

# Side 11: Rosalind, Celia

3.5.1 *As You Like It*

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3.5 Enter ROSALIND [as GANYMEDE] and CELIA [as ALIENA]

ROSALIND Never talk to me; I will weep.

CELIA Do, I prithee; but yet have the grace to consider that tears do not become a man.

ROSALIND But have I not cause to weep?

CELIA As good cause as one would desire: therefore weep. 5

ROSALIND His very hair is of the dissembling colour.

CELIA Something browner than Judas's: marry, his kisses are Judas's own children.

ROSALIND I'faith, his hair is of a good colour.

CELIA An excellent colour: your chestnut was ever the only colour. 10

ROSALIND And his kissing is as full of sanctity as the touch of holy bread.

CELIA He hath bought a pair of cast lips of Diana. A nun of winter's sisterhood kisses not more religiously: the very ice of chastity is in them. 15

ROSALIND But why did he swear he would come this morning and comes not?

CELIA Nay, certainly, there is no truth in him.

ROSALIND Do you think so?

Act 3, Scene 5 3.5] *Pope subst.*; *Scena Quarta*. F 1-12] *As prose, Pope*; *Ros. . . . weepe*. / *Cel. . . . consider*, / that . . . man. / *Ros. . . . weepe?* / *Cel. . . . desire*, / *Therefore weepe*. / *Ros. . . . haire* / *Is . . . colour*. / *Cel. . . . Judasses*. / *Marric . . . children*. / *Ros. . . . colour*. / *Cel. . . . colour*. / *Your . . . colour*. / *Ros. . . . sanctitie*, / *As . . . bread*. F 10 colour.] colour: F 13 cast] F; chaste F2; chaste *Rome* 13 winter's] F *subst.*; Winifred's *conj.* *Theobald*

Act 3, Scene 5

\*1-12 Compositor B set this as verse to eke out copy at the foot of his stint.

1 Never Do not.

1 will intend to (Abbott 316).

2 grace sense of propriety (*OED sv sb* 13b).

6 dissembling false, hypocritical.

6-9 'There is much of nature in this petty perverseness of Rosalind: she finds faults in her lover in hope to be contradicted, and when Celia in sportive malice too readily seconds her accusations, she contradicts herself rather than suffer her favourite to want a vindication' (Johnson).

7 Something Somewhat (Abbott 68).

7 browner than Judas's Judas, the betrayer of Christ (Matt. 26.48-9), traditionally had a red beard and black hair (Tilley B143) and was so depicted in tapestries and paintings.

7-8 kisses . . . children Judas' perfidious kissing of Christ was proverbial (Luke 22.47-8; Tilley J92).

10 your that (*OED sv* 5b).

11-12 See 3.3.355-6 n.

11-12 holy bread Provided for the Eucharist in post-Reformation England (*OED Holy bread*); the line was censored by William Sankey S.J. from the copy of F provided for students in the English College at Valladolid in Spain (Roland Mushat Frye, *Shakespeare and Christian Doctrine*, 1963, p. 276) and from the Douai manuscript (see *Stage History*, p. 56 n. 2).

13 cast cast-off (compare *HS* 1.3.48); although the word could be a Latinate spelling of 'chaste' (from *castus*).

13 Diana Here a figure of virginity.

13-14 nun of winter's sisterhood 'one devoted to cold and barren chastity' (Schmidt).

14 ice of chastity Compare the proverb, 'As chaste as ice' (Tilley 11).

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*As You Like It* 3.5.42

CELIA Yes, I think he is not a pickpurse nor a horse-stealer but, for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut. 20

ROSALIND Not true in love?

CELIA Yes, when he is in; but I think he is not in.

ROSALIND You have heard him swear downright he was. 25

CELIA 'Was' is not 'is'; besides, the oath of a lover is no stronger than the word of a tapster: they are both the confirmers of false reckonings. He attends here in the forest on the Duke your father.

ROSALIND I met the Duke yesterday and had much question with him; he asked me of what parentage I was. I told him of as good as he: so he laughed and let me go. But what talk we of fathers when there is such a man as Orlando? 30

CELIA O that's a brave man: he writes brave verses, speaks brave words, swears brave oaths, and breaks them bravely, quite traverse, athwart the heart of his lover as a puny tilter that spurs his horse but on one side, breaks his staff like a noble goose. But all's brave that youth mounts and folly guides. - Who comes here? 35

Enter CORIN Side 11 (end)

CORIN Mistress and master, you have oft enquired  
After the shepherd that complained of love  
Who you saw sitting by the side of the turf,  
Praising the proud disdainful shepherdess  
That was his mistress. 40

CELIA Well, and what of him?

26 of a] F2; of F 27 confirmers] *Pope*; confirmer F 35 puny] *Eds.*; puisny F

21 verity honesty, constancy.

21 concave hollow (*OED sv adj* 1), i.e. insincere.

24-5 in . . . downright With sexual innuendoes (Williams, p. 104).

26 'Was' is not 'is' Compare the proverb, 'Then was then and now is now' (Dent 198.1).

27 tapster tavern-keeper.

27 \*confirmers maintainers (*OED Confirm v* 8).

27-8 reckonings (1) tavern bills, (2) accounts of themselves.

29-31 I . . . go Rosalind's failure to acknowledge herself to the father she set out to meet may be an index of the degree to which she is under the spell of Orlando, or simply another move by 'Ganymede' in a game of supposes.

29 question conversation (*OED sv sb* 2a).

31 what why (Abbott 253).

33 brave fine, showy.

34-6 quite . . . goose The imagery comes from the aristocratic sport of running at tilt, a combat on horseback with spears.

34 traverse transversely; 'In tilting, when the tilter by unsteadiness or awkwardness suffered his spear to be . . . broken across the body of his adversary, instead of by the push of the point' (Robert Nares, *A Glossary*, cited in *OED Break v* 49).

34 athwart across.

35 lover mistress.

35 puny small, novice.

35-6 spurs . . . side i.e. so that it does not charge in a straight line.

36 noble notable (*OED sv adj* 8b).

36 goose (1) simpleton, (2) a 'Winchester goose' or client of a Bankside brothel (Williams, pp. 339-40).

39 of against (*OED Complain v* 4b).

40 Who Whom (Abbott 274).