jaques)
(Act 2, Scene 1)
 'By weeping your tears into the river, you resemble a man who draws up his will leaving everything he has to someone who already has too much'

**POOR DAPPLED FOOLS**

p.72: Senior
(Act 2, Scene 1)
 [1] 'piteous creatures' ['dappled' for the brown-and-white pattern of a deer's hide]; [2] 'wretched jesters' [dressed in their traditional 'motley', or multicoloured costume].

**FULL OF THE PASTURE**

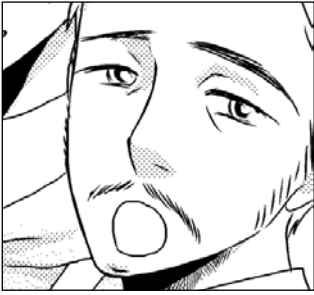
p.76: First Lord
(Act 2, Scene 1)
 'well-fed after grazing'

**CONFINES**

p.73: Senior
(Act 2, Scene 1)
 'natural habitat'

**FAT AND GREASY**

p.76: First Lord (quoting Jaques)
(Act 2, Scene 1)
 [1] 'obese and sweaty' [of human beings]; [2] 'fatted-up and fit for the kill' [of deer for venison]



MOST INVECTIVELY... PIERCETH THROUGH

p.77: First Lord
(Act 2, Scene 1)
'holds up for extreme public
ridicule', 'savagely rants against'



LOW CONTENT

p.83: Orlando
(Act 2, Scene 3)
'humble contentment'



UNTREASURED

p.78: Lord
(Act 2, Scene 1)
i.e., 'robbed of its treasure'



JUPITER

p.84: Rosalind
(Act 2, Scene 4)
In Roman mythology, Jupiter
(aka Jove: see p. 138, 3.3) was
the King of the Gods.



YOUR PRAISE IS COME TOO SWIFTLY HOME BEFORE YOU

p.80: Adam
(Act 2, Scene 3)
'reports of your bravery have
preceded you here'



SEARCHING OF THY WOUND, I HAVE FOUND MY OWN

p.88: Rosalind
(Act 2, Scene 4)
'by pitying the cause of your
unhappiness, I have discovered
the cause of my own'



BUTCHERY

p.81: Adam
(Act 2, Scene 3)
'slaughterhouse'



A-NIGHT

p.84: Touchstone
(Act 2, Scene 4)
i.e., 'at night'. Touchstone seems
to have been so jealous of his
rivals, during his wooing of Jane
Smile, that he even challenged
the rocks and stones he saw
along the way to her house, and
attacked them with his sword.
His words are obscure (but they
may also add up to some sort of
dirty joke about his weapon...)



ENFORCE A THIEVISH LIVING ON THE COMMON ROAD

p.83: Orlando
(Act 2, Scene 3)
'make a living as a violent
highwayman'



CLOWN

p.90: Touchstone
(Act 2, Scene 4)
[1] 'peasant'; [2] 'fool' (which
is why Rosalind says Corin is not
Touchstone's 'kinsman').



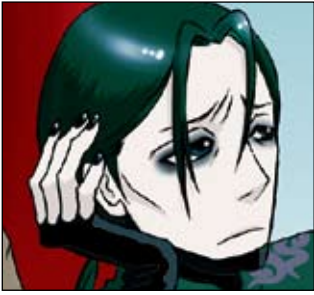
THOU ART NOT FOR THE FASHION OF THESE TIMES

p.83: Orlando
(Act 2, Scene 3)
'You are too good a person for
these bad times in which we're
living'



LOOK YOU

p.95: Amiens
(Act 2, Scene 5)
i.e. 'look for you'

**DISPUTABLE**

p.95: Jaques
(Act 2, Scene 5)
'argumentative', 'over-eager to engage in intellectual debate'

**RIPE... ROT... AND THEREBY HANGS A TALE**

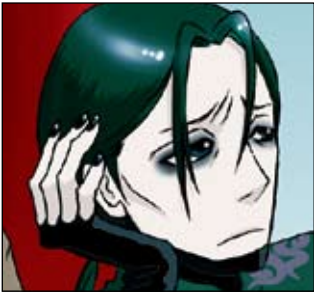
p.101: Jaques
(quoting Touchstone)
(Act 2, Scene 6)
'ripen... decompose... and that's how the story ends' (with a joke on an animal's 'tail')

**IN DESPITE OF MY INVENTION**

p.96: Jaques
(Act 2, Scene 5)
(1) 'although I lack imaginative creativity'; (2) 'in scorn of my better abilities'

**MOTLEY**

p.102: Jaques
(Act 2, Scene 6)
i.e. the traditional multi-coloured costumes worn by Jesters or Fools (like the Joker in a pack of cards)

**GREEK INVOCATION**

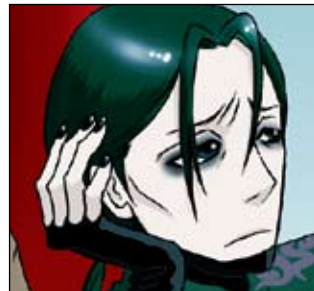
p.97: Jaques
(Act 2, Scene 5)
'nonsensical rhyme', 'chorus of gibberish'

**CRAMMED WITH OBSERVATION, THE WHICH HE VENTS IN MANGLED FORMS**

p.103: Jaques
(Act 2, Scene 6)
'stuffed with the things he has observed, which he then distorts when declaiming'

**THE FIRSTBORN OF EGYPT**

p.97: Jaques
(Act 2, Scene 5)
A reference to the Bible (Exodus 12, 29-30): 'It came to pass that at midnight the Lord smote all the firstborn in the land of Egypt ... and there was a great cry in Egypt'. Jaques means that he will curse ('rail against') anyone who disturbs his sleep.

**IT IS MY ONLY SUIT**

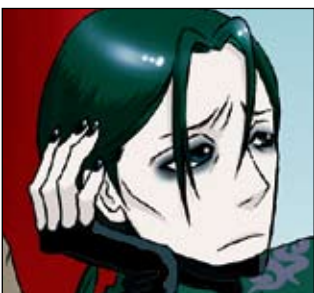
p.104: Jaques
(Act 2, Scene 6)
(1) 'this costume [suit] is the only one I want'; (2) 'it's the only thing I'll ever ask of you' (suit = legal petition)

**DESERT**

p.98: Orlando
(Act 2, Scene 6)
'deserted wilderness'

**MOST MISCHIEVOUS FOUL SIN IN CHIDING SIN!**

p.105: Senior
(Act 2, Scene 6)
'the most wicked fault of all - hypocrisy - if you attack other people's faults'

**DIAL... POKE**

p.100: Jaques
(Act 2, Scene 6)
'watch... pocket'

**LIBERTINE**

p.105: Senior
(Act 2, Scene 6)
'sensualist', 'hedonist' (i.e. one who devotes himself exclusively to a life of selfish and sinful pleasure)



AS SENSUAL AS THE BRUTISH STING ITSELF

p.105: Senior
(Act 2, Scene 6)
 'as prone to lustful thoughts as any mere beast'



WASTE

p.111: Senior
(Act 2, Scene 7)
 'eat', 'consume'



DISGORGE

p.105: Senior
(Act 2, Scene 6)
 Literally 'vomit': Jaques wants to cleanse and purge the world of its nasty faults by emphasizing and broadcasting them



MEWLING

p.113: Jaques
(Act 2, Scene 7)
 'whimpering', 'grizzling'



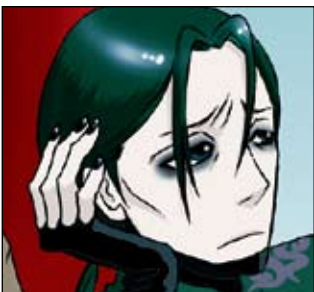
WHAT WOMAN IN THE CITY DO I NAME THAT I SAY BEARS THE COST OF PRINCES ON HER UNWORTHY SHOULDERS? WHO CAN SAY THAT I MEAN HER... WHEN SUCH IS HER NEIGHBOUR?

p.106: Jaques
(Act 2, Scene 6)
 'If I criticize a wealthy woman in the city for wearing clothes that are more expensive than her virtues deserve, none of them would complain about being singled out - because she would assume the criticism was levelled at her equally unworthy neighbour'. Jaques's defence of his satirical attacks is that anyone who objects to being publicly ridiculed will admit to their own guilt by complaining about it.



WOEFUL BALLAD

p.114: Jaques
(Act 2, Scene 7)
 'melancholy love-song'



BASEST FUNCTION... THE METTLE OF MY SPEECH

p.107: Jaques
(Act 2, Scene 6)
 'lowest status... the contents of my criticism'



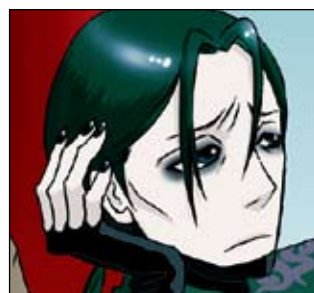
SEEKING THE BUBBLE REPUTATION EVEN IN THE CANNON'S MOUTH

p.114: Jaques
(Act 2, Scene 7)
 'seeking glory - as transient as a bubble - even while staring down the barrel of a gun'



SUFFICED

p.111: Orlando
(Act 2, Scene 7)
 'properly fed'



JUSTICE... WISE SAWS AND MODERN INSTANCES

p.115: Jaques
(Act 2, Scene 7)
 'judge (or magistrate)... learned sayings and commonplace examples'

SLIPPED PANTALOON

p.115: Jaques
(Act 2, Scene 7)
 'senile old man, shuffling about in his slippers'

**CHILDISH TREBLE**

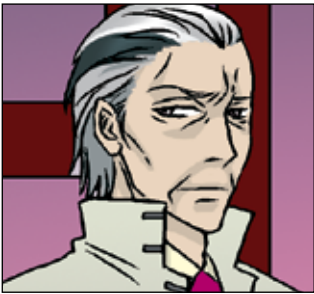
p.115: Jaques
[Act 2, Scene 7]
i.e. the squeaky voice of a pre-pubescent boy

**SANS**

p.115: Jaques
[Act 2, Scene 7]
'without' (from the French sans, but pronounced to rhyme with 'pans')

**MERE**

p.115: Jaques
[Act 2, Scene 7]
'utter', 'complete'

**TURN**

p.118: Frederick
[Act 3, Scene 1]
i.e., 'return'

**A NATURAL PHILOSOPHER**

p.121: Touchstone
[Act 3, Scene 2]
In Shakespeare's day, a 'natural' also carried the sense of 'congenital idiot' or 'half-wit', so Touchstone both praises Corin's wisdom ('You're a natural!') and calls him a fool.

**QUIT THEE BY THY BROTHER'S MOUTH**

p.119: Frederick
[Act 3, Scene 1]
'prove yourself innocent by the evidence supplied by your brother's own words'

**WESTERN IND**

p.122: Rosalind (quoting Orlando)
[Act 3, Scene 2]
i.e. the 'West Indies'

**CHARACTER**

p.120: Orlando
[Act 3, Scene 2]
'write', 'inscribe'

**UNEXPRESSIVE**

p.120: Orlando
[Act 3, Scene 2]
'inexpressible in words'



**HELEN'S CHEEK BUT NOT HER HEART...
CLEOPATRA'S MAJESTY ...
ATALANTA'S BETTER PART ...
LUCRETIA'S MODESTY**

p.124: Celia (quoting Orlando)
(Act 3, Scene 2)

A list of supreme female figures from classical mythology and history: Helen of Troy (whose legendary beauty caused the Trojan War when she left her husband to elope with her lover); Queen Cleopatra of Egypt (the lover of both Julius Caesar and Mark Antony); the mythical Atalanta (who, although beautiful, executed all those of her would-be lovers who could not run faster than her); and the chaste Lucretia (or Lucrece), who killed herself rather than live with the knowledge of her rape by the tyrant Tarquin.



BY HEAVENLY SYNOD

p.124: Celia (quoting Orlando)
(Act 3, Scene 2)

'by general agreement in the parliament of the gods'



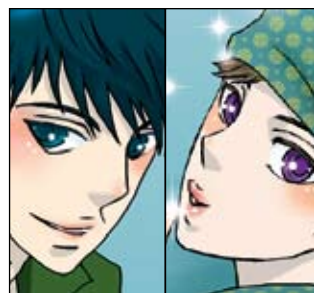
TROW YOU . . . ?

p.125: Celia
(Act 3, Scene 2)
'Do you know . . .?'



**WITH MOST PETITIONARY
VEHEMENCE**

p.126: Rosalind
(Act 3, Scene 2)
'with all the force I can muster to ask you'



SOCIETY

p.128: Orlando
(Act 3, Scene 2)
'company', 'sociability'

ILL-FAVOUREDLY

p.129: Orlando
(Act 3, Scene 2)
'in such an unpleasant way', 'so badly'

**LOOK IN AND YOU
SHALL SEE HIM**

p.131: Orlando
(Act 3, Scene 2)
i.e., 'You'll see the fool you're looking for when you see your own reflection in the river' (as Jaques understands: 'There shall I see mine own figure [= form, face]', p. 132).

CIPHER

p.132: Orlando
(Act 3, Scene 2)
'the figure zero', 'naught'; therefore 'nonentity'

**DETECT THE LAZY FOOT
OF TIME... WHY NOT "THE
SWIFT FOOT OF TIME"?**

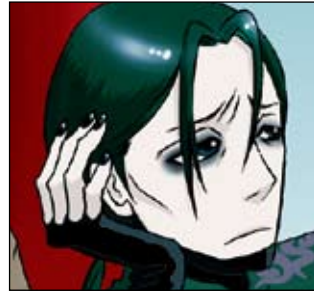
p.133: Rosalind and Orlando
(Act 3, Scene 2)
'register the slow passing of time'. To this Orlando asks, 'Why don't you rather call it "the quick passing of time"?', and in the full text Rosalind explains that 'Time travels in divers paces [i.e. at a different rate] with divers persons', depending on their situation - quickly for a prisoner waiting for his execution, for example, slowly for a bride waiting for her honeymoon.



DESERVES A WHIP AS MADMEN DO ... CURING IT BY COUNSEL

p.136: Rosalind
(Act 3, Scene 2)

In Shakespeare's time, it was absurdly imagined that mad people could be beaten or whipped into sanity. Rosalind here suggests curing the madness of Orlando's love 'in a series of counselling sessions'.



MATERIAL

p.140: Jaques
(Act 3, Scene 3)
'full of matter', 'substantial'



AM I THE MAN YET? DOTH MY SIMPLE FEATURE CONTENT YOU?

p.138: Touchstone
(Act 3, Scene 3)

'Do I yet seem to you the man of your dreams? Does my basic appearance please you?'



THE OX HATH HIS BOW... THE HORSE HIS CURB... THE FALCON HER BELLS

p.143: Touchstone
(Act 3, Scene 3)

Touchstone supplies three unflattering comparisons for a wife: the 'bow' (or 'yoke'), was the wooden collar placed over the heads of cattle to harness their power when ploughing or pulling a cart; the 'curb' (or 'bridle') of a horse's reins (the system of straps by which a rider guides his mount), which includes the iron 'bit' in its mouth; and the 'bells' that were tied to a falcon's legs (as on a kitten's collar) to indicate their whereabouts.



WITH THEE AND THY GOATS... THE POET OVID... AMONG THE GOTHs

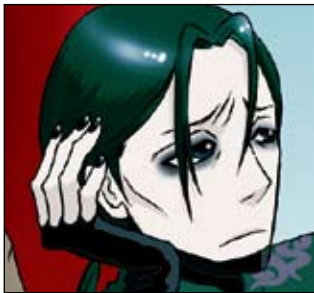
p.138: Touchstone
(Act 3, Scene 3)

The Roman poet Ovid was exiled to the further reaches of the Empire, to an island ruled by the Germanic tribe of 'Goths' - which in Elizabethan English was pronounced 'goats'.



LIVE IN BAWDRY

p.145: Touchstone
(Act 3, Scene 3)
'live in sin' (i.e. cohabit without marrying)



O KNOWLEDGE ILL- INHABITED! WORSE THAN JOVE IN A THATCHED HOUSE

p.138: Jaques
(Act 3, Scene 3)

In classical mythology (in stories told by poets like Ovid), Jove, the king of the gods, visited the thatched house of some humble mortals in disguise: Jaques is ridiculing Touchstone's learned jokes as inappropriate to their rural setting.



WIND AWAY

p.145: Touchstone
(Act 3, Scene 3)
'be gone', 'go away', 'be off with you'



FEIGNING... FEIGN

p.139: Touchstone
(Act 3, Scene 3)

'lying . . . lie', with the sense of 'fabrication': poets are liars because they make things up.



TAPSTER

p.147: Celia
(Act 3, Scene 5)
'publican', 'barman' (notoriously unreliable for overcharging their customers, which is why she goes on to describe both lovers and tapsters as 'confirmers of false reckonings [= bills]').

**WHEREFORE...?**

p.151: Rosalind
[Act 3, Scene 5]
'why?'

**ABUSED**

p.153: Rosalind
[Act 3, Scene 5]
'deceived'

**PLY HER HARD**

p.153: Rosalind
[Act 3, Scene 5]
'woo her more forcefully', 'press
your courtship more urgently'

**EREWHILE**

p.154: Phoebe
[Act 3, Scene 5]
'a little time ago'

**THE POOR WORLD IS...
ALMOST SIX THOUSAND
YEARS OLD**

p.159: Rosalind
[Act 4, Scene 1]
When Shakespeare wrote this
play - and for many years
afterwards - the world was
thought (by calculation from the
Bible) to have been created in
around 4000 BC.

**MISUSED OUR SEX IN
YOUR LOVE-PRATE**

p.164: Celia
[Act 4, Scene 1]
'abused all females (i.e. those of
our gender) in your chatter about
love'

**COMING-ON DISPOSITION**

p.160: Rosalind
[Act 4, Scene 1]
'agreeable character', 'amenable
mood'

**SHADOW**

p.164: Rosalind
[Act 4, Scene 1]
'shady spot'

**LACK THEE**

p.163: Rosalind
[Act 4, Scene 1]
'live without you'

**OF YOUR OWN DEVICE**

p.165: Rosalind
[Act 4, Scene 3]
'written by you yourself'

**BOISTEROUS**

p.166: Rosalind
[Act 4, Scene 3]
'rough', 'fierce', 'cruel'

**SHEEPCOTE**

p.169: Oliver
(Act 4, Scene 3)
 'shepherd's cottage'

**FRESH ARRAY**

p.178: Oliver
(Act 4, Scene 3)
 'a new set of clothes'

**COUCHING**

p.173: Oliver
(Act 4, Scene 3)
 'lying' (as in the heraldic term
 'couchant')

**A PASSION OF EARNEST**

p.180: Oliver
(Act 4, Scene 3)
 'a real emotion'

**RENDER HIM**

p.174: Celia
(Act 4, Scene 3)
 'describe him as'

**ESTATE**

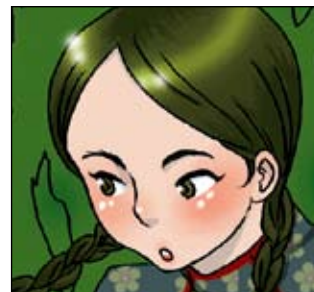
p.182: Oliver
(Act 5, Scene 2)
 'bestow', 'bequeath', 'endow'

**IN SOBER MEANINGS**

p.186: Orlando
(Act 5, Scene 2)
 'in all seriousness'

**MADE A PAIR OF STAIRS TO MARRIAGE**

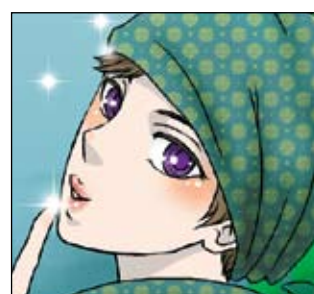
p.184: Rosalind
(Act 5, Scene 2)
 'ran through the successive
 stages of courtship so quickly
 that it was as if they built
 the staircase to the upstairs
 bedroom of their marriage'

**A WOMAN OF THE WORLD**

p.191: Audrey
(Act 5, Scene 3)
 Audrey means simply 'a married
 woman', 'an honest wife'

**CONVERSED WITH**

p.185: Rosalind
(Act 5, Scene 2)
 'associated with', 'had
 conversations with'

**MAKE THESE DOUBTS ALL EVEN**

p.193: Rosalind
(Act 5, Scene 4)
 'smooth out all your
 uncertainties', 'resolve all your
 doubts'



SOME LIVELY TOUCHES OF MY DAUGHTER'S FAVOUR

p.194: Senior
(Act 5, Scene 4)
 'some vivid details - or lifelike brush-strokes in her portrait - of my daughter's appearance'



OFFER'ST FAIRLY TO

p.201: Senior
(Act 5, Scene 4)
 'bring fine gifts on the occasion of'



I BAR CONFUSION

p.198: Hymen
(Act 5, Scene 4)
 'I forbid disorder'



THE MEASURE OF THEIR STATES

p.201: Senior
(Act 5, Scene 4)
 'the quality of their deserving',
 'the degree of their status'



HYMEN'S BANDS

p.198: Hymen
(Act 5, Scene 4)
 'the obligations and duties of marriage'



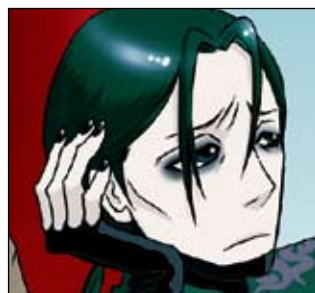
NEW-FALLEN DIGNITY

p.201: Senior
(Act 5, Scene 4)
 'newly restored power'



CROSS

p.199: Hymen
(Act 5, Scene 4)
 'trouble', 'obstacle', 'affliction'



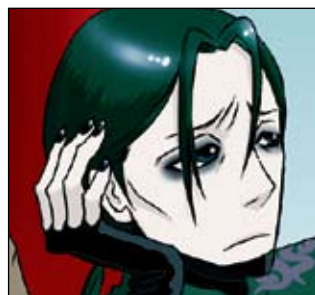
PUT ON

p.203: Jaques
(Act 5, Scene 4)
 'adopted'



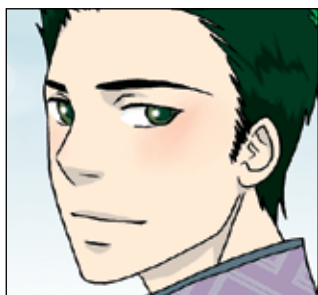
ACCORD

p.199: Hymen
(Act 5, Scene 4)
 'agree', 'obey'



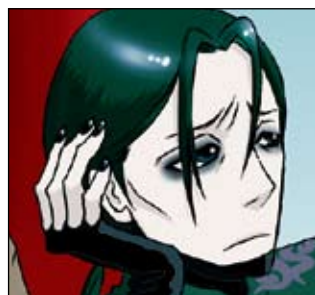
POMPOUS

p.203: Jaques
(Act 5, Scene 4)
 'ceremonious', 'magnificent',
 'ostentatious'



ADDRESSED A MIGHTY POWER IN HIS OWN CONDUCT

p.200: Jaques de Boys
(Act 5, Scene 4)
 'assembled a great force, which he led himself'



CONVERTITES

p.203: Jaques
(Act 5, Scene 4)
 'converts', 'hermits', 'penitents'
 [i.e. those who withdraw from the world in remorse for their sins]