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REPRODUCED FOR THE SAKE OF THE COSTUME,
FROM ROWE'S EDITION, 1796.

(This is probably the earliest pictorial illustration of 'Love's Labour's Lost.')

(Frontispiece.)
A NEW VARIORUM EDITION

OF

SHAKESPEARE

EDITED BY

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VOL. XIV.

LOUES LABOUR'S LOST

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IN MEMORIAM

18293
PREFACE

Love's Labour's Lost stands, as regards the Text, side by side with Much Ado About Nothing. Here, as there, we have an early Quarto, which the printers of the First Folio closely followed, if indeed they did not use as 'copy.' Hence, for the present play, there is in reality but one original text,—that of a Quarto printed in 1598, twenty-five years before the First Folio was issued. In 1631 a second Quarto, so called, appeared.

In the phraseology of Shakespearian editors the designation, 'Quarto,' is applied only to those editions in quarto form which were printed during Shakespeare's life-time. These alone, it is supposed, can furnish a text which may have been modified by Shakespeare's own hand. The only exception is a Quarto edition of Othello, printed in 1622; wherein ten or fifteen lines are to be found which exist in no other edition. That Quarto of the present play, which was issued in 1631, should not, therefore, in strictness, be included among the genuine Quartos; not only does it bear no intrinsic evidence of an independent text, but, on the contrary, there are proofs, almost in every line of every page, that it was printed directly from the First Folio. The Cambridge Editors adopted it, however, into the family of Quartos and recorded its various readings among those of other texts. I have not followed their example, but, merely here and there, have recorded its readings,—mainly misprints,—to show its worthlessness.

The Quartos,—whence they sprang and how they were obtained,—remain a mystery which, at this late day, there is faint prospect of unravelling. We all know that they were denounced as 'stolen and surreptitious' by Heminge and Condell, who, nevertheless, in preparing the text of the First Folio for publication, did not refrain from using them occasionally as 'copy,' as, for instance, in the present play, in Much Ado About Nothing, and in others. If the customs of Shakespeare's stage resembled those of ours, copies of the whole play were not given to each actor, but merely the 'part' he had to act. The prompter alone possessed the complete text. If, then, the text of the Quartos were stolen, it must have been the prompter's copy that was purloined. Consequently, we may infer that the text of the Quarto,
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printed in 1598, was derived from a prompter's copy. In this case, however, we encounter one or two difficulties. There are certain stage-directions that do not sound like those of a prompter's copy, which should be literally directions, couched in the imperative mood, such as: 'Enter King,' 'Step aside,' etc., but in our present Quarto the directions are not all mandatory; some are descriptive, as though written by one who is describing the action, not directing it. We have 'The King entreath,' 'He steppes aside,' 'Beware the steppes forth,' etc. Again, in a prompter's copy we should expect to find the Acts, if not the Scenes, designated. Whereas, in the Quarto of 1598, there is no division into Acts, but the play proceeds from beginning to end without intermission. Herein another problem confronts us: the proofs are clear that the Folio was printed from the Quarto; yet the Folio is divided into Acts,—injudiciously, it is true, but still divisions there are which are not in the copy from which it must have been printed.

Whithersoever we turn, therefore, in our attempts to penetrate the mystery of the text of the Quartos and of the Folio, we are doomed to be baffled. Our consolation must be that the subject is one of relatively small importance, and that the excellence of the text must rise or fall by its own merits, without reference to the source whence it sprang.

When it is said that the Folio was printed from the Quarto, it is to be borne in mind that the compositors probably followed not a printed page before them, but the voice of him who read the text aloud to them. The words are those spoken by the reader; the spelling is the compositor's. When a word is spelled in one way on one page and in another way on another page, nay, when the same word is spelled differently in the same line,—these variations are due, I think, to the pronunciation of the reader. Thus, we find 'perse' in one Act and 'pierce' in another; 'boule' here and 'bowl' there; and, strangest of all, 'beshrew all shrowes,' etc. Had the compositors set up from copy before their eyes, they would have reproduced the punctuation, probably the misspellings, and certainly the italics. The 'Epitaph on the Death of the Deer' by Holofernes, the 'Sonnets' by Longaville and Dumnain, are in Roman in the Quarto, but in the Folio they are all in Italic. In the Commentary on the text attention is repeatedly called to the proofs that the Folio was set up by hearing and not by seeing. If this surmise of mine be a fact, it is fatal to emendations founded on the ductus litterarum.

Ever since the appearance, forty years ago, of The Cambridge Edition of Shakespeare, followed by its offspring, The Globe Edition, this
whole question of Texts, with their varying degrees of excellence, which had endlessly vexed the Shakespearian world, has gradually subsided, until now it is fairly lulled to a sleep as grateful as it is deep. We no longer hear the claim of a superior text put forth by editors. It is rare that nowadays, on the title page of any edition, the quality of the Text is conspicuously set forth.

For this refreshing repose we are mainly indebted to the excellent conservative text adopted by The Globe Edition, and also to the device of its editors which places an obelus against every line, 'wherever the original text has been corrupted in such a way as to affect the sense, 'no admissible emendation having been proposed, or whenever a lacuna 'occurs too great to be filled up with any approach to certainty by 'conjecture.' Here, then, on the pages of The Globe Edition, we have ocular proof of the number of passages which, through the errors of compositors, have been, in the past, subjects of contention by our forbears. From the emphasis of the exclamations at defective passages, uttered by critics in years gone by, and from their insistence on the corrupt state of Shakespeare's text, it would be naturally inferred that these obeli are to be found freely scattered on every page. The number of lines in Shakespeare's Dramas and Poems, as given in The Globe Edition, has been computed to be one hundred and fourteen thousand four hundred and two (114,402).* The Editors of that Edition were prudent in their use of the obelus, and wisely preferred to prefix too many rather than too few. Indeed, there are not wanting critics who maintain that in many instances lines were thus condemned that admit of satisfactory explanation. The number of obeli errs, therefore, if at all, on the side of fullness. And yet, in all these hundred and fourteen thousand and odd lines we find that those marked with an obelus, as hopelessly corrupt, number about one hundred and thirty,† which means that there is only one obstinately refractory line or passage in every eight hundred and eighty. It is small wonder that the denunciation of Shakespeare's defective text is become gradually of the faintest. We cannot be far astray, if, hereafter, we assume that his text has descended to us in a condition which with truth may be characterised as fairly good.

For causes now beyond our ken, these irredeemable lines are not scattered uniformly over all the Plays and Poems. They are more frequent in the Comedies than in the Tragedies, and in the Tragedies than in the Histories, and least frequent of all in the Poems; the

* New Shakspere Society, Proceedings, 1880-6, p. 31.
† I believe this number to be correct; but it is the result of only one examination. It is possible that I may have overlooked several.
explanation of their absence from The Rape of Lucrece and Venus and Adonis, put forth, as they were, by Shakespeare himself, is manifest.

In Love's Labour's Lost, the number of these hopelessly corrupt passages is five, which is rather above the average for a single play. If the corruption were restricted to these five lines, we might still hold the text in general to be satisfactory, but unfortunately the text throughout gives evidence of careless printing, of which these lines are merely the culmination. The punctuation, which Capell terms 'enormous bad,' everywhere demands revision; and, to add to our perplexity, the very distribution of speeches is at times obviously erroneous. Here, in this play, above all others, an application is needed of Pope's fine remark on Shakespeare's 'preservation of character,' 'which is such,' says Pope in his Preface, 'that had all the speeches been printed without the very names of the persons, I believe one might have applied them with certainty to every speaker.'

There is yet another element of confusion in the present unfortunate text. Certain passages there are in one of Berowne's speeches which are repeated afterward in the same speech, in substance, and occasionally even word for word. Again, at the close of the last Scene, Berowne asks Rosaline twice what penalty she intends to impose on him, and twice she replies to him. Some editors assert that there is nothing here amiss,—that the repetitions were intentional and for the sake of oratorical emphasis. Other editors are so convinced that Shakespeare meant to discard these duplicate lines that they omit them from the text. Inasmuch as the lines were written by Shakespeare, the Cambridge Editors wisely decided to print them just as they stand in the Folio, on Garrick's principle of losing, as they say, 'no drop of that immortal man.'

As for the five hopeless obelised lines,—our convenient and ever-present scapegoats, the compositors, must bear the obloquy of their obscurity. It is not likely that their hopelessness will be ever removed. The sun is set, I believe, of the day when emendations of Shakespeare's text will be generally accepted. It is not to be supposed, however, that, even were this private belief of mine an incontrovertible fact, the steady stream of emendations will ever cease,—labitur, et labetur in omne volubilitis asum. Possibly, it is best that it should not be checked; it is harmless, and the complacent, happy emenders might sell worse 'poison to men's souls.' Tyrwhitt, the learned editor of Chaucer, who, in the early days when Shakespeare's text was still quite unset-tled, contributed several emendations to it which have been since then fully accepted, thus comments on his own occupation: 'Conjectural
'criticism,' he says,* 'is pleasant enough to the Critick himself, and
may serve to amuse a few readers; as long as it only professes to
amuse. When it pretends to anything higher, when it assumes an air
of gravity and importance, a decisive and dictatorial tone, the acute
'conjecturer becomes an object of pity, the stupid one of contempt.'
Again, there is the echo of a cry, wrung from long suffering, to be de-
tected in the words of Dr W. AILWS WRIGHT, our best living Shake-
speare-scholar, in the Preface (page xix.) to his edition of Milton:
'After a considerable experience I feel justified in saying that in most
'cases, ignorance and conceit are the fruitful parents of conjectural
'emendations.'

An allusion to Euphuism seems inseparable from any comment on
Love's Labour's Lost. In past years it has been assumed that Shakes-
speare intended, in the character of Don Armado to cast ridicule on
this peculiar fashion of speech. This assumption was, in its accept-
ance, largely, if not altogether, due to Sir WALTER Scott, and was
afterward fostered by ignorance of what Euphuism is in reality. It is
not worth while to enter into a discussion of Euphuism more fully than
to recall the fact that it was one of the phases which the renaissance
of literary prose in the sixteenth century assumed in England, in
sympathy with a similar contemporaneous struggle in Spain, and in
France to become improved and refined. Italy's literary renaissance
began somewhat earlier, and Germany, locked in the fetters of a cast-
iron syntax, can hardly be said to have been able in any marked degree
to join the movement.

As to the origin of Euphuism, it suffices to say that toward the
close of the sixteenth century there appeared two stories, written
by JOHN LYLY, called Euphuus and Euphues and his England, where-
in the style was so pronounced and so adapted to the pedantic and
affected mood of the day, struggling, as it was, after a more
refined and exact verbal expression, that these books sprang at once
into unusual popularity, an indication that Lyly followed rather than
led the fashion. Greene and Lodge at once imitated Lyly's style,
which Gabriel Harvey† was the first to call 'Euphuism.' * This style,
when examined, discloses as marked characteristics constant antitheses
not only in words, but in balanced sentences, and the antitheses are then
rendered more noticeable by alliteration; to this is added a profusion
of illustrations drawn from 'unnatural Natural History,' to use Collier's

* Observations and Conjectures upon some Passages of Shakespeare, Oxford,
1766, p. 19.
† Works; Foure Letters, i, 202, ed. Grosart.
happy phrase. This is the style whereof we must detect the traces in Don Armado, if Sir Walter Scott be right in referring to him as the 'Euphuist.' * An examination of the Braggart's speeches reveals, I think, very few cases of alliteration. In the final scene, he says, 'Sweet chucks, beat not the bones of the buried'; and in his soliloquy in the Third Act he says, 'the best ward of my honour is rewarding 'my dependents.' In his letter concerning Jaquenetta there is, however, one antithesis where 'snow-white pen' is opposed to 'ebon-' 'coloured ink'; and there are two or three alliterations, such as, 'that 'low spirited swain, that base minnow of thy mirth'; again, 'sorted and 'consorted contrary to thy established proclaimed edict and continent 'canon.' In his letter to Jaquenetta herself, in the Fourth Act, there is another antithesis, where he asks 'What shalt thou exchange for 'rags? robes; for tittles? titles; for thyself? me.' And also two instances of alliteration, namely, 'more fairer than fair, beautiful than beautious, 'truer than truth'; and 'Thine in the dearest design of industry' in the subscription. These, then, are all the traces of Euphuism that I can detect, and among them there is no balanced sentence, and never once does Armado draw an example from realms, real or imaginary, of zoology, of botany or of mineralogy, so emphatically characteristic of Lyly.

But thus far the proofs are mainly negative. I think it is possible to adduce some proofs which show decisively that in Armado's language there can be no attempt to imitate Lyly or to ridicule him. In his Epistle Dedicatorie † to Lord De la Warre, Lyly abjures 'ynkehorn 'terms,' as Wilson terms them, and in his own Euphuistic style thus denounces fine writing:—'Things of greatest profit, are set forth with 'least price, where the vine is neat, ther needeth no lieu-bush, the 'right Corall needeth no colouring, wther the matter it selfe bringeth 'credit, the man with his close winneth small commendation. It is 'therefore me thinketh a greater sheve of prediguent vvit, then perfecte 'wisdom, in a thing of sufficient excellencie to vs surperfluous elo-'quence. . . . If these things be true. . . . I shall satisfie mine owrne 'minde, though I cannot feed their humors, which greatly seeketh after 'those that sift the finest meale, and beare the whitest mouths. It is 'a world to see how vnder Englishmen desire to heare finer speech then the 'language will allowe, to eate finer bread then is made of wheaat, to 'vveare finer cloth then is vrought of vvoll.' If this mean anything, it is that Lyly would in his language carefully avoid any innovations in word or phrase. And so staunchly does he adhere to this rule that

* Introduction to The Monastery, 183, p. 14, ed. 1853.
† Arber's Reprint, p. 204.
on one occasion he ridicules the use of a phrase, now imbedded in the language:—'A Phrase now there is which belongeth to your Shoppe 'boorde, that is, to make love, and when I shall heare of what fashion 'it is made, if I like the pattern, you shall cut me a parlet.' *

Is it conceivable, then, that there can be even the smallest attempt to imitate or ridicule Euphuism in the language of Don Armado who uses such ynkehorne terms as 'tender juvenal,' 'preambulate,' 'singuled,' 'armipotent,' and 'infamomize'? *

Sir Walter Scott's complete failure (it stabs, to couple this word with that great and dear memory) in the attempt to make Sir Piercic Shafton talk Euphuism does not here concern us; but the imputations that Shakespeare held that fashion up to ridicule are not exhausted in the case of Don Armado. Holofernes has also been accused of aping Euphuism. The tests applied to the Braggart are equally true when applied to the Pedant; the occasions, however, are far fewer in number,—in fact, there is only one passage which can be thus construed. It is the 'extemporal epitaph on the death of the deer' which Holofernes composed, beginning, 'The preyful princess pierced and prick'd 'a pretty pleasing pricket.' Alliteration alone is Euphuistic here, and attention is called to it by Holofernes himself, as a gift that he has, in thus 'affecting the letter.' Elsewhere, his conversation is extremely pompous, affected, and,—thoroughly true to his title,—pedantic, but it is not Euphuistic; and in the habit of interlarding his speech with scraps of Latin or Italian,—which Puttenham calls 'the mingle mangle,' † and condemns as 'peuishly affected,'—is as wide as the poles from Euphuism. Not a single instance of it is to be found, I think, in either of Lyly's books.

It has been said that Jonson intended to ridicule Don Armado by his Fastidious Brisk in Every Man Out of his Humour, and also it has been asserted in Germany that there is a close kinship between the Braggart and the Spanish Captiano, Vincentius Ladisslaus, in Duke Heinrich Julius's comedy of that name. ‡ Far be it from me to sit in judgement on my betters, but I trust that I shall not be deemed too presumptuous in expressing a belief that those who detect such affinities have failed to read Don Armado's character with due degree of attention. We need have little hesitation in accepting an interpretation by Gifford of any character in Ben Jonson's plays, provided that we keep in mind his profound and biased admiration for the author of

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* Arber's Reprint, p. 290.
† Arte of English Poete, Arber's Reprint, p. 259.
‡ For an account of this comedy, see Much Ado About Nothing, p. 340, of the present edition.
them. For the present purpose it is sufficient to note that Gifford, in analysing the characters in Every Man Out of his Humour, asks 'what is Fastidious Brisk but a Bоборill at Whitehall?' How far this just estimate is removed from the character of Armado it is superfluous to suggest. Bobadill is not, however, exactly the personage that Jonson professed here to depict; it cannot but be that it is in the description of the character which Jonson himself gives that the similarity is found between Fastidious Brisk and the Spanish Don. Jonson says that in Fastidious Brisk (the very name indicates a radical difference between its bearer and the sonorous Don Adriana de Armado) he intends to portray 'a neat, spruce affecting courtier, one that wears clothes well, and in fashion; practiseth by his glass how to salute; speaks good remnants, notwithstanding the base viol and tobacco; swears tersely and with variety, cares not what lady's favour he belies, or great man's familiarity; a good property to perfume the boot of a coach, etc.' Let the reader judge how little this delineation corresponds to the character of Armado except in the two trifling particulars of an 'affecting courtier' and belying 'a great man's familiarity.'

As for the close kinship between Armado and the absurdly extravagant Vincentius Ladislaus,—the suggestion is, I think, completely disproved by the knowledge that it is from the extraordinary deeds of this latter character that either Raspe, or Bürger, or both, gathered material for the adventures of 'Baron Münchhausen.'

It has been assumed, possibly on insufficient grounds, that Lyly set the fashion of court and courtly language. If this be so, ought we not to look for Euphuism, not among the Braggarts and Pedants, but in the mouths of Courtiers? While I have no atom of belief that Shakspeare intended to ridicule Lyly, or to imitate him, there is yet one character, namely Berowne, who more nearly than any other approaches in his speech what we may suppose to be the Euphuism of the court. Berowne's phrases are at times unmistakably Euphuistic. For instance, he says 'They have pitched a toil, I am toiling in a pitch'; again 'Young blood doth not obey an old decree'; '—all complexions . . . 'Do meet as at a fair in her fair cheek.'

'Your wit makes wise things foolish: when we greet,
With eyes best seeing, heaven's fiery eye,
By light we lose light: your capacity
Is of that nature that to your huge store
Wise things seem foolish and rich things but poor.'
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This is throughout redolent of Lyly; the prosaic statement that 'it
' blinds us to look at the sun' is sublimated into obscurity by using
't eyes' and 'light' in different meanings, and the sentence ends with an
antithesis between 'wise' and 'foolish,' 'rich' and 'poor.' And yet
can we be sure that SHAKESPEARE would not have put such sentences
into Berowne's mouth even had he not read Euphues? Berowne
stands wholly aloof from them and is perfectly aware how empty and
affected the words are; he immediately refers to them as

'Taffeta phrases, silken terms precise,
'Three-piled hyperboles, spruce affectation,' etc.

It would argue small knowledge of human nature to believe that
SHAKESPEARE, at the outset of his career, did not come under the
influence of his predecessor or of his more experienced contempo-
raries. Superior to them all, as indeed he was by nature, he would
have been supernatural had he not yielded to their knowledge of the
stage and to their more finished scholarship. Titus Andronicus, his
earliest tragedy,—if it be his throughout, which is impossible,—bears
indubitable proof hereof; and in the present play, although he had
notable dramatic successes before writing it, he was too young to have
wholly emancipated himself from the bands into which his theatrical
life was born. But dramatist as he was, is it not reasonable to suppose
that he accepted the style, not of prose works, but of dramas? If
Lyly influenced SHAKESPEARE as strongly, as has been maintained,
ought we not to seek for the source of this influence not in Euphues,
but in Lyly's dramas? Seven of Lyly's comedies, possibly all he ever
wrote, had appeared before Love's Labour's Lost was written, and they
had been composed to be acted before the Queen, and the most cul-
tivated audience in London. Here, then, in these comedies, I think, we
should look for motives which appeared later in SHAKESPEARE. And
we must look for them in broad lines, in SHAKESPEARE's treatment of
lowly life, of folk-lore, of superstition, of classic fable, and so forth,
and not in a bald repetition of words and phrases, from which the
proof is generally drawn that he found so much of his material in
Euphues.

There are collections of these parallelisms, so called, valuable in
their way, wherein the use by both Lyly and SHAKESPEARE of the same
word, and sometimes by no means an uncommon one, is adduced as a
proof that SHAKESPEARE was indebted to Euphues. So far, indeed, has
enthusiasm blinded the seeker for parallelism that in one instance, in
the present play, when Don Armado calls Jaquenetta 'the weaker
vessel,' he does not recognise the phrase, but, because Lucilla, in
Euphues, so calls herself, intimates that it was to Lyly to whom
Shakespeare was indebted, and overlooks Saint Peter. Thus it is
in general with merely verbal parallels, which imply that Shakes-
peare was, consciously or unconsciously, an imitator; the burden of
proof lies, I think, on him who adduces them, to show that the earlier
phrase is unquestionably the original, and from no other source could
the later phrase have been derived. Omnivorous reader as Shake-
peare must have been, there is one book which cannot have escaped
him; no poet, no scholar, no cultured man of the day could overlook
it, namely, Sir Philip Sidney's Defense of Poesie; at its very close we
read as follows:—’Thus doing, your soule shall be placed with Dantes
Beatris, or Virgils Anchises. But if (tie of such a But) you be born
'so neare the dul-making Catacunt of Niles, that you cannot hear the
'Planet-like musicke of Poetry,' etc. In the Fifth Scene of the
Second Act of Antony and Cleopatra, the Messenger says: 'But yet,
'madam,—and Cleopatra breaks in

'I do not like ''But yet,''' it does allay
'The good precedence: fie upon ''But yet!'''

Setting aside the licence gladly given to a poet of being a chartered
libertine and of pilfering where he will on the sole condition that he
render his booty the fairer by his fancy, is it to be assumed that Shake-
peare here plagiarized from Sidney? I, for one, am not so teme-
narious as to breathe it. I can see no cause in nature why the same
idea might not have been evolved from two such minds.

The belief has long been prevalent (indeed, it may be said to be
universal) that Lyly's style was that of the Court, and to talk Euphuisim
was the prime qualification of Court ladies and courtly gallants. On
a preceding page I ventured to express a doubt as to the sufficiency of
the grounds for this belief. That Lyly's style was imitated by some
of his contemporaries, notably by Greene and by Lodge, is clear
enough, but these imitators were not courtiers. In the few books
written by those who were unquestionably in the court circle we can
discern no unmistakable trace of it. Mere alliteration is not Euphuisim;
it is far, far older than Euphues; Anglo-Saxon and early English poetry
have ground the liking for alliteration into our very nature. Whence
then sprang this firm belief that Lyly set the fashion of speaking for
Queen Elizabeth's courtiers? What, then, is the authority which has
been thus universally accepted?
In 1632, twenty-six years after Lyly’s death, a bookseller, Edward Blount, one of the publishers of the First Folio of Shakespeare, issued an edition of six of Lyly’s plays, wherein he prefixed an address ‘To the Reader,’ wherein occurs the following:—‘Our Nation are in [Lyly’s] debt, for a new English which hee taught them. Euphuus and his England began first, that language: All our Ladies were then his Schollers; And that Beautie in Court, which could not Parley, Euphuesisme, was as little regarded; as she which now there, speaks not French.’* For the prevalent belief that the common language of Elizabeth’s court was Euphuism, I can trace no other authority than this advertisement by a bookseller, twenty-nine years after that court ceased to exist. Although this assertion of Blount occurs in an address to the reader,’ it is none the less an advertisement. There were no avenues for advertising open to booksellers, in those days, other than ‘Dedicaadions’ and ‘Addresses’ to readers; these furnished the only chance to ‘puff’ their wares, and ‘he who peppered the highest was surest to’—sell. How much reliance is to be placed on Blount’s assertions we may further learn from the opening sentence of this same ‘Address’:—‘Reader, I haue (for the loue I beare to Posteritie) dig’d vp the Graue of a Rare and Excellent Poet, whom Queene Elizabeth then heard, Graced, and Rewarded.’† When Blount used this last word ‘rewarded,’ ‘is he,’ asks Mr Bond,‡ ‘speaking by the book? It would be pleasant to think that before [the Queen’s] death, things were at last put in train for satisfying the modest claims of one who had done, perhaps, more than any to lighten for her the harassing cares of sovereignty; but I can find no direct evidence of it.’ Far be it from me, to wish to curtail the business enterprise, or to criticise the advertising devices, of Edward Blount. I merely suggest that they be taken at their true worth, and that we be not led by them into constructing a state of society, or of court manners which existed nowhere but in his financial imagination. As well might the future historian promulgate as a fact that the universal greeting among citizens of all classes at the present day is an inquiry as to the ‘soap’ which had assisted their morning ablutions; or that the earliest articulate cry of infancy is a petition for ‘soothing syrup.’

If, however, it be worth while to find out the fashion of speaking among the fine courtiers of Elizabethan days there is an authority, which ought to be of the best. It is a certain book entitled The Arte of Rhetorike, for the use of all suche as are studious

of Eloquence, sette foorth in Englishe, by Thomas Wilson. This Thomas Wilson was Secretary of State and Privy Councillor to the Queen, a devoted friend of Leicester and Sir Francis Walsingham, and his life was largely spent in courts. On page 165, (I quote from the fifth edition, 1584, containing A Prologue to the Reader, dated, 1560) Wilson denounces those who ‘affect any strange ymkheorne ‘termes’ and ‘forget altogether their mothers langague,’ and among them he specifies the Lawyer, who ‘will store his stomacke with the ‘pratyng of Pedlens’; he then continues: ‘The Auditor in makyn ‘his accompl and reckenyng, cometh in with sise sould, and later ‘demore, for vi. s. iii. d. The fine courtier wil talke nothing but ‘Chaucer.’ This assertion with regard to Chaucer, if it be seriously intended, may stagger belief, but to whom are we to give credence, Edward Blount, a bookseller, or Thomas Wilson, a courtier? Edward Blount, who wrote nigh thirty years after Elizabeth’s court had ceased to be, or Thomas Wilson, who lived during its existence and was of it?

‘The ever thought-swarming but idealless Warburton,’ as Cole-ridge calls him, asserted that in Holofernes Shakespeare satirised a contemporary, John Florio, a teacher in London of the Italian lan- guage, and proceeded to support his assertion with extracts from the Preface of Florio’s Italian Dictionary, so adroitly culled that the asser- tion received from the first an acceptance far wider than it deserved; and eventually the theory became so grounded in popular belief that, although repeatedly and justly disproved, it is to this day frequently assumed as a fact. It suffices here to note that it is far from certain that Florio’s Worldes of Worde and Love’s Labour’s Lost were not published in the same year, and that, as MALONE points out, Florio was ‘particularly patronised by Lord Southampton,’ whom Shakespeare could not have been willing to offend. The views of the commentators on this subject will be found in the Appendix.

‘Resolute John Florio,—thus he signs the Preface to his Worldes of Worde,—is not the only character in real life who has been claimed as the original of Holofernes. Shakespeare’s own school-master and others have been brought forward as the unquestionable models. If characters in real life prove, however, too insubstantial, then we must resort to fiction. Never let it be said that Shakespeare could have devised, unsaid, a personage so original. We could never have de- vised one; therefore, Shakespeare could not. ‘Shakespeare’s pedant,’ says MALONE, ‘had, I make no doubt, an archetype; and I think the ‘character was formed out of two pedants [insatiate critic, would not one suffice?] in Rabelais: Master Tubal Holofernes, and Master
PREFACE

Janotus de Bragmardo. Holofernes taught Gargantua his A B C; and afterwards spent forty-six years in his education. We have, however, no specimen in Rabelais of his method of teaching, or of his language.

But the oration of Bragmardo for the recovery of the bells is exactly what our poet has attributed to his pedant’s "leash of languages."

It is fairly incredible that the said Malone is serious when he asserts that the style of Janotus is "exactly" that of "the leash of languages" of Holofernes. One or the other conclusion is inevitable: either that he vaguely remembered that Janotus mingled Latin and French, or that he supposed no one would ever take the trouble to test his assertion. Let the reader judge. Janotus tells Gargantua that money had been refused for certain bells from those who would have bought them for the substantial quality of the elementary complexion, which is intronficated in the terrestreity of their quidditative nature, to extraneize the blasting mists upon our vines. . . . I have been these eighteen days metagrabolising this speech. . . . Ego occidi unum porcum, et ego habet bonum vino. . . . I give you in the name of the faculty a Sermones de Utino [the name of a town] that utinam you will give us our bells. Vultis etiam pardonos? Per diem, vos habebitis, et nihil payabitis. O Sir, Domine, bellagivia minor [in the original clochidonomi, i.e., let our bells be given us] nobis; verily est bonum urbis. . . . For I prove unto you that you should give me them. Ego sic argumentor. Omnis bella bellabilis in bellerio bellando, bellans bellativo, bellare facit, bellabiliter bellantes.* Comment is needless; nay, impertinent.

Dr. Johnson, at one time, ‘considered the character of Holofernes was borrowed from the Rombus of Sir Philip Sidney.’ This is disproved, however, by the fact that The Lady of May, wherein Rombus appears, and the Quarto of Love’s Labour’s Lost were published in the same year, and the play was not then new. Moreover, even were this not the case, Rombus and Holofernes are wholly different characters; Sidney’s pedant is intended to be an egregious caricature; Shakespeare’s is life-like, with peculiarities merely emphasized. Though the Latin of Holofernes may not be irreproachable, that of Rombus is absurd, and intended to raise a laugh, such as ‘parsuere subjectos, et debellire superbos,’ ‘verbis susipta satum est,’ ‘hace olim memonasse juvabit,’ ‘O tempori! O moribus!’ There is no parallel in Holofernes to Rombus’s first sentence, ‘Now the thunder-thumping Jove transfused his Dotes into your excellent formosity, which have with your resplendent beams thus segregated the enmity of these rural animals.’

* Urquhart’s Translation, Book I, ch. xix.
The assertion is time-honoured that in Berowne and in Rosaline we have the predecessors of Benedick and of Beatrice. It is generally assumed or maintained that in the earlier couple Shakespeare shows his 'prentice hand; in the later we have the master's touch. Unquestionably, in the main features of all four characters there lies a certain resemblance. Berowne and Benedick are in love against their will; Rosaline and Beatrice are irrepressibly fond of banter. Does the resemblance continue in other regards?

Berowne is keenly intellectual; no trickery is needed to lure him into love; he falls in love with Rosaline at first sight; when he discovers it, his thoughts are first centred in himself, and, in revolt against it, he even vilifies Rosaline beyond propriety,—beyond what he, in his heart, knows to be the truth. We discern no development of character in him. What he is when we first meet him, he is, when he goes that way, we this way,—ever plausible, brilliant, poetic. Although in his heart of heart he knows that love gives to every power a double power, and that its voice makes heaven drowsy with the harmony, yet when we part from him we doubt much that this voice will echo in his soul throughout his year of penance. His fertile wit will devise many a mean to stifle it should his task to move wild laughter in the throat of death prove too irksome. His present love's labour will be lost, and Jack will never have his Jill.

When we first see Benedick, a germ of love for Beatrice is already implanted in his bosom; he declares that she exceeds her cousin in beauty as the first of May doth the last of December. This germ is quickened into full bloom by overhearing that Beatrice is in love with him, and his thoughts that follow the discovery are mainly, not of himself, but of her. Under the influence of love we see his character unfold; he refuses at first to kill Claudio, but yields, and, strong in the strength of love, challenges Claudio to the death. When we last see him, he is a changed man, and glorying in the change.

Could we point to defects in the earlier character which are remedied in the later, then we might say that Berowne is Benedick's dramatic predecessor. But are there any such defects? Are they not men essentially different? Berowne is the stronger character; Benedick, the more lovable. Berowne is a scholar; Benedick, a soldier. Benedick is an obstinate heretic in the despite of beauty; Berowne knows that from women's eyes sparkles the right Promethean fire. What parallel is there then between them? or how can Benedick's character be a development of Berowne's? That they are both in love and delight in a merry war of words with their mistresses appear to be the only traits wherein their characters are the same.
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The contrast between Rosaline and Beatrice seems not less marked. At the opening of the play, Rosaline is assuredly not in love with Berowne, and it may be doubted if she be so very deeply at its close. Their intercourse during the play has not tamed her wild heart to his loving hand; her heart was never wild; and she imposes the penance on her lover not at the dictates of her love for him, or out of her own experience, but because of what the world's large tongue proclaims to be his nature. From the first to the last, all we see in her is feminine and ladylike, fond, as a young girl should be, of jests and laughter. In the sets of wit she plays with Berowne she is always refined; the coarsest speech she makes to him is far within the limits of becoming mirth, as, when he asks her the truly pointless question, 'What time o' day?' she answers, 'The hour that fools should ask.' Stirred by no deep passion, she reveals no growth of character but is of the same sweet sunny nature at the close that we learned to love at the beginning. If Berowne's love survive a twelvemonth and she finds him empty of his fault, she will right joyfully accept him, and, indeed, in her gentleness, she faintly hints that she will have him even if that fault be not cured.

On the other hand, Beatrice is in a fluttering kind of love with Benedick when the play opens, just as Benedick is with her, and we observe the sudden unfolding and revelation of this love by the stratagem of Hero, familiar to us all. The disclosure to her ears of Benedick's love is the purifying fire which purges away all bitter heartlessness. By its light she discerns the infinite worth of a love such as his, and rises to a height of womanly discernment rare among even Shakespeare's heroines, when she puts that love to a supreme test by telling Benedick to 'Kill Claudio!' Her wit is more hoydenish and less refined than Rosaline's; in her banter with Benedick she descends at times to personalities that do not quite become her maiden lips, as when she tells him that scratching could not make his face worse. But this exuberance of high spirits marks her youth and enables us the better to appreciate the development of her character as it unfolds itself before us under the benign influence of love. She is formed in grander proportions than Rosaline, and she is less feminine.

Thus in Love's Labour's Lost, there is strength in the hero and comparative weakness in the heroine, with no development of character in either. In Much Ado About Nothing we find strength in the heroine and comparative weakness in the hero, with marked growth of character in both. Have then Berowne and Rosaline enough in common with Benedick and Beatrice to pronounce them the early and imperfect sketches of the latter?
PREFACE

But, after all, is it of any moment whether Berowne preceded Benedick or Rosaline Beatrice? All four of them fill our minds with measureless content; and if there be in them indications of the growth of Shakespeare's art, then these indications are never heeded when we see the living persons before us on the stage. What care we then for aught but what our eyes see and our ears hear? What to us then is the date when the play was written? Shall our ears at that moment be vexed with twice-told tales of the source of the plot? Be then and there the drowsy hum of commentators uncared for and unheard. We yield ourselves irresistibly to the power of Shakespeare, and only know that we are on enchanted ground. And is not this the mood for which Shakespeare wrote these plays? Is it not thus that he imagined his plays would be received? What mattered it to him, and still less should it matter to us, whether or not Love's Labour's Lost conformed to the rules of the drama? What if it be no genuine drama at all? Pompous pedants, courtly braggarts, brilliant men in the heyday of life, and girls of France in all the sparkling bloom of beauty and of youth live a fragment of their gay or sombre lives before us; we share in their chagrin, we hear their merry laughter, and we triumph in their joy. We would fain arrest the curtain in its slow descent, and with eyes and ears continue another chapter in the story of Love's Labours, whether Lost or won,—that story without an end.

September, 1904.

H. H. F.
LOUES LABOUR’S LOST
Dramatis Personae.

Ferdinand, King of Navarre.
Biron, Longavile, Dumatian, three Lords attending upon the King in his Retirement.


2. Ferdinand] Hunter (i, 256) was the first to suggest that the plot of the present play had a foundation in history (as we learn from Monstrelet's Chronicles. See Appendix, Source of the Plot), and that there was in reality a King of Navarre to whom a King of France was indebted for a large sum of money. The historic name of this King of Navarre is Charles; Shakespeare's King of Navarre is named Ferdinand. Hunter overlooked the fact, however, that in II, i, 177, we are told that it was not Ferdinand who was the original claimant of the debt from the King of France, but Ferdinand's father, and he it was whose name was Charles. Assuming, then, that the date of the plot was about 1427, Hunter looked for the names prominent in French history, at about that time, mentioned by Monstrelet. 'Thus the lord of Longevial, Longavil, is named,' he says, 'by that Chronicler as a French nobleman who was active against the English during the regency of the Duke of Bedford. John de Biscarosse also occurs, whose name we have in the Beroun of the play. . . . Dumatian may seem to be modelled on Dumeil, and Boyet, on Boys, both eminent names in the history of the French wars of that age. . . . Whether this propriety was Shakespeare's own, or he took the names as he found them, must remain undetermined until the happy day when the volume which contains the original stories on which he wrought, in this play, and in The Tempest, shall be brought forth from its hiding-place.'

3. Biron] Throughout the play this name is accented on the second syllable, and from IV, iii, 249, where it rhymes with 'moone,' we may learn that it was pronounced Berown. In a note on this line, Bowdwell remarks that 'Mr Fox in the House of Commons said Toulool when speaking of Toulon.' In 1594 Nashe issued a new edition of his Tears over Jerusalem, and from a sentence in his new Epistle To the Reader we find evidence confirming this pronunciation of Beroume; Nashe is inveighing against those who will construe a far-fetched meaning out of simple words, and says: 'Let me but name bread, they will interpret it to be the town of Bredan in the low countreys; if of beeare he talkes, then straight he mocks the Countie Beroume in France.'—(ed. Grosart, p. 5.)—R. G. White (ed. i, 445) observes that down to the beginning of the last century, when it became so illustrious, this name was pronounced as it is in this play.' It is unfortunate that the spelling of the First Folio and of the Quarto was ever abandoned. The change is due to the Second Folio.—C. Eliot Brown in some Notes on Shakespeare's Names (Athenaeum, 30 Sept. 1876) remarks that 'Biron, the eccentric Marshal of Henry the Fourth, had been ambassador in London, and was, perhaps, after the king, the best known Frenchman of his time.'—Sidney Lee (Gent. Magz., Oct.
DRAMATIS PERSONAE

[Biron.]

1880) rejects Hunter’s date of the plot as in 1427, and, more rationally, prefers to believe that contemporary events in France influenced Shakespeare in his choice of names. When this play was produced, the King of Navarre, Henry the Fourth, was attracting the serious attention of earnest-minded Englishmen. Similarly, the two chief lords in attendance in the Comedy,—Biron and Longaville,—bear the actual names of the two most strenuous supporters of the real King of Navarre. . . . Most of [Biron’s] speeches are so superior in their workmanship to the rest of the play, that we cannot but believe that they were worked up after the comedy was first produced, and are to be included among the corrections and augmentations mentioned in the title-page of the Qto as having been recently made. The relation in which Biron stood to the English people between 1589 and 1598 would fully account for the distinction thus conferred upon him. Of all the leaders on Navarre’s side, he was best known to Englishmen. Almost invariably the English contingent served under him, and every one of those nine years added something to England’s knowledge of his character. . . . “In this army,” wrote one of the English leaders disappointed by the cold reception many Frenchmen accorded him, “we have not one friend but only Marshal Biron, whom we find very respective to His Majesty and loving to her people.”† To show that we have not over-estimated Biron’s importance in the eyes of Shakespeare’s dramatic contemporaries, we need merely mention that Lord’s Labour’s Lost is not the only play of the time of which he is the hero. George Chapman has devoted no less than two plays to his career.—The Conspiracie of Duke Biron and The Tragedy of Biron, both produced in 1605.† Ben¬volo [i.e. R.A. Proctor] [Knowledge, June, 1888, p. 170] asserts that ‘though the four gentlemen whose labours of love are lost have French names given them, they were probably drawn from Warwickshire folk well known to Shakespeare, Berowne was our familiar British Brown, Longaville simple Langton, and Dumnain plain Hand (all three are local names).’—Ed.

4. Longaville] C. Elliot Browne (Athenaeum, 30 Sept. 1876): Of the Duke of Longaville’s famous victory over Azemar in Picardy, at least two English narratives were published in 1589. [This name occurs in the play three times in rhyme:— ‘O would the king, Berowne and Longavill, Were lovers too, ill to example ill.’—IV, iii, 128; ‘You do not lose Maria? Longavill, Did never Sonnet for her sake compile.’—IV, iii, 138; ‘This and these Pearls, to me sent Longavill. The letter is too long by half a mile.’—V, ii, 57. In the majority of instances, the name is spelled Longavill; therefore in the first of these examples it cannot be affirmed that the composer accommodated his spelling to the rhyme. This would be true rather of the last two; with one exception (IV, iii, 44), these are the only instances where the name is thus spelled. In all, it occurs twelve times; of these, it is spelled Longavill nine times, and Longaville thrice. In V, ii, 273, where Catherine (Maria in the Folio) puts on the name (‘is not a veil a calf?’), the pronunciation Longavell is clearly intended.—Ed.]

5. Dumnain] S. Lee (Great. Mag., Oct. 1880): This is a common Anglicised version of that Duc de Maine, or Mayenne, whose name was so frequently mentioned in popular accounts of French affairs in connection with Navarre’s movements. (Footnote. For an identical mode of spelling the name, compare Chapman’s Com-

* State Papers, 1593–94, p. 335.
Dramatis Personæ

Boyet, 1 Lords attending upon the Princess of Macard, 2 France.
Don Adriana de Armado, a fantastical Spaniard. 8


6. Boyet] In V, ii, 373, this name rhymes with 'debt.'

7. Macard] The spelling of this name is an unhappy commentary on the vaunted thoroughness with which the editors before Capell examined the original texts. What was, I cannot but believe, a mere misprint in Rowe's edition, was continued without distrust by Pope, Theobald, Hanner, Warburton, and Johnson; not only here, but when the character enters in Act V.

On the score of the rhythm in lines, V, ii, 781, 788: 'God save you, Madame. Welcome Mercado,' Knightley prints the name 'Mercado.' I doubt that it was pronounced otherwise than as a dissyllable; certainly it was so pronounced by the editors just mentioned, and also by Capell, who, in this line, inserted 'good Mercado,' in order to complete the rhythm.—Ed.

8. Armado] The spelling of this name is not uniform. The forms Armado and Armado are used indifferently. The bearer of the name signs it in both ways. If we were to follow the majority of the stage-directions and the prefixed names of the speakers, we should call him Braggart, although he is never so addressed throughout the play. Armado is used seven times in the text, and once in a stage-direction. In I, ii, the stage-direction is 'Enter Armado,' etc., and the name prefixed to the first speech is 'Arm.'; Moth answers, and then instead of 'Arm.' 'Bragu.' replies, and so continues for the rest of the scene. On the other hand, in III, i, the stage-direction is 'Enter Braggart,' etc., and 'Brag.' speaks for seventy lines, when without warning it is changed to 'Arm.' and so continues until his exit at line 141. During the rest of the play, 'Braggart' appears in the stage-direction and the speaker is uniformly 'Brag.' This patchwork is, possibly, due to the changes which are announced on the title-page of the Q2, where it says that the play has been 'newly corrected and augmented.' S. Lek says (Life, etc., p. 52, note) that the name Armado was doubtless suggested by the expedition of 1588. Indeed, the Armada itself was sometimes called the Armado; it is so called twice in Rowe's Annals, 1600, pp. 1244, 1245, and Murray (N. E. D.) quotes from Milton's Of Reformation in England: 'the Northern Ocean . . . was scatter'd with the proud Ship-wracks of the Spanish Armado.'—(p. 69, ed. Mistfort.) The spelling of the Folio and Quarto is itself reproduced in Chettle's England's Mourning Garment, 1603: 'The Spaniards having their armado ready.' It is not likely, however, that these different spellings indicated any decided difference in pronunciation. It was probably due to the same confusion of d and th which we find in 'Bermothes' and 'Bermudas,' 'renegado' (F., Twelfth Night, III, ii, 70) and 'renegado,' 'Swezhen' and 'Swezen' (Fleetwood's Letter on the Battle of Lutter, Camden Misc. i, 8), 'burthen' and 'burden,' etc. In all these questions of spelling we must bear in mind that we are not dealing with Shakespeare, but with composers, who were, moreover, most probably composing by the ear. Courtope says (ii, 361) that Sir Topas in Lyly's Endimion, 'a personage modelled in part on the Thersites [of the Interlude of that name], with.
Nathaniel, a Curate.
Dull, a Constable.
Holofernes, a Schoolmaster.


the addition of a lofty vein of pedantic eloquence, furnished Shakespeare with the suggestion of Armado."—Ed.

9. Nathaniel] C. E. BROWNE (op. cit.) : This name had an especial religious savour of its own. Penkethman, in his book on Christian names (Onomatophylactium, 1626), has some lines upon the associations connected with it, and remarks that it was chiefly used in religious families.

10. Dull] Le TOURNEUR : Le mot est Dull, qui se prononce Doll, & qui signifie naïfs, stupide, etc.

11. Holofernes] WARBURTON's suggestion, ill conceived and worse supported, that under this name John Florio was attacked, is stated in the Preface to this volume. In the Appendix are set forth in full the opinions of critics and editors to which merely a reference was there made. CAPELL was impressed by Warburton's assertion, but prefers to indulge in his own speculations and does so to the following effect:—"In this [earlier] play, it is conceiv'd, the character now call'd Holofernes was quite a general character, a mere strongly-mark'd pedant: this the aforesaid bel esprit and particular, 'Resolute John Florio' (for such is his signature) takes foolishly to himself; quarrels with Shakespeare, who had been his acquaintance; abuses him, his fraternity, and several others, in terms that make any retaliation too little: the only chastisement given him, is—pointing the offending character stronger, fixing it upon him, and new-christ'ning it perhaps by a name of singular fitness—the name in this new play." Dr FARMER upheld Warburton and pronounced him 'certainly right in his supposition' concerning Florio. 'Florio,' he continues, 'had given the first affront. "The plagues," says he, "that they plague in England, are neither right comedies, nor right tragedies; but representations of histories without any decorum." I cannot verify this quotation; it must be in Florio's Second Fruits, 1591; unhappily, it is necessary, in the present instance, to verify even Farmer's quotations. He continues, 'The scraps of Latin and Italian are transcribed from his works, particularly the proverb about Venice, which has been corrupted so much. The affectation of the letter, which argues facility, is likewise a copy of his manner. We meet with much of it in the sonnets to his patrons:—'

"In Itacie your Lorship [sic]vell hath scene
"Their manners, monuments, magnificence,
"Their language learn't in sound, in stile, in sense,
"Prooing by profiting, where you have bene;
"To add to fore-learn'd facility;"

This last line does not belong to the same sonnet from which the preceding four are taken, and it is with somewhat of a shock that reference to the Worlds of Words, where they are found, reveals the fact that neither of them is written by Florio, but that both are signed 'II Candido,' a name assumed by Florio's friend, one Dr Gwine. So far from believing that Shakespeare bore any unfriendly feeling toward Florio, MINTO (p. 371) endeavours to show that, under the name of 'Phaeton,' Shakespeare addressed to Florio a Sonnet which is prefixed to Florio's Second Fruits, and begins, 'Sweet friend, whose name agrees with thy increase.' 'To Warburton,'
DRAMATIS PERSONÆ

Costard, a Clown.
Moth, Page to Don Adriana de Armado.

13. [Moth] Moth (or Mote) Wh. i.

says MINTO (p. 382), 'we owe the supremely absurd suggestion that this versatile Italian [Florio] was the original of Holofernes.'—Ed.

Florio does not stand alone as the prototype of Holofernes. HERAUD (p. 48) says, 'it has been thought that Holofernes is a caricature of Curate Hunt, or Thomas Jenkins, who presided over the Free Grammar-school at Stratford-upon-Avon, where it is supposed that Shakespeare was educated.' HALLIWELL (Memoranda, p. 14) remarks that 'Richard Mulcaster, a schoolmaster and scholar of some eminence, also contemporary with Shakespeare, has likewise been conjectured, with as little likelihood [as Florio] to have been the original prototype [sic] of the character of Holofernes.' In a paper read before The New Shakespeare Society, 11 January, 1884, Mr Sidney Lee stated that the present play gave us six village characters: Shakspeare's schoolmaster, Thomas Hunt, as Holofernes, etc. And ELIZ (Life, etc. p. 37) says 'there is, probably, little doubt that the poet has immortalised Thomas Hunt as Holofernes.'

HALLIWELL (p. 330): An old play of Holofernes was acted before the Princess Elizabeth in 1556, and in a MS relating to Derby, in 1572, we find,—in this year Holofernes was played by the townsmen.' These compositions related, in all probability, to the story in the Apocrypha. Shakespeare took the name, probably, from Rabelais. [Book I, chap. xiv.—C. E. BROWNE (Athenæum, 30 Sept. 1876): As an epithet of ridicule the name was long common. In Every Man in his Humour Bobadil applies it to Downright. Scioppius afterward applied it to Casaubon.

12. Costard] MURRAY (N. E. D.): A kind of apple of large size. Perhaps formed on Old French and Anglo-French castre rib -ARD, meaning a prominently ribbed apple, a sense which agrees with the description of existing varieties so called. Often mentioned from 14th to 17th century, after which the word passes out of common use, though still retained by fruit-growers in the name of one or more varieties of apple identical with or derived from the original Costard. 2. Applied humorously or derisively to the head (cf. coco-nut). Cf. Lear, IV, vi, 240: 'Ice try whether your costard or my ballow be the harder' [See III, i, 73 post].

13. Moth] In Much Ado about Nothing (II, iii, 60, of this edition) R. G. WHITE's conclusions, as to the use indifferently of t and th by Elizabethan printers, and A. J. ELLIS's criticism thereon, are set forth with the fullness which the importance of the subject demanded, involving, as it does, no less than the pronunciation of the title of the play. White's weakest point in his long list of words where the modern t appears, in Elizabethan texts, as th, and the reverse, is that he fails to note that a large proportion of these words are either Greek or, at least, non-Saxon. This oversight led Ellis, possibly, to give scant approval to White's general argument. The result is, I think, that the list is not so large as White supposes, nor so small as Ellis would have it. Ellis acknowledges, however, that White is right in regard to the pronunciation of 'Moth' both here and in Mid. N. D. 1, ii, 84. White's remarks on this pronunciation are substantially as follows:—'I have not the least doubt that this name is not "Moth" but Mote,—a "congruent epitheton" to one whose extremely diminutive person is frequently alluded to by phrases which seem applicable only to Tom Thumb. That "mote" was spelled mote we have evi-
DRAMATIS PERSONÆ

A Forester.

Princess of France.  
Rosaline,  
Maria,  
Catherine,  
Jaquenetta, a Country Wench.

Ladies attending on the Princess.

Officers and other Attendants upon the King and Princess.

SCENE, the King of Navarre's Palace and the Country near it.


dence twice in one line of this present play "You found his Moth, the King your Moth did see." IV, iii, 166; also in the following line in King John: "O heaven, that there were but a moth in yours." IV, i, 92; and, in fact, in every case in which the word appears in the First Folio, as well as in all the Quartos. Wickliff wrote in Matthew vii, "were rust and mought distreyeth." . . . "Moth" is allowed to remain in the text, because the name of the insect having been sometimes so spelled in Shakespeare's day, (though generally mote or mothe,) that may, possibly, have been the word intended, in spite of the spelling of "mote" in this very play,—because it is sufficiently expressive of the Liliputian dimensions of the page,—and because, to displace what has remained so long in the text, when there is no absolute necessity for doing so, would be doing almost wanton violence. But whether the name is "Moth" or "Mute," it is plain that the pronunciation was "Mute." See "greene wit,' I, ii, 84; 'ortographie,' V, i, 22. This pronunciation would receive further confirmation if, as S. Lox suggests, Shakespeare were led to adopt it by the popularity of Mothe, or La Mothe, 'the name by which a French ambassador was known in London for many years.' But I doubt that Shakespeare's audience at the sight of Armado's little Page, by whatever name he was called, would have been reminded of an ambassador; moreover Shakespeare uses the name in A Midsummer Night's Dream for a diminutive fairy.—Ed.

16. Rosaline] This name is made to rhyme with 'thine' in IV, iii, 236. In Rom. or Jul., II, iii, 43, it rhymes with 'mine.' In As You Like It, III, ii, 100-111, 'Rosalind' rhymes with kind, bind, finds, finds.

FLEAY [Shakespeare and Puritanism, Anglia, 1884, vii, 223]: In none of the three or four passages in Shakespeare where the word 'Puritan' occurs is there anything that could give serious offence to the precise sect; in none of them is there any ground for the assertion of Dr. Alexander Schmidt that the Puritans were disliked and ridiculed by the Poet; they are all so colorless and free from personal allusion that they rather leave us under an impression that there was a lurking feeling in Shakespeare's mind in favour of the Puritans. . . Moreover, the name by which the obnoxious sect was usually alluded to on the stage, that of 'Preciscans' never occurs in Shakespeare at all; unless it be in a doubtful passage in The Merry Wives. [Hereupon reference is made to the fact that in 1589-90, when all England was
DRAMATIS PERSONÆ

[FLETCH.—Shakespeare and Puritanism.]

'shaeze with the Mar-Priest controversy, and when Greene, Nashe, Lyly, and Mun- 
day were writing against the Puritans,' no word against them is to be found in Shake- 
speare's early works. An analysis follows of certain plays of Lyly and of Peele 
wherein allusions to contemporary events are detected and the personal and dramatic 
characteristics are shown of this band of Anti-Martianist writers, to which must be 
added Bishop Cooper, of whom 'the chief points known are that he was probably 
engaged in tuition while at the University and that his wife was unfaithful to him.' 
To this band must be also added, of actors, William Kempe.] This brings us back 
to Shakespeare. What was he doing about this time? Unfortunately we have no 
definite proof that he had written anything before 1592; but as the almost unani- 
mous consent of critics places Love's Labour's Lost in 1590, it is probable that there 
if anywhere we shall find allusions to the events of this Puritan controversy. . . . Of 
course the crude theory which would identify Holofernes with Florio deserves no 
consideration; but it does not follow that there is no truth in the notion that he 
represents somebody. If he does, however, the whole group to which he belongs must 
also be personal portraits. The notion that isolated characters were presentations of 
individuals must be discarded; no play can be shewn in which such a system was 
adopted. Let us glance at a few prominent characteristics of the characters in this 
group. Armado, the Spanish braggart, is chiefly distinguished by his Euphuism; 
he has been to Rome and calls himself (in the character of Hector) 'that flower.' 
Holofernes, the pedant (schoolmaster) is laughed at for having an unfaithful wife; 
he affects scraps of Latin and assumes the character of Jude-ass. Nathaniel, the 
curate, has a less pronounced character than any in the group; I suspect, however, 
that the 'affecting the letter' was originally a part of his character altered in the 
second draught for a reason to be given below. Costard, the witty clown, is the best 
actor among the Worthies. Moth, the page, is called tender Juvenal, Armado being 
a tough Senior, he has the readiest wit and is the most sarcastic of the group. 
Antony Dull says little, understands less, acts as constable, carries information from 
Armado and is ready to play on the tabor to the Worthies; but not to act one him- 
self. Now to any one familiar with the stage-history of these times do not these 
characteristics suggest the identical six persons that form the Anti-Martianist group 
of writers? Is not Armado Lyly, the Euphuist, the lilly-flower, the mint (of words), 
the advocate of Spain, the late traveller to Rome? Is not Holofernes Bishop Cooper, 
the husband of the unchaste wife, the editor of Latin phrases, the quodam tutor, 
and above all the Judas, the title specially attributed to bishops in the Martin pam- 
phlets? Is not Nathaniel Greene, the clergyman-dramatist originally represented no 
doubt in stronger colours; but in the revised play deprived of his more salient pecu- 
larities because Shakespeare would not, like Harvey, trample on his dead foe? This 
would account for the change of names between Holofernes and Nathaniel, and the 
transference of the alliterative propensity to the pedant. Alliteration was one of the 
points of style in Greene's writings alleged against him by contemporaries. Is not 
Costard Kempe, the witty actor of clowns, the best performer among the Worthies? 
Is not Moth Thomas Nashe, the young Juvenal, the tender boy, the ready pam- 
phleteer, the sarcastic satirist, the successor (as writer for the Chapel children) to 
tough old Lyly? And is not Antony Dull Antony Munday, the stage-plotter, but 
not stage actor, the informer against the seminar-priests, the conceited Antonio 
Balladino of Jonson, who could sing his ballads to his tabor or act as constable in 
detecting state plots?
If these six characters do not represent the six real personages then the points of similarity between the two groups form the most remarkable fortuitous series of coincidences ever yet noticed; if they do, we are at once let into the secret of Shakespeare's abstinence from allusions to the Puritans in his subsequent plays. Having allowed himself, in consequence of the attacks made on him by Nashe in 1589, and by Greene for several previous years, to be drawn into representing the opponents of the Puritan party on the stage, he could not consistently lend his pen to the advocacy of the other side. Nor indeed during the life of Essex do we find in his works any allusion either to Puritan or Papist; any phrase that can be strained into a supposed satire on any religious form of opinion. This is natural in a protegé of Essex and exactly coincides with his patron's scheme of conduct. ... I must content myself with asking the reader to put himself in Shakespeare's place in the year 1590-91, and, supposing that he wished to indicate the band of Anti-Puritan writers, to consider how he could have more distinctly indicated them. Nashe was widely known as young Jovensal; Cooper as one of the Judas-band, the husband of the unfaithful wife; Kempe as the humorous clown; Munday as Antony, the best plotter among his friends, Antony the dull among his un-friends; Greene, the parish-actor was dead and we cannot expect to find him distinctly marked out in Shakespeare's play as revised; but the portrait of Lyly as Armado the Monarch (no real Spaniard but a pretended one), the hang-over court, the tale-teller, the conceited Euphuist, is too distinct to be mistaken. Surely he could not have indicated the group, as far as writing goes, more plainly. Remember, too, that we have no account of the dresses worn on the stage, no stage-directions even, such as are given in modern plays, no descriptions of the Dramatis Personae, such as Jonson prefixed to his satirical comedies; only an altered copy of a play produced seven years before, toned down necessarily, when the occasion of the satire had passed by, and differing, for all we know, largely from its original form.

On the whole, then, I see reason to conclude that Shakespeare, naturally disinclined to introduce questions of religious or even ecclesiastical controversy on the stage, is singularly unlike his contemporaries in this abstinence from satirizing the Puritans; that the only allusions to them in his works, and those of scarcely any importance, were introduced at a time when his company of actors were in disfavour on account of their attachment to Essex; and that even when the violent attacks of his rivals had irritated him on one occasion to seize the opportunity of setting them forth in the habit as they lived as a band of would-be worthies incapable of any higher artistic qualities and united only by an ephemeral connexion of enmity to others, even then he confined himself to laughing at the folly of the innovating preachers, while carefully avoiding any offense to the earnest though extreme Preciscians.

May I be permitted respectfully to say that I find it almost impossible to believe that an audience in Shakespeare's day, or in any other, could, while the play was in action before their eyes, piece together such fleeting allusions as have just been indicated, and make therefrom specific characters? That a reference to 'horst' in one Act, and a pun on Judas in another, should at once proclaim a character to be that of Bishop Cooper,—or that a reluctance to act one of the Worthies while willing to play the tabor for them, should carry conviction to every hearer that Antony Munday was indicated,—all this is to me well-nigh inconceivable. At the same time there is much force in what is said in regard to costume and stage-directions.—Ed.]

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**Dramatis Personae**
Loues Labour's lost.

Actus primus. [Scene I.]

Enter Ferdinand King of Navarre, Berowne, Longavill, and
Dumaine.

Ferdinand.

Et Fame, that all hunt after in their lies,
Lie registred upon our brazen Tombes,
And then grace vs in the digrace of death:
when spight of cormorant deououring Time,


Almost the earliest of commentators on this play, GILDON, in 1710, acknowledged (p. 308) that he could 'not well see why the Author gave this Play this name,' and then resignedly adds, 'yet since it has past thus long, I shall say no more to it.' Had he but stopped here, all would have been well, and his character as a critic, as far as this play is concerned, might have remained respectable, but, in an evil hour, he continued (and his remark would not have been repeated here were it not that ever since his day there has been a low muttering of agreement with it): 'since it is one of the worst of Shakespear's Plays, nay, I think I may say, the very worst, I cannot but think that it is his first.' THEOBALD, also, in a letter to Warburton (Nichols, Illust. ii, 315) in 1729, acknowledged that he was 'a little staggered about the title not answering, as I conceive, the catastrophe. The four gallants set out with protestations against giving way to Love; they all happen to be caught in the snare; and their respective mistresses, upon preliminaries settled, agree to make them happy in their suits at a year's end; so that to me, as yet,
LOUES Labour's Lost

[1. Loues Labour's lost.]

LOues Labour seems to be Not Lost.' MALONE (Var. 1821, ii. 331) finds in the following lines 'the train of thoughts which probably suggested' not only this title, but that 'which anciently was affixed to another of his comedies,—LOues Labour Won':—

'To be in love, where scorn is bought with groans;
Coy looks with heart-sore sighs; one fading moment's mirth
With twenty watchful, weary, tedious nights;
If haply won, perhaps a hapless gain;
If lost, why then a grievous labour won.'—Two Gent. of Ver. i, i, 29-32.

HUNTER (i, 258) says that the title must be supposed to refer to the Princess's words, 'I thank you, gracious lords For all your fair endeavours.'—V, i, 800, that is, 'the efforts which the King and the three gay bachelors had made to entertain the Princess and her ladies, were all frustrated, lost, by the unexpected intelligence of the death of the Princess's father.' J. M. Mason (p. 56) was the first to call attention to the form of the title; all modern editions with one exception have uniformly followed the Third Folio in printing LOues Labour's Lost. This, Mason suspected to be an error, and that the true title should be LOues Labour's Lost. The Text. Note shows the variations of the Title, which are not, so says HUNTER (i, 258), immaterial, because each one bears a different meaning.' The running title of the First Quarto is 'LOues Labour's loft,' which is really the same as the title of the First Folio. Hunter thinks that the title as given by Meres is 'probably that by which the author intended it to be called. And this for several reasons; first, it has the true Shakespearean flow, running trippingly on the tongue, as all his titles do. Secondly, it suits, better than any other, [the Princess's word, in V, i, 800, just quoted]. And, finally, the title in this simplest form alone admits of having, as its counterpart, the title given to another play, LOues Labour Won. Of all forms, the halting title LOues Labour's Lost is the worst.' But the majority of editors,—indeed it may be said that, with one exception, all editors,—disagree with Hunter as to the propriety of the title as given by the Third Folio. KNIGHT (p. 75, footnote) has proved, I think, that so far from being the worst, it is, in all probability, the correct and the best. 'The modes,' he says, 'in which the genitive case and the contraction of is after a substantive, are printed in the titles of other plays in the First Folio, and in the earlier copies, leads us to believe that the author intended to call his play 'LOues Labour is Lost.' The apostrophe is not given as the mark of the genitive case in these instances—The Winter's Tale, A Midsummer Nights Dream. But when the verb is forms a part of the title, the apostrophe is introduced, as in All's well that ends well—HALLIWELL observes that 'it is worthy of remark that the poem commencing, "My flocks feed not," which has been attributed to Shakespeare, is entitled, LOues labour lost in the edition of his Poems which was published by Benson in 1640.' In the belief that the alliteration in the title was intended as a precursor of the 'affecting of the letter' in the play itself, SCHLEDEL translated it LIEBE:LEID und LUST. SIMROCK thus translates it: Der Liebe Lohn verloren. GILDEMÜNSTER has, Verlorene Liebesmüh. LE TOURNEUR's Les Princes de l'Amour perdues en vain has been abbreviated in the French translations since his day to PRINCES d'AMOUR PERDUES.—ED.

SCHLEDEL (ii, 160): LOues Labour's Lost is a humoursome display of frolic; a whole cornucopia of the most vivacious jokes is poured out into it. Youth is certainly perceivable in the lavish superfluity displayed in the execution; the unten-
rupted succession of plays on words, and sallies of every description, hardly leave
the spectator time to breathe; the sparks of wit fly about in such profusion, that they
form complete fireworks, and the dialogue, for the most part, resembles the hurried
manner in which the passing masks at a carnival attempt to baste each other.—
C O L E R I D G E  ( Table-Talk, 7 April, 1833) : I think I could point out to a half line
what is really Shakespeare's in Love's Labour's Lost, and some other of the non-
genuine plays. What he wrote in that play is of his earliest manner, having the
all-pervading sweetness which he never lost, and that extreme condensation which
makes the couples fall into epigrams as in the Venus and Adonis, and Rape of
Lucrece. In the dramas alone, as Shakespeare soon found out, could the sublime poet
and profound philosopher find the conditions of a compromise. In the Love's
Labour's Lost there are many faint sketches of some of his vigorous portraits in
after-life,—as, for example, in particular, of Benedick and Beatrice.—H A L L I W E L L
(Memoranda, p. 18) : Love's Labour's Lost is not a favourite play with the general
reader, but the cause of its modern unpopularity is to be sought for in the circum-
stance of its satire having been principally directed to fashions of language that have
long passed away, and consequently little understood, rather than in any great
deficiency of invention. When it has been deeply studied, there are few comedies
that will afford more gratification. It abounds with touches of the highest humour;
and the playful tricks and discoveries are conducted with so much dexterity, that,
when we arrive at the conclusion, the chief wonder is how the interest could have
been preserved in the development of so extremely measur'd a plot. Rightly con-
sidered, this drama, being a satire on the humour of conversation, could not have
been woven from a story involving much situation other than the merely amusing, or
from any plot which invited the admission of the language of passion; for the free
use of the latter would have been evidently inconsistent with the unity of the author's
satirical design.

3. Enter, etc.] The Third Scene of the First Act, Pope represents as taking
place in 'Armado's House.' The First Scene of the Fourth Act, Thorwald
places in 'The Street.' With these two exceptions, all editors represent the scenes as
either in the King's Park or in or at the Princess's Pavillon. C A P E L L  (p. 190)
asserts that the whole play 'passes sub dis, in a park, but on different spots of it.'
The C A M B R I D G E  Editors remark that 'as the scene throughout the play is in
the King of Navarre's park, and as it is perfectly obvious when the action is near the
palace and when near the tents of the French Princess, we have not thought it
necessary to specify the several changes.' Having, therefore, placed the scene of
the First Act in 'the King of Navarre's park,' they continue, 'The same' at the
beginning of every subsequent scene. There are, however, some lines in the Fourth
Act (IV, iii, 393) which present some difficulty and render the 'spot,' as Capell calls
it, not quite obvious.—E D.

3. C O L E R I D G E  (p. 105) : The characters in this play are either impersonated out
of Shakespeare's own multiformity by imaginative self-position, or out of such as a
country town and schoolboy's observation might supply,—the curate, the school-
master, the Armado (who even in my time was not extinct in the cheaper inns of
North Wales), and so on. The satire is chiefly on follies of words. Biron and
Rosaline are evidently the pre-existent state of Benedick and Beatrice, and so per-
haps is Boyet of Lafi, and Costard of the Tapster in Measure for Measure; and
the frequency of the rhymes, the sweetness as well as the smoothness of the metre,
and the number of acute and fancifully illustrated sorphisms, are all as they ought to be in a poet's youth. True genius begins by generalising and condensing; it ends in realising and expanding. It first collects the seeds. Yet, if this juvenile drama had been the only one extant of our Shakespeare, and we possessed the tradition only of his riper works, or accounts of them in writers who had not even mentioned this play,—how many of Shakespeare's characteristic features might we not still have discovered in Love's Labour's Lost, though as in a portrait taken of him in his boyhood. I can never sufficiently admire the wonderful activity of thought, throughout the whole of the First Scene, rendered natural, as it is, by the choice of the characters, and the whimsical determination on which the drama is founded. A whimsical determination certainly,—yet not altogether so very improbable to those who are conversant in the history of the middle ages, with their Courts of Love, and all that lighter drapery of chivalry, which engaged even mighty kings with a sort of serio-comic interest, and may well be supposed to have occupied more completely the smaller princes, at a time when the noble's or prince's court contained the only theatre of the domain or principality. This sort of story, too, was admirably suited to Shakespeare's times, when the English court was still the foster-mother of the state and the muse; and when, in consequence, the courtiers, and men of rank and fashion, affected a display of wit, point, and sententious observation, that would be deemed intolerable at present,—but in which a hundred years of controversy, involving every great political, and every dear domestic, interest, had trained all but the lowest classes to participate. Add to this the very style of the sermons of the time, and the eagerness of the Protestants to distinguish themselves by long and frequent preaching, and it will be found that, from the reign of Henry VIII. to the abdication of James II. no country ever received such a national education as England. Hence the comic matter chosen in the first instance is a ridiculous imitation or apery of this constant striving after logical precision and subtle opposition of thoughts, together with a making the most of every conception or image, by expressing it under the least expected property belonging to it, and this, again, rendered specially absurd by being applied to the most current subjects and occurrences. The phrases and modes of combination in argument were caught by the most ignorant from the custom of the age, and their ridiculous misapplication of them is most amusingly exhibited in Costard; whilst examples suited only to the gravest propositions and impersonations, or apostrophes to abstract thoughts impersonated, which are in fact the natural language only of the most vehement agitations of the mind, are adopted by the coxcombry of Armado, as mere artifices of ornament.

7. brazen Tombes] DOUCE (1, 210): It was the fashion in Shakespeare's time, and had been so from the thirteenth century, to ornament the tombs of eminent persons with figures and inscriptions on plates of brass; to these the allusion seems to be made rather than to monuments that were entirely of brass, such being of very rare occurrence.

8. disgrace] HALLIWELL: This seems to be here used for obscurity, 'to disgrace: to obscure, and make darke a thing.'—Baret's Alcove. [This Interpretation seems needless. Baret had directly in view Cicero's phrase, which he quotes as parallel, ' Offendere tenebras.' 'Disgrace' here means, I think, simply misfortune, without any idea of dishonour. 'Hard lucke' is one of the meanings which Cotgrave gives as a definition of the French disgrace. Our epitaphs will give us grace when we have lost all grace in death.—Ed.]
ACT I. SC. I.

LOUES LABOUR'S LOST

Th'endeavour of this present breath may buy:
That honour which shall bate his fythes keene edge,
And make vs heyres of all eternitie.
Therefore braue Conquerours, for fo you are,
That warre against your owne affections,
And the huge Armie of the worlds defires.
Our late edict shall strongly stand in force,
Nauar shall be the wonder of the world.
Our Court shall be a little Achaademe,

10. Th'endeavour] F., Thendewar Q.

15. Where] Henr. takes 'when' in the sense of whereas, not only here, but in line 49 below, and in IV. iii. 355.

9. cormorant] I can find no proof that this aquatic bird is more eager than others of its kind in satisfying hunger, and why the unfortunate fowl should have been selected from time immemorial as an emblem of voracity, I have not yet discovered. Possibly it is one of Pliny's facts. Murray (N. E. D.), in this regard, gives no help; he styles it 'voracious,' but this hardly differentiates it from hungry beasts, birds, or men. As an adjective in the present passage, it would seem that a comma should follow it.—Ed.

11. Rate] Murr. (N. E. D.) : 3. trans. To beat back or blunt the edge of. Perhaps, in its figurative use, combined with some idea of 'bait,' when the latter is used in the sense of causing a creature to bite for its own refreshment, to feed; as if 'to satisfy the hunger of.' [This present line is quoted as an illustration.]

12-15. Therefore . . . desires] Staunton : There is a passage in 'The History of Hamlet, Prince of Denmark,' (1608,) which strikingly resembles these lines both in thought and expression. It is there said that Hamlet 'in all his honorable actions made himself worthy of perpetual memorie, if one onely spotte had not blemished and darkened a good part of his prayses. For the greatest victorie that a man can obtaine is to make himselfe victorious and lord over his owne affections, and that restraineth the unbriddled desires of his concupiscence.' See Collier's Reprint in Shakespeare's Library, i. 150.

16. edict] For words with a shifting accent, see Walker, Vers. p. 393, or Abbott, § 490.

18. Achademe] Hunter (i. 265) : This is no affected word, nor is it thus written for the sake of the metre. It was the usual form of academy. When Bolton had devised the scheme for the association of men eminent in literature and art, he called it the Academie Royal.
STILL and contemplative in living Art.

You three, Berowne, Damainge, and Longavill,
Have sworn for three yeeres termne, to live with me:
My fellow Schollers, and to keepe thofte statutes
That are recorded in this fcedule heere.

Your oathes are past, and now subscribe your names:
That his owne hand may strike his honour downe,
That violates the smallest branch heerein:
If you are arm'd to doe, as sworn to do,
Subscribe to your deep e oathes, and keepe it to.

Longavill] Q. Longavile Ff.
Rowe. Longaville, Pope et seq.
21. me: Me] Q. me: My Han.
Dyce, Cam. Glo. me, My Ff et cet.
Johns. fcedule] fcedule Q.
24. names:] names, Coll. Hal. Dyce,
Wh. Cam.
25. doe.] do Rowe, Pope, Han. Dyce,
Cam.
26. oath.] oath. Var. '76, '85, Ras.
27. keep it to] Q. keep them to Ff.
keep them too F, Ff, Rowe, +, Var. '73.

The little academe shall be still in its contemplation, yet it will be active in its living examples of a rule of conduct. It seems to me that there is an antithesis between 'still' and 'living.' SCHMIDT's definition (i. e. 'art'), 'immortal science,' is, to me, impossible: 'living' is not ever-living, and 'art' is not science.—Ed.

22. statutes] DEVÉMON, in a chapter on 'Some of Shakespeare's errors in legal terminology,' cites the present passage, and observes (p. 39) that 'statutes' is here used to mean simply articles of agreement. It has no such meaning in law. A statute is an act of the legislature of a country. 'Statutes-merchant' and 'statutes-staple' were the names of certain securities for debt in Shakespeare's time, and, perhaps, gave him the idea that any agreement might be called a 'statute.' In these latter days, when ignorance tampers with Shakespeare's venerable name, we are actually come to welcome proofs of his inaccuracies, and that he was not 'the wisest of mankind.'—Ed.

26. branch] MURRAY (N. E. D.) 7. b. One of the divergent directions along which a line of thought may be followed out. [It is again thus used in connection with an oath, in Com. of Err. V, i, 106, where the Abbot says that a charitable duty is a 'branch and parcel of his oath.' The Clown in As You Like It, V, i, 12, says that 'an act hath three branches: it is to act, to do, to perform."

27. arm'd] Was not this figurative sense suggested by the knightly contests on the field of honour, referred to in line 25?—Ed.

28. deep] Of this adjective Shakespeare makes frequent use. In Bartlett's Concordance it may be seen that 'deep' qualifies 'contempt,' 'damnation,' 'demeanour,' 'tragedian,' 'duty,' 'malice,' 'languor,' 'scars,' 'sighs,' 'the deep story of a deeper love,' etc. Roughly calculated, there are more than fifty diverse nouns qualified by it.—Ed.
ACT I, SC. I]  LOUES LABOUR'S LOST  15

Longaull. I am refolu'd, 'tis but a three yeeres faft:

The minde shall banquet, though the body pine,
Fat paunches haue leane pates: and dainty bits,
Make rich the ribs, but bankerout the wits.

Dumane. My louing Lord, Dumane is mortified,

29. refolu'd,] refolu'd, Q. resolu'd;
[subscribes.] Cap. resolu'd; Rowe et seq.
30. pine,] pine; Rowe et seq.
31. 32. haue ... dainty ... Make rich
make...greaser...Eneich Optick Glasse
make of Humors, p. 42, sq. Hal.
32. bankerowt] bankeowt quite Q.
bankowt quite Pope, Han. Hal.
bankowt quite Coll. Sing. Dyce, Sta. Cam.
Wh. ii.
Hal. Sta. Wh. mortif'd; Rowe et oct.

28. oathes ... it] In the Variorum of 1778, 'oathes' is changed to oath, and 'it' is retained; but if change be needed, the Second Folio is a better authority to follow than Johnson and Steevens. Hunter points out, moreover, that this change to the singular is inconsistent with 'your oaths are past,' in line 24. The Second Folio changes 'it' to them; and Hunter urges this as the true reading; in his zeal for this Folio he goes so far as even to say (i, 266) that it may claim to be taken as of equal, if not superior, authority to the First Folio. The Cambridge Editors remark that this present phrase is 'an instance of the lax grammar of the time, which permitted the use of a singular pronoun referring to a plural substantive and vice versa.' But I doubt that there is any lax grammar here or need of any change. Capell is exactly right I think when he says that 'these are the substantive understood, is subscription, what you subscribe, and the whole phrase means 'and keep too what you subscribe.'—ED.

31. Fat paunches, etc.] Ray (Proverbes, etc., s. v. Fat) gives 'Pinguis viscer non gignit semem tenesum' as a translation by St Jerome, in one of his epistles, of a Greek proverb. Collier says that the whole couplet was proverbial, and quotes from Paramiologia Anglo-Latina, by John Clarke, 1639:—'Fat paunches make lean pates, and grosser bits Enrich the ribs, but bankrupt quite the wits.' But this version is the same, according to Halliwell, as that in The Optick Glasse of Humors, p. 42, where it is given 'as set downe by a moderne English poet of good note.' The couplet is also given in England's Pararmusus, 1600 (p. 130, Collier's Reprike) and attributed to Shakespeare. The version is the same as in the Q2. The phrase 'Fat paunches make lean pates' is of course borrowed, but I see no reason why the rest of the couplet may not be Shakespeare's own; it is, to be sure, merely a paraphrase and not extraordinarily brilliant, but suum cuique.—ED.

32. bankerowt] This is merely one of the many modes of spelling the modern bankrupt. The composer, deserting his copy, the Quarto, and making a tripliable of it, omitted the 'quite' as unmetrical. Murray (N. E. D.) quotes this line under the definition: 'To reduce to beggary, beggar, exhaust the resources of.'

33. mortifed] This has a stronger meaning than merely insensible, humiliated, apathetic. It bears almost its literal sense, and means that Dumain is as though he were dead; he says immediately after 'To love, to wealth, to pomp, I pine and die.'—ED.
The groser manner of these worlds delights,
He throwes vpon the groise worlds bafer flawes:
To loue, to wealth, to pompe, I pine and die,
With all these liuing in Philosophie.

BEROWNE. I can but say their protestation ouer,
So much, deare Liege, I haue already sworne,
That is, to liue and study heere three yeeres.
But there are other strict obseruations:
As not to fee a woman in that terme,
Which I hope well is not enrolled there.
And one day in a weeke to touch no foode:
And but one meale on euery day befide:
The which I hope is not enrolled there.
And then to sleepe but three houres in the night,
And not be feeene to winke of all the day.
When I was wont to thinke no harme all night,
And make a darke night too of halfe the day:

34. these] this Coll. MS. Sta. Wh. Cam. delights,] Fr. Rowe. delights:
Q. delights Pope et cet. 39. Liege] Lieder Q.
40. day.] day, Q. day: Rowe et seq. Pompey] Pompe Q.
36. [subscribers] Cap. 40. 50. In parenthesis, Theob. et seq.
37. ever.] ever. John. ever; Dyce, (subs.)

37. With all these] JOHNSON: The style of the rhyming scenes in this play is often entangled and obscure. I know not certainly to what ‘all these’ is to be referred; I suppose he means that he finds ‘love,’ ‘pomp,’ and ‘wealth’ in ‘philosophy.’ [Sir, who allows his petulance to obscure his reason need expect no meed of praise when he conjectures correctly. Dr Johnson’s supposition is exactly right. To the gross world’s love and wealth and pomp Dumain dies, only to find them quick again in philosophy. DANIEL conjectured ‘all those,’ which hits the sense precisely, but is hardly necessary where the context is so plain. In the Variorum of 1821 ‘A. C.’ supposes that by ‘all these’ ‘Dumain means the king, Biron, etc. to whom he may be supposed to point, and with whom he is going to live in philosophical retirement.’ But ‘philosophical retirement’ is not philosophy and ‘philosophy’ is in the text.—Ed.]

43. enrolled there] This refers to the ‘scedule’; the ‘strict observances’ were probably specified in the ‘late edict,’ and Berowne hopes that they were not again repeated in the schedule.

45. winke of all the day] For examples where ‘of’ when used with time, signifies during, see ABBOTT, § 176.

49. thinke no harme all night] THEOBALD (ed. 1) observes that there is a Latin proverb which is ‘very nigh to the sense’ of this passage. —Qui bene dormit, nihil malo cogitat. HALLIWELL thinks, however, that Theobald ‘seems to have somewhat misunderstood the construction of the line, the verb to sleep being understood after
Which I hope well is not enrolled there.
O, these are barren tasks, too hard to keepe,
Not to see Ladies, study, faft, not sleep.
Ferd. Your oath is faft, to passe away from these.
Berow. Let me fay no my Lidge, and if you pleafe,
I onely swore to study with your grace,
And fay here in your Court for three yeeres fpace.
Longa. You swore to that Berowne, and to the reft.
Berow. By yea and nay fir, than I fware in left.
What is the end of study, let me know?
Ferd. Why that to know which else wee fhould not know.
Berow. Things hid & bard (you meane) fr6 clymmon fens.
Ferd. I, that is fuddy fides god-like recompence.
Berow. Come on then, I will fwear to fudy fe, fo
To know the thing I am forbid to know:
As thus, to study where I well may dine,
When I to faft exprifely am forbid.

52. barren] barraine Q.  Wh. i. study i...know i Pope, Han.
53. not fleeps] nor sleep Pope, Var.  Var. '75. study i...know. Han. et cet.
73, '78, '85.
chyrmmon Q.  65. Come on'] Com'on Q.
55. Lidge] Q. came on'] Com'en Q.
and if] QFI, Rowe, Pope. an'  67. As thus,] And thus Rowe. A:
if'Theob. ii. Warb. Johns. Var. '73. an
thus; Pope, +, Var. '73.  dice: fime: Rowe.
please;'] QF F please. F F please; Rowe et seq.
60. study...know F] QFI, Rowe, Coll.
please; Rowe et seq.  68. faft...forbid] QFI, Rowe, Pope.
please; Rowe et seq.  faft...forbid Theob. conj. Han. faft...forbid Theob. et cet.

"harm," carried on from the line but one preceding. Theobald is right, I think. It is quite in keeping with Berowne's character to suggest his own bafe-like innocence, throughout the night and even to prolong that innocence through half the day.—Ed.

53. not sleep] Pope's change to 'nor sleep' is superfluous; to is understood before each verb: — 'Not to see Ladies, not to study, not to fast, not to sleep.'

Abbott (§ 349) furnishes many examples of the omission of to. See IV, iii, 172.

55. and if] I doubt that any special meaning attaches here to 'and if'; 'and' sofens somewhat the abruptness of plain 'if.'

59. By yea and nay] That is, by all affirmations and by all denials; equivalent to 'in all possible circumstances.'

63. common sense] R. G. White (ed. i): That is, from common knowledge; as we have just below, 'When mistreses from common sense are hid.' As in general speech 'common sense' means a faculty of the mind instead of what it is, 'the common sense,' i. e. the sense common to mankind,—this note is not without excuse.

68. fast...forbid] Theobald: I would fain ask, if Biron studied where to get
Or studie where to meete some Misstrefse fine,
When Mistrefses from common fenfe are hid.
Or hauing sworne too hard a keping oath,
Studie to breake it, and not breake my troth.
If studie saine be thus, and this be so,
Studie knowes that which yet it doth not know,
Sware me to this, and I will nere fay no.

Ford. Thefe be the flocks that hinder studie quite,
And trance our intellecfs to vaine delight.

Ber. Why? all delights are vaine, and that most vaine
Which with pane purchas'd, doth inherit paine,
ACT 1, SC. i.]  

LOVES LABOUR'S LOST  

As painfully to poare upon a booke,  
To fecke the light of truth, while truth the while  
Doth fafely blinde the eye-fight of his looke:  
Light feeccking light, doth light of light beguile:  
So ere you finde where light in darkeneffe lies,  
Your light growes darke by losing of your eyes.  
Studie me how to pleae the eye indeede,  
By fixing it vpon a fairer eye,  
Who dazling fo, that eye shall be his heed,  
And give him light that it was blinded by.  

80  

85  

89  

89

So. upon] vpon F.;  
83. light of light] light Yl, Rowc.  
85. losing] losung Q.  
Rlls. Wh. ii. Light, seeking light,  
Theob. et cet.  
/seeking] F.;  

So. As] That is, for instance. For other examples of a similar use, see WALKER (Crit. i, 127) or ABBOTT (§ 113).  
82. falsely blinde] JOHNSON: 'Fafully' is here, and in many other places, the same as dishonestly or treacherously. The whole sense of this jingling declamation is only this, that a man by too close study may read himself blind; which might have been told with less obscurity in fewer words. ['So hot, my little Sir?—Emerson.']  
83. Light . . . beguile] J. W. BRIGHT (Mod. Lang. Notes, Jan. 1898, p. 39) denounces the commas which THIBALD introduced in this line, and were for the first time omitted in the Globe ed., even the Cambridge ed. retaining them. 'For my part,' he says, 'I cannot think of a meaning that would hold to these commas.' His paraphrase of the line is:—'the act of reading (light—'sight of the eyes'—seeking light—'seeking knowledge') deprives the eyes of sight.' [I think a hyphen should connect 'Light' and 'seeking.' It is this 'Light-seeking light' which is the nominative to 'doth.' The meaning, as I understand it, is: the eyes which are seeking for truth deprive themselves (by too much application) of the power of seeing.—En.]  
86. Studie me] ABBOTT (§ 220): 'Me' probably means here for me, by my advice, i.e. I would have you study thus. Less probably, 'study' may be an active verb, of which the passive is found in Macbeth, I, iv, 9. [Or 'me' may be the common ethical dative.]  
88, 89. Who . . . blinded by] JOHNSON: This is another passage unnecessarily obscure; the meaning is:—that when he danc'd, that is, has his eye made weak, by fixing his eye upon a fairer eye, that fairer eye shall be his heed, his direction or lodestar, (see Mid. N. D.), and give him light that was blinded by it. ['The citation of Mid. N. D. must refer to 'Your eyes are lodestars,' I, i, 195, but its fitness is not apparent,—still less so is Dr Johnson's authority for giving lodestar as an equivalent of 'heed.' CAPEL'S interpretation is better than Dr Johnson's, I think, but it is obtained at the cost of transposing 'it was' (in line 89) to was it, wherein, to be sure, he has a respectable following. He thus paraphrases (i, 191)]: Instead of
Studie is like the heauens glorious Sunne, 
That will not be deepe search'd with fawcy lookes:
Small haue continuall plodders euer wonne,
Sauze bafe authoritie from others Bookes.
Thefe earthly Godfathers of heauens lights,
That give a name to every fixed Starre,
Haue no more proffit of their shining nights,
Then thofe that walke and wot not what they are.
Too much to know,is to know nought but fame:
And every Godfather can give a name.

91. {deep-search'd] deep-search'd Var. 98. 99. Marked as mnemonic Warb.
 '03 et seq. 98. nought but fame; nought: but
93. bar'y] bare Walker, Dycz ii, iii. feign; Warb. nought but shame; 1d.
authoritic] authoritie Q. conj. nought: but fame; Johns.
others] other Rowe i. others conj. nought: but fame;}
other Rowe i. other Rowe i. others conj. nought: but fame; Johns.

offering to the eye pleasures that may blind it, the speaker advises pleasing it better,
and with prospect of less harm, by fixing it upon beauty; drawing from his advice a
support of his former doctrine,—that when they find themselves dust'd even by
that, it may put them upon thinking what the consequences would be of that stronger
light which the eye of study is fixed on; and so make the thing that blinds them
in this way a 'heed' or caution against following what would indeed blind them
another way: The former wrong position of 'it' [line 89] makes the eye of beauty
the blinded eye, not the blinding as now, [in Capell's text] and as in reason it should
be; we naturally invert in construction the words that are now given, and read,—
't that was blinded by.' HALLIWELL gives a third paraphrase,—'That eye shall
be his heed' would mean literally,—that eye shall be his (its) care. This fairer eye,
dazzling me thus, shall prove the protector of the other eye (mine), by returning
the light that the latter was blinded by. 'It' [in line 89] refers to the eye first men-
tioned, which is also intended by the pronoun 'him.' [May it be permitted to add
a fourth: —A woman's eye, by its dangerous beauty, will compel the gazer to take
heed, and thereby, in effect, restore to him the light whereof he had been deprived.
—Ed.] 92. Small] That is, little. For examples of adjectives used as nouns, see
ABBOTT, 5 5.
93. base] Plausible, indeed, is WALKER's emendation (Critic. i, 272) of bare.
98, 99. Too much . . . give a name] JOHNSON: The consequence, says Biron,
of too much knowledge is not any real solution of doubts, but merely empty reputa-
tion. That is, too much knowledge gives only fame, a name which every god-
father can give likewise.—HEATH (p. 123): Too eager a pursuit of knowledge is
rewarded, not with the real possession of its object, but only with the reputation of
having attained it. And this observation is the more pertinent on this occasion as
the King himself, in his exhortation to his companions at the beginning of the play,
proposed 'fame' to them, as the principal aim and motive of their studies.—CAPELL
(i, 191): Study's eye is as little able to search the depths of true knowledge as the
body's eye is to examine the 'sun'; what knowledge we can acquire by it is a
knowledge at second hand; profitless to its owner, in many particulars; and, when
ACT I, SC. I.]  

LOUES LABOURS LOST  

Fer. How well hee's read, to reaon against reading.  
Dum. Proceeded well, to stop all good proceeding.  
Lon. Hee weedes the corne, and still lets grow the weeding. 
Ber. The Spring is neare when greene geeffe are a breeding.  
Dum. How followes that? 
Ber. Fit in his place and time. 
Dum. In reaon nothing. 
Ber. Something then in rime.  

104. greene geeffe) Greere Geesy Fl. Rowe.  

pursued with most eagerness, tending to the destruction of useful knowledges, and terminating in the only gain of a 'name,' which is the gift of all godfathers.—Kendrick (p. 74). 'Fame' means here nothing more than report, rumour, or relation ... The knowledge acquired from books is, for the most part, founded on the authority of the writer, and what is thus known is known only by report or relation. So that those whose whole stock of knowledge consists in what they have read may with great propriety be said to know nothing but what is told them; that is, to be entirely ignorant of facts, and to know nothing but fame.  

59. Godfather) Grey (i, 142): Alluding to the practice in baptism in Shakespeare's own time, where probably the godfather might give the name, as the rubric then gave no directions who should do it. 'Then the priest shall take the child in his hands and ask the name. And naming the child shall dip it in the water, so it be discreetly and wisely done.'—Rubric, in Edward the Sixth's first book, review in 1552, Queen Elizabeth's review, and King James's. In the last review of 1665, the rubric was altered as follows:—'Then the priest shall take the child into his hands, and shall say to the godfathers and godmothers, Name this Child!' And then naming it after them, etc.—Halliwell: Shakespeare merely alludes to children being named after their godfathers, a custom as common in his time as it is at the present day.  

101. Proceeded) Johnson: To proceed is an academical term, meaning, to take a degree, as, he proceeded bachelor in physic. The sense is, he has taken his degrees in the art of hindering the degrees of others.—M. Mason: I don't suspect that Shakespeare had any academical term in contemplation when he wrote this line. 'He has proceeded well' means only 'he has gone on well.'  

104. greene geeese) Harting (p. 197): May is the time for a green or grassed goose, while the stubble-goose comes in at Michaelmas. King, in his Art of Cookery, has,—'So stubble-geese at Michaelmas are seen. Upon the spit; next May produces green.'—Halliwell: 'After a going is a month or six weeks old, you may put it up to feed for a green goose, and it will be perfectly fed in another month following.'—Masham's Husbandry, p. 130, ed. 1657. Here used in the implied meaning of a simpleton. [A 'green goose' occurs also in IV, iii, 76.]  

107. his) It is to be borne in mind throughout this play that its was not yet come into general use, and that the use of 'his' does not necessarily mean personification. —Ed.
Ferd. Berowme is like an envious sneaping Froft, 
That bites the first borne infants of the Spring.
Ber. Wel, say I am, why shoulde proud Summer boaste,
Before the Birds haue any caufe to sing?
Why should I joy in any abortive birth?
At Christmas I no more desire a Rofe,
Then with a Snow in Maynes new fangled shows:

111. first borne] first-born F, et seq. 112. Wel, say I am,] QF. Wel, say I am Cap. Var. '75, '95, Ran. Wel, say I am; Rowe et cet.

Then with a Snow in May new fangled shows: 115

110. envious] That is, malicious, malignant,—possibly, its meaning in a large majority of cases in Shakespeare.
110. sneaping] SKRAT (Eym. Dict.): To check, plague, nip. From Icelandic sconvæ, originally, to castrate, then used as a law term, to outrage, dishonour, and in modern usage to chide or snub a child. Walker (Crit. i, 159) compares these lines with Milton's Samson Agonistes: 'Abortive as the first-born bloom of spring, Nipt with the lagging rear of winter's frost,' lines 1576, 1577.
112. Wel, say I am, etc.] CAPELL: Berowme here defends himself from the King's reproachful comparison by asserting that he acts the part of a good 'frost' in nipping buds of that sort; buds that would be at best but abortive and come to no kindly birth; any more than their late studious, which is his metaphor's application at last.
114. any] This 'any' was changed by Pope to am, with but trifling gain to the metre, none to the rhythm, and greatly to the injury of the meaning.—Ed.
114. birth'] 'I rather suspect,' says MALONE, 'a line to have been here lost.' What Malone rather suspects, KEIGHTLEY is certain of, and even suggests the line that Shakespeare may have written, 'Among the offspring of the seeming earth.' 116. Then wish ... shows] THEOBALD: As the greatest part of this scene, both what precedes and what follows, is strictly in rhymes, either successus, alternata, or triple, I am persuaded the Copyists have made a slip here. 'Birth' at the end of [line 114] is quite destitute of any rhyme to it. Besides, what a displeasing identity of sound recurs in the middle and close of [the present line]: 'Than wish a men in May's newfangled shows.' Again, 'newfangled shows' seems to have very little propriety. The flowers are not newfangled'd; but the earth is 'newfangled' by the profusion and variety of the flowers, that spring on its bosom in May. I have therefore ventured to substitute earth [for 'shows'], which restores the alternat measure. [CAPELL, having adopted Theobald's emendation, earth, changed, 'in May's'] to 'on May's,' which, he says, Theobald must have intended. STAUDT made the same change.]—WARTON: By these 'shows' the poet means May-games, at which a
ACT I, SC. I]

LOVES LABOUR'S LOST

But like of each thing that in seafon growes.

So you to studie now it is too late,

That were to clymbe ore the house to vnlocke the gate.

117

117, 118. But like...So you] so like...

But you'II Lettsom.

118. So you] QFI, Rowe, Wh. i. For you Ktly. Go you anon. sp. Cam. So you, Pope et cet.

...to studie[ by study Coll. MS.

now...] late] ... late: ...

Wh. i.

snow would be very unwelcome and unexpected. It is only a periphrasis for May.

—HALLIWELL: Surely [Warton's] interpretation is inconsistent with the continuation of the metaphor from the rose of Christmas, which is as much out of place as snow would be amidst the flowers of the month of May.—WALKER (Crit. iii, 35):

'shows' is evidently wrong. May' might serve as a bad prop to the rhyme, till the true reading were discovered.

117, like of] For examples of the use of 'of' after 'like,' see ABBOTT, § 177. Cf. 'none but Minstrels like of Songneil.'—IV, iii, 163.

117, 118. But like...So you] LETTSON (Footnote, Walker, Crit. iii, 35): It appears that 'But' at the beginning [of line 117] has changed places with 'So' at the beginning of the following couplet, for 'So' makes nonsense where it stands even with the present text; but, qu., did not Shakespeare finally write (for the text of this play seems to have originated in a foul copy)—"But you'll to study,' etc.? BRAEM (p. 58) proposed the same transposition of 'So' and 'But' as Lettson, and as his Review was published in 1869, the same year in which Lettsom's note appeared, the emendation must have occurred to both independently. Braem concludes as follows:—'Biron says that, in so liking, he likes everything in its proper season (so having the meaning of thus), which is just and reasonable. 'But you,' he says, to attempt "to study now it is too late,"—now that the fitting season is passed,—that, is the true absurd! Here the opposition is perfect.' [This 'opposition.' Braem has previously said is essential. 'Biron describes, first his own principle, and then he opposes to it that which he attributes to the king and the rest.']—B. NICHOLSON (N. & Q. VII, ii, 304) would read, 'No, like of each thing that in season grows: But you [like subwau] to study now it is too late.' [Note the punctuation after 'No' and 'grows.' I can discern in this speech but one blemish, if it be a blemish, and this is the lack of a line to rhyme with 'birth.' That line 116 is this line and that 'shows' is a misprint for 'earth' or 'mirth' or any other rhyming word, I do not believe. If 'shows' rhymed with no other word, then it might be suspected, and emendation might possibly step in, but it forms one of a triplet perfect in rhyme. Moreover, 'May's new-fangled shows' is thoroughly Shakespearean. It were pity of our life to molest it. I cannot agree with Lettsom and Braem in holding 'So,' in line 118, to be nonexistent. It points the application of what Berowne has just set forth. To begin study when the season for study is passed is one of the abortive births he has just rehearsed, and to be paralleled only by a rank absurdity.

—Ed.]

119. That were, etc.] R. G. WHITE (ed. i): In other words, 'you are begin-
LOUES LABOUR'S LOST

[ACT I, SC. I]

Fer. Well, fit you out: go home Brounne: adue. 120
Ber. No my good Lord, I haue sworn to stay with you.
And though I haue for barbarisme spoke more,
Then for that Angel knowledge you can say,
Yet confident Ile keepe what I haue sworne,

120. fit QqFf et seq. set Mal. 124. what I have /sworne/ to what I
conj. swore Coll. ii. (MS.)
adue] adiem Ff. /sworne/ Q, Coll. i. /swore Ff
121. I haue] I'vee Pope, +, Dyce ii, iii. et cet.

ning at the wrong end,—doing boys' work at men's years.' [In speaking, this line
is smooth enough. Its scanson for the eye may be indicated thus:—'That were | to
clymbe [o'er th' house | t' unlocke | the gate.'—Ed.]

130. fit you out] STEEVENS: To sit out is a term from the card-table. Thus,
Bishop Sanderson: 'They are glad, rather than sit out, to play very small game.'
The person who cuts out at a rubber of whist is still said to sit out; i. e. to be no
longer engaged in the party.—SINGER (ed. ii): In a copy of F, before me the word,
when magnified, appears to be sic.—DYCE: Compare, ' Lewis. King of Naur, will
only you sit out? — The Tryall of Chemistry, 1605, sig. G. — HALLIWELL: That
is, gives place, withdraw out of our company. 'Hoe Sirra, sit thou out of my
place. Jesu tuus, cede loco meo.'—Baret's Abvariae, 1580 [s. v. Sic].—STAINWIT:
Steevens was evidently unconscious of its being a proverbial expression. It occurs
in Whetstone's Promes and Cassandra, Part I, Act III, vi.:—'A holie hood makes
not a Friar devoute. He will play at small game, or he sitte out.'—BOSWELL: 'Fit
you out' of the Folio may mean, prepare for your journey.

124. confident] Here used adverbially. Compare, ' For his sake Did I expose
my selfe pure for his lose.'—Twelfth Night, V, i, 84.

124. sworne] BEAK (p. 59): 'The abominable 'I have swore' originated with F.
The object of the change was to obtain a better rhyme to 'more,' at the expense of a
gross inelegance of expression; against which it is the more necessary to protest as it
has been adopted in all modern editions. The old poets considered an assimilation
in the predominant sound of words as quite sufficient for the purposes of rhyme.
There is scarcely one in whose works evidence of this fact may not be found.
The following pairs of words, intended to rhyme together, have been obtained from a
cursory glance at such as are at hand,—In Sylvester,—wine, binde; can, hand;
round, down; seem, keen. In Lord Surrey,—some, undone; meane, stream;
come, son; dust, first. In Love's Leprease,—sweete, asleep; wreathe, leave; text,
sex. In Hutton,—sex, perplex; hang'd, land; times, lines. [Bea gives other
examples from Rowley, Roffe, George Chapman, and Warner.] And in Shake-
speare, himself, a repetition in another place of the very same rhyme which occasions
these remarks. These examples require exactly the same management of voice as
the rhyming of more and sworne; that is, a suppressed utterance of the super-
numerary or discordant letter. In the example, death, birth, the sound of the letter
r is suppressed; and it occurs so often with Warner, that it seems in him to have
arisen from a physical insensibility to the sound of that letter, to which many people,
particularly those born in the metropolis, are subject; and which, analogically with
'colour blindness,' may be termed letter deafness. In Warner it amounts to an
ACT I, SC. i] LOUES LABOUR'S LOST

And bide the penance of each three yeares day.
Give me the paper, let me reade the same,
And to the strictest decrees Ie write my name.

Fer. How well this yeelding rescues thee from shame.

Ber. Item. That no woman shall come within a mile
of my Court.

Hath this bin proclaimed?

Lon. Fourre dayes agoe.

Ber. Let's see the penaltie.

On paine of loothing her tongue.

Who deuised this penaltie?

Lon. Marry that did I.

Ber. Sweete Lord, and why?

Lon. To fright them hence with that dread penaltie,
A dangerous law against gentilitie.

Hal. garrulity Theob. conj. Coll. ii, iii (MS), Dyce ii, iii. ciuitiety Cartwright.

139. A dangerous, etc.) THEOBALD: I have ventured to prefix the name of Biron to this line, it being evident, for two reasons, that it, by some accident or other, slip out of the printed books. In the first place Longaville confesses he had devised the penalty; and why he should immediately arrange it as a dangerous law seems to be very inconsistent. In the next place, it is much more natural for Biron to make this reflection, who is cavilling at everything; and then for him to pursue his reading over the remaining articles. As to the word ‘gentilitie,’ here, it does not signify that rank of people called gentility; but what the French express by gentillete, i. e. elegante, urbanitate. And then the meaning is this: Such a law for banishing women from the court is dangerous, or injurious to politeness, urbanity, and the more refined pleasures of life. For men without women would turn brutal and savage, in their natures and behaviour. [In a letter to Warburton, Theobald (Nichols, Illust. ii, 317) ‘guessed’ that ‘gentilitie’ should be garrulity; ‘all women having so much of that unhappy faculty.’] HALLIWELL prefers the reading of the Qto, ‘gentility,’ which, ‘although of exceedingly unusual occurrence, is so readily formed from the adjective gentle that it may be accepted in the sense of gentleness of manners.’

STANFORD is the only editor since Theobald who follows the Folio in giving this speech to Longaville. ‘I have no hesitation,’ he says, ‘in restoring it to the proper speaker.’ He gives no reason. ‘The only difficulty in the passage, is,’ he continues, ‘the word “gentility,” which could never have been the expression of the poet.’... Garrulity or Incurosity comes nearer to the sense, but neither is satisfactory. By a ‘dangerous law’ we are to understand a kiting law. In I, ii, 101, there is a similar use of the word, ‘A dangerous time, master, against the reason of white and redde.’—KEIGHTLEY (Exp. 102): Garrulity is not a Shakespearean word. WALKER (Crit. ii, 178) gives a list of errors in the distribution of speeches, as follows:—In II, i, 24, a speech of the Princess’s is divided between Queen and Prim.; in line 42 of the same scene, Let for t Lady; again in the same scene, line 189, six successive speeches of Berowne are given to Boyet; again, in line 213, part of a speech of Boyet’s is transferred to Maria; in IV, ii, 87, Nati. is for Hol.; in V, ii, 268, Maria usurps the place of Katharine in a dialogue between the latter and Longaville.—R. G. WHITE (St. Scholars, 187): It is the law, and not the penalty, which he says is dangerous against gentility. [Subsequently, in his Edition, White objected to the conjecture garrulity, because it was not against this that ‘the law was directed, although the penalty was fatal to it,’—an objection which Dyce (ed. ii), who had adopted garrulity, pronounced ‘over-subtle’;—wherein, with all due deference, I think Dyce is wrong and White entirely right. The law was directed against the presence of women within a mile of the Court. The effect of that law, irrespective of any penalty, would be the loss of ‘gentility’ or ‘gentility,’ and this is all that Berowne ascerts. The effect of the penalty, the loss of a tongue, would assuredly put a stop to garrulity. It was not of this penalty but of the law that Berowne was speaking. Therefore, I agree with White in objecting to the substitution here of garrulity, and go even further and object to the substitution of any word whatsoever
ACT 1, SC. I]  LOVES LABOUR'S LOST

Item, If any man be seene to talke with a woman within the terme of three yeares, hee shall indure such publike shame as the rest of the Court shall possibly deuise.

Ber. This Article my Lidge have fyrle must breake, For well you know here comes Embasifie

The French Kings daughter, with your fyrle to speake:
A Maide of grace and compleat maistrie,
About furrender vp of Aquitaine:
To her decrepit, sick, and bed-rid Father.
Therefore this Article is made in vaine,
Or vainly comes th'admired Princeesse bither.

Fer. What say you Lords?
Why, this was quite forgot.

Ber. So Studie euermore is ouerflott,
While it doth study to haue what it would,
It doth forget to doe the thing it shoul'd:
And when it hath the thing it hunteth moft,
'Tis won as townes with fire, fo won, fo loft.

Fer. We must of force diuence with this Decree,
She must ye ke here on meer necessity.

in the place of Shakespeare's word 'gentility.' BAE (p. 63) agrees with White in saying that 'the law is not against speaking, but against coming within the precincts,' and would punctuate: 'A dangerous law, against gentility.'—Ed.] 146. Item, Item, [reading] Pope et seq. [subs.]
149. bed-rid] bedred Q.
shall possibly] FQ, Rowe,
can possible Q., can possibly F. rather Coll. MS.
Pope et cet.
151. th'] Q. the FF.
152. One line, Q, Pope et seq.
158. fer, GF, Cam. Wh. ii. fer,—

159. ferre F, F, et cet.


143. shall possibly] Almost all Editors have followed the Qto in reading 'can possibly,' albeit 'shall' in the sense of mere futurity is not un-Shakespearean.
147. compleaste] For a list of words where the accent is nearer the beginning than according to the present use, see ABBOTT, § 492.
148. About surrender] An instance of the absorption of the in the final t in 'About'; to be indicated in a modern text by an apostrophe, About.—Ed.
150. She must lye here] REED: 'Lie' here means reside, in the same sense as an ambassador is said to lie leiger. See Beaumont and Fletcher's Love's Cure, II, ii: 'the cold Mascovite . . . That lay here leiger, in the last great frost.' Again, in
Brr. Necessity will make vs all forsworne

Three thousand times within this three yeeres space:
For every man with his affects is borne,
Not by might maftred, but by speciall grace.
If I break faith, this word shall breake for me,

I am forsworne on meere necessitie.
So to the Lawes at large I write my name,
And that he breaks them in the leaft degree,
Stands in attainder of eternall shame.

Suggestions are to others as to me:

Sir Henry Wotton’s definition: ‘An ambassador is an honest man sent to lie (i.e. reside) abroad for the good of his country.’ Capell, however, asks ‘where are the sense and decorum in talking of the Princess’s lying there, i.e. in the palace?’ Accordingly, he takes ‘lie’ in the sense of uttering a falsehood, foisting, and changes ‘She must’ into ‘We must.’ It must be admitted that this change harmonises with Berowne’s rejoinder, and especially with line 166, where he seems to repeat the King’s words. Halliwell, on the other hand, says that Berowne is ‘only lecturing generally on the unfortunate word “necessity,” which the King has unwittingly uttered, and thus gives Biron an excellent opportunity for a little opposition argument.’ This is true, but it hardly affects the reasons for Capell’s change, which is ingenious, but by no means needed.—Ed.

160. meere] Used in its derivative sense: pure, unmingled.

163. affects] That is, passions; much stronger than ‘inclinations,’ by which Schmidt (Lex.) defines it. See Othello, I, iii, 264.

164. speciall grace] Wordsworth (p. 141): Shakespeare, no doubt, had learnt his Catechism well, and would remember the words:—‘My good child, know this, that thou art not able to do these things of thyself, nor to walk in the commandments of God, and to serve Him, without His special grace.’

165. breake for me] It is difficult to believe that ‘breake’ is not the true word here,—not only is the reduplication thoroughly Shakespearean (see line 172), but the rule, durior lecto preferenda est, should be always borne in mind. The Q6, however, offers such complete relief, that we are compelled to accept it. Braks (p. 64) would retain ‘breake,’ but only by adding si, which, although good, is more violent than the simple acceptance of break:—Ed.

166. necessitie] Johnson: Biron, amidst his extravagancies, speaks with great justness against the folly of vows. They are made without sufficient regard to the variations of life, and are therefore broken by some unforeseen necessity. They proceed commonly from a presumptuous confidence and a false estimate of human power.

170. Suggestions] Johnson: Temptations. [See Schmidt, if need be, for
ACT I, SC. i.]

LOUES LABOUR'S LOST

But I beleueue although I feeme fo loth,
I am the laft that will laft keepe his oth.

But is there no quicke recreation granted?

Fer. I that there is,our Court you know is hanted
With a refted travailler of Spaine,

172. will left] will fast Gould sp. is: Rowe et cet. (subs.)
Cam. 174. hanted] F,.
174. is.] QFF. is. Coll. Dyce, Cam. 175. refined] converted Fl, Rowe.

many examples of this meaning, almost the only one in which Shakespeare uses the word.)

172. I am .. . his oth] HALLIWELL: The construction of this line is somewhat ambiguous, but the meaning is evident. Shakespeare is peculiarly fond of the jingle of a verbal repetition in the same sentence. [There is a similar repetition in line 54 of this scene: 'Your oath is passed to pass away from these.' A number of these repetitions are given in Much Ado, V, i, 128, of this edition.—ED.]—WALKER (Crit. ii, 250): Harmony seems to require 'that fast will keep,' etc. [HUDSON adopted this emendation.]—DANIEL (p. 25): Berowne is here made to say exactly the contrary of that which he intends; he means, of course, that he will be the last to break his oath. Some alteration in this sense seems requisite. Qy. 'I am the one that will last keep his oath.' [HUDSON adopted this emendation also.]

173. quicke recreation] JOHNSON: Lively sport, spritely diversion.

175. Spaine] Warburton seized on this word as a text for a long and ill-timed note on the origin and nature of Spanish Romances of Chivalry. It is written in his unpalatable style, and no portion of it is worth recalling at the present day. Tyrwhitt proved the superficiality of Warburton's knowledge, and temperately disproved his erroneous assertions, so dogmatically expressed. The whole subject has no relation whatsoever to the present play. The only portion of Tyrwhitt's reply which seems worth reviving is as follows:—'Dr Warburton's second position, that 'the heroes and scene of these romances were generally of the country of Spain,' is as unfortunate as the former. Whoever will take the second volume of Du Fresnot's Bibliothèque des Romains, and look over his list of Romains de Chevalerie, will see that not one of the celebrated heroes of the old romances was a Spaniard. With respect to the general scene of such irregular and capricious fictions, the writers of which were used, literally, to 'give to airy nothing, a local habitation and a name,' I am sensible of the impropriety of asserting anything positively, without an accurate examination of many more of them than have fallen in my way. I think, however, I might venture to assert, in direct contradiction to Dr W., that the scene of them was not generally in Spain. My own notion is, that it was very rarely there; except in those few romances which treat especially of the affair at Roncesvallans.' Possibly, Shakespeare was led to make Armado a Spaniard because of the reputation for punctilious formality borne by that nation, and also because of the national fondness for tales of chivalry. The Spanish romance, Tirante el Blanco, has been suggested as one of the possible sources of the plot of Much Ado about Nothing, and Montemayor's Diana as the source of The Two Gentlemen of Verona.—ED.
A man in all the worlds new fashion planted,  
That hath a mint of phrailes in his braine:  
One, who the muficke of his owne vaine tongue,  
Doth rauishe like inchanting harmonie:  
A man of complements whom right and wrong  
Haue chofe as vmpire of their mutinie.  
This childe of fancie that Armado hight,  
For interin to our studies fhal relate,  

176. worlds ... planted' world-new 177. One, who} Q. On who Q. 178. whom Rowe, Pope, Dyce, Cam. 179. fashion} fashions MS. world Q. world Fl. 179a. fashion} fashions Rowe, Pope, world tueet seq. 180. complements] world's Rowe & seq. 181. one whom FF et seq. 182. choces] fantasy, F,F, et seq.

178. One, who] Dyce (ed. ii): Although in these plays ‘who’ is frequently used for whom, ‘who’ cannot with propriety stand here on account of the ‘whom’ in [line 180]; nor is it to be defended by a later passage, ‘Consider who the king your father sends; To whom he sends,’ etc., where the construction is altogether different.

180. complements] Johnson: Armado was a man nicely versed in ceremonial distinctions, one who could distinguish in the most delicate questions of honour the exact boundaries of right and wrong. Complement, in Shakespeare’s time, did not signify, at least did not only signify, verbal civility, or phrases of courtesy, but, according to its original meaning, the trappings, or ornamental appendages of a character, in the same manner, and on the same principles of speech, with accomplishment. Complement is, as Armado well expresses it, ‘the varnish of a complete man.’ [This note Dyce adopts in his Glossary. According to the N. E. D., our more modern complement is a doublet of ‘complement,’ both bearing in general the sense of completing, fulfilling, whether it be the observances of ceremony in social relations or the verbal tributes of courtesy. Armado uses the word himself in line 172 of this scene, and Moth in III, i, 23. In Rom. & jul. Tybalt is called ‘the captain of complements.’]

181. vmpire] Heath (p. 125): Armado valued himself on the nicety of his skill in taking up quarrels according to the rules of art, and adjusting the ceremonies of the duello. Hear him display his own character at the end of this Act. ‘The first and second causes will not serve my turn; the Passado he [Love] respects not, the Duello he regards not.’

182. fancie] Malone: This fantastic. The expression, in another sense, was adopted by Milton, in his L’ Al Inferno: ‘Or sweetest Shakespeare, fancy’s child.’

183. shall relate] Hunter (p. 260): Here is a beautiful promise, but where is the fulfilment of it? The words fill the mind with images of chivalry, the fields of Rosacesvalles and Foutarrabia, peculiarly appropriate in a story of Navarre. ... The non-fulfilment of the expectation which these words raise is one proof that in this play Shakespeare was working on a story formed for him, not inventing one for
In high-borne words the worth of many a Knight:
From tawnie Spaine lost in the worlds debate.
How you delight my Lords, I know not I,
But I protest I love to heare him lie,
And I will vie him for my Minstrelie.

Bero. Armado is a most illustrious wight,
A man of fire, new words, fashions owne Knight.

Lorn. Coflard the swaine and he, shall be our sport,
And so to studie, three yeeres is but short.

himself; and this is further proved, so that there can be no doubt in the world about
it, by the long speech of Ferdinand [II, i, 136], in which the poet endeavours
to express in verse what is more befiting for prose,—the intractable matter of a money
account.

185. tawny] DOUCE (i, 211): This expression may refer to the Moors; for
although they had been expelled from Spain almost a century before the time of
Shakespeare, it was allowable on the present occasion to refer to the period when
they flourished there; or he might only copy what he found in the original story of
the play.—HALLIWELL: Used in reference to the dark complexion of the inhabi-
tants. [It may be that Shakespeare here had in mind the thought, which he after-
ward expanded, in The Mer. of Ven., into 'The shadow'd livery of the burnish'd
dun'; but I much prefer to regard the epithet as referring to the soil. Henry V.
tells Montjoy that 'if we be hinder'd We shall your tawny ground with your red
blood discoulour.'—III, vi, 169.—Ed.]

185. worlds debate] WARBURTON refers this to the crusades, wherein, as he says,
the heroes of the Spanish romances were lost.—JOHNSON: The 'world' seems to
be used in a monastic sense by the King, now devoted for a time to a monastic life.

In the world, in occult, in the bustle of human affairs, from which we are now
happily sequestred, in the world, to which the votaries of solitude have no relation.

—M. MASON: The King had not yet so weaned himself from the world as to
adopt the language of the cloister. [I think CAPELL is right in regarding the
phrase as 'a periphrasis for warfare in general, for any war that those knights fell
in.'—Ed.]

189. Minstrelie] DOUCE: That is, I will make a minstrel of him, whose occu-
pation was to relate fabulous stories.

189. wight] Used in reference to both men and women. Iago says 'she was a
wight, if ever such wights were.'—Othello, II, i, 183, of this ed.

190. fire, new] MURRAY (N. E. D.): Compare German feuernen; also Brand-
new. Fresh from the fire or furnace; hence, perfectly new, brand new. [It seems
as though this were a phrase of Shakespeare's own coinage. The earliest example
given by Dr Murray is 1594, Rich. III: I, iii, 256: 'Your fire-new stamp of Honor
is scarce current.']
Enter a Constable with Costard with a Letter.

Conf. Which is the Dukes owne perfon.

Ber. This fellow, What would't?

Con. I my selfe reprehend his owne perfon, for I am his graces Tharborough: But I would see his owne perfon in flesh and blood.

Ber. This is he.

Con. Signor Arme,Arme commendes you: Ther's villainy abroad, this letter will tell you more.

Clow. Sir the Contempts thereof are as touching mee.

193. Scene II. Pope, +.

Enter... Enter Dull and Costard... Rowe.

194. Duke[King's Theob.] perfon. perfon Q, Rowe et seq.

195. This[QF, Pope. This, Rowe et cet. follow,] follow; Pope et seq.

197. Tharborough[Farborough Q, Hal.]

198. [blind F, F']

200. Signer] Q, Signer Q, Signeur F.


201. abroad,] abroad, Q. abroad; Rowe et seq.

203. Contempts] Contempts Q. contemps F, Rowe i.

194. Duke[Theobald: The King of Navarre in several passages is called the duke; but as this must have sprung from the inadvertence of the editor rather than from a forgetfulness in the poet, I have everywhere, to avoid confusion, restored king to the text.—CapeL (p. 193): Why correct the blunders of Dull, and of Armado? the assign'd reason is—avoiding confusion; but none is occasioned by it; the blunder comes from none but persons likely to make it, not from them but in three places. [CapeLL is slightly mistaken. In II, i. 41, the Princess speaks of 'this vertuous Duke.' The fact is, as Walker states (Crit. ii, 282), that 'king, count, and duke were one and the same to the poet, all involving alike the idea of soveraign power; and thus might be easily confounded with each other in the memory.' Walker's whole article with its many examples, on which he founded his conclusion, is highly instructive, and is quoted in full in Twelfth Night, I, ii, 27, where it is of more importance than here; on this confusion the theory was in part founded that the play had been composed at two different times.—Ed.]

197. Tharborough] Hawkins: That is, Thirdborough, a peace officer, alike in authority with a headborough or a constable. [The First Quarto has 'Farborough,' which Halliwell alone, of all editors, retains, with the following note]: Neither word is right, the proper term being thirdborough; but the more obvious blunder was probably intentional on the part of the author, who thus introduces Dull to the audience in his 'twice sod simplicity'; a very faint prototype of the inimitable Dogberry. The blunder in the word 'farborough' is not worse than that in the verb 'reprehend' in the same speech.
ACT I, SC. I]

LOUES LABOUR'S LOST

Fer. A letter from the magnificent Armado.

Ber. How low foeuer the matter, I hope in God for high words.

Lon. A high hope for a low heauen, God grant vs patience.

[207. low heauen] THEOBALD: A 'low heaven,' sure, is a very intricate matter to conceive. I dare warrant, I have retrieved the true reading. [See Text. Notes.] The meaning is this: 'Though you hope for high words, and should have them, it will be but a low acquisition at best.' This our poet calls a law having; and it is a substantive which he uses in several other passages.—STEEVENS: 'Heaven' may be the true reading, in allusion to the gradations of happiness promised by Mohammed to his followers. So in the comedy of Old Fortuneatus, 1600: 'Oh, how my soul is rapt to a third heaven!' [WHITBY, whose thoughtful treatise has never received the recognition it deserves, shows in many instances a connection of thought between Shakespeare's similes and the stage with its properties. Thus in the Prologue to Henry the Fifth, wherein Shakespeare draws a direct comparison between the poverty of the stage and the mighty events thereon portrayed, Whiter finds in the expression 'the brightest heaven of invention,' an allusion to the stage heavens. Again in one of Hall's Satries (Bk. I, Sat. iii) levelled at the strutting performance and bombastic fury of the actors of the day, Whiter detects, in the line 'Rapt to the threefold loft of Heaven,' another reference to the stage; he then adds (p. 164, foot-note):—We know that the Herods, the Ternagants, and the Tamburlaines were the blustering heroes of our ancient Plays and Morallities; and that the bliss which so ravished the senses in this theatrical Heaven consisted only in "big sounding sentences and words of state."' To a mind, therefore, conversant with the objects of the stage, no association would be more obvious or natural than that of lofty language and a low heaven. Now it is remarkable that such a combination of ideas actually takes place in Love's Lab. Lost, where to Biron's hope for high words, Longaville replies that it is "a high hope for a low Heaven." There is an allusion likewise in this passage (as Mr Steevens has observed) to the gradations of happiness in higher or lower heavens. Ingenious as Whiter's inferences are, I am not sure that he is altogether right in the present instance. For gradations in either happiness or heaven, it is not absolutely necessary to go to the Koran or to the stage. There are sufficient indications in the Old Testament that the Hebrews assumed the
Loves Labour's Lost

[ACT I, SC. I]

Ber. To heare, or forbearre hearing.

Lon. To heare meekely sir, and to laugh moderately, or to forbearre both.

Ber. Well sir, be it as the stile shall giue vs caufe to clime in the merrinelle.

209. hear us hearing] QF, Rowe, +
210. and] Om. Rowe ±
211. to...merrinelle] Om. Han.
212, 213. to...merrinelle] Om. Han.
213. clime] QF, climb F 4, chime
Barry (sp. Coll. i). Coll. MS.

existence of three Heavens.—Ed.]—COLLIER (ed. ii) : The MS gives us 'low hearing,' and in the difficulty of the case we may be disposed to accept the alteration. What Longaville means is that Biron's hope of 'high words' is likely to be disappointed,—the words, on being heard, will turn out, like the matter, to be low, and not high; therefore he adds, 'God grant us patience!'—DYCE (ed. ii) : Collier's MS probably made his alteration in consequence of finding (the misprint) 'hearing' in the next speech.—BRAKE (p. 64) : The preceding adulation, and the trite association of hope and heaven, sufficiently prove that 'heaven' is a true word. Moreover, heaven is a familiar metonymy for enjoyment, so that a high hope for a low enjoyment seems as good sense as any reasonable intellect need desire.

209. hearing] CAPPELL'S emendation, laughing, which has been adopted by the best modern editors, is accompanied by a characteristic note: 'the necessity of the emendation is evinced beyond doubting by the words that reply to it'; for if 'laughing' had not preceded the reply is improper, indeed absurd. Nor can little less be said honestly of the line itself, before mending, independent of the reply. For how is 'patience' exercised by forbearing to hear?—R. G. WHITE (ed. i) : Longaville's reply compels the adoption of Capell's emendation.—HALLIWELL: Biron may, however, mean by 'forbear hearing' to abstain from listening to what promised so much amusement, a denial which would also require an exercise of patience. [Unless a text presents utter nonsense, I cannot believe that we are justified in changing it. Shall we acknowledge the rule: durior lectio preferenda est, and then, in presence of a durior lectio, break the rule? Longaville merely expands Berowne's 'To hear' into 'To hear meekly and to laugh moderately,' and then adds, adopting Berowne's word, 'or to forbear both.' Berowne's question, 'To hear or to forbear hearing?' as a response to Longaville's 'God grant us patience,' may well bear Halliwell's interpretation, and mean God grant us patience to hear, or to sit quietly under the infliction of Armado's letter, and not listen to it.—Ed.]

212, 213. stile... stile] STEEVENS: A quibble between the stile that must be climbed to pass from one field to another, and style, the term expressive of manner of writing in regard to language.—COLLIER (ed. i) : The Rev. Mr BARRY suggests that possibly we ought to read chime for 'clime.' I am inclined to agree with Steevens. The word 'style' is played upon again in IV, i, 106, 107. [In this ed. ii, Collier notes that his MS Corrector has chime. —DYCE (Foot Notes, p. 59): 'There is the same quibble' in Dekker's Sotto-mastix, 1602, where Ans｛ius Buber, who has been reading a book, says of its author, he 'made me meete him with a
ACT 1, SC. I.]

LOUES LABOURS LOST

Clo. The matter is to me fir, as concerning Iaquinetta. The manner of it is, I was taken with the manner.

Ber. In what manner?

Clo. In manner and forme following fir all those three. I was seene with her in the Mannor houfe, fitting with her upon the Forme, and taken following her into the Parke: which put to gether, is in manner and forme following. Now fir for the manner; It is the manner of a man to speake to a woman, for the forme in some forme.

Ber. For the following fir.

Clo. As it shall follow in my correction, and God defend the right.

Fer. Will you heare this Letter with attention?

Ber. As we would heare an Oracle.

Clo. Such is the simplicitie of man to harken after the flesh.

215. with the manner] with the Maner

217. manner] matter

218. manner] Manner

221. It is] is F. Rowe i. is F. F. F., in Rowe ii.

222. forme in] Q. Forme in F.

225. correction] correction; Theob. et seq.

229. harken] Q. hearken Fl.

230. in the manner Warb.

231. manner]—Cap. et cet.

Han. in the manner Warb.

forms,..] QF, Var. ‘forms,..’

following fir F., form, following fir, F., form, following, sir, Rowe, +.

form following, sir; Cap. et cet.

Manner] Q. Manner Q.

Manner]—Cap. et cet.

[seq. (suba.]

[221. It is] is F. Rowe i. is F. F. F., in Rowe ii.

[222. forme in] Q. Forme in F.

[Rowe i. form, in Rowe ii, +. form,— in Cap. et cet.

[225. correction] correction; Theob. et seq.

[229. harken] Q. hearken Fl.

[hard stilk in two or three places as I went over him.’ Sig. C4. And in Day’s Is of God, 1606: ‘But and you vade such a high and elevate stilt, your auditories low and humble understandings should never crawl over ‘t.’ Sig. F. (There is a similar pun on ‘stilt’ in Much Ade, V, ii, 7.)

215. with the manner] BLACKSTONE (Sh. Soc. Papers, vol. i, p. 98): ‘Maynour is a Theloph hath stolne, and is followed with Hue and Cry, and taken, having that found upon him which he stole, that is called Maynour. And so we use to say when we find one doing an unlawfull Act, that we took him with the Maynour or Manner.’—Fermes de la Ley, tov Maynour.—HEARD (p. 49): Cowell (Law Dict.) thus explains it:—Maynour, alias manour, alias meunour, from the French manier, i.e. manu tractare, in a legal sense denotes the thing that a thief taketh or stelah; as to be taken with the manour is to be taken with the thing stolen about him; and again it was presented that a thief was delivered to the sheriff or viscount, together with the manour.’ ‘With the manner’ is more proper than ‘in the manner’; and accordingly Latimer writes correctly,—even as a theife that is taken, with the manner that he stelah’t.—SERMONS, 110.

225. correction] That is, punishment.
LOUES LABOUR'S LOST [ACT I, SC. I.

Ferdinand.

Real Deputie, the Wilkins Viceregent, and sole domi-

nator of Nauar, my foules earths God, and bodies fo-

sting patrones:

Coft. Not a word of Coftard yet.

Ferd. So it is.

Coft. It may be so: but if he fay it is so, he is in telling

true: but fo.

Ferd. Peace,

Clow. Be to me, and every man that dares not fight.

Ferd. No words,

Clow. Of other mens secrets I bezech you.

Ferd. So it is befeged with fable coloured melancholie, I

did commend the blacks oppressing humour to the most whole-

fome Physicke of thy health-giving ayre: And as I am a Gen-

tleman, betooke my felfe to walke: the time When? about the

fast hour, When beasts moft grave, birds beft pecke, and men

fit downe to that nonrißment which is called fupper: So much

for the time When. Now for the ground Which? which I

mean I walke uppon, it is yclipped, Thy Parkes. Then for the

231. Ferdinand.] King reads. Rowe.
232. Wilkins Viceregent.] Wilkins Vicer-
gerent Q.
234. earths ... bodies] soul's earth's ... body's Rowe.
235. Coftard] Coftart Q.
236. is.] is Pope.
237. he is ... true:] he is ... true: Pope.
238. but fo] QF, Rowe, Pope, Theob.
239. Peace.] Peace, F., Peace. Q.
240. Ie to me,] be to me Cap.

241. No words.] No words, F. No

words Q.
243. is befeged] Kut. is befeged Q.
244. fable coloured] fable-coloured Rowe.
245. blacke oppressing] black- oppress-
ing Steev.
246. wholefome] holom Q.
247. thy] the Coll. ii, Walker, Dyce

ii, iii.
248. Which?] which: Rowe.
249. yclipped] yclipped F, F, F.

237, 238. he is ... true:] Thorald was the first to correct this misleading punctuation. See Text. Notes. There is no need of Hamner's 'so, so.' It is improving Shakespeare.

245. thy] Walker (Crut. ii, 231) has gathered so very many instances where, in the First Folio, thy, their, and similar words are confounded with the, that it is not easy to reject his emendation of the for 'thy' in the present text, where 'thy' seems pointless. — Ed.
ACT I, SC. i.]  LOVES LABOUR'S LOST  37

place Where? where I meant to find that obscene and most preposterous event that draweth from my snow-white pen the ebon coloured Inke, which here thou viewest, beholdest, furtaway'st, or seest. But to the place Where? It standeth North North-east and by East from the West corner of thy curious knotted garden; There did I see that low spirited Swaine, that base Minnow of thy myrth, (Clown. Meec) that unlettered small knowing fool, (Clow Meec) that shallow vaflall (Clow. Still mee?) which as I remember, hight Co-

251. Where?] QF Rowe. Where, F,Fs, where; Cap. 254. preposterous] preposterous Q. 254, 255. snow-white...ebon coloured] snowwhite... ebon coloured Q. snowwhite...Ebon-coloured F, Rowe.

259. vaflall] vaflall Coll. ii, iii (MS), Dyce ii, iii.

256. curious knotted] STEVENS: Ancient gardens abounded with figures of which the lines intersected each other in many directions. Thus, Rich. II: III, iv, 46: 'Her fruit-trees all unpruned, her hedges ruin'd, Her knots disorder'd.' In Thomas Hill's Profitable Art of Gardening, 1579, is the delineation of a 'proper knot for a garden... the which may be set with Time, or Isop.' In Henry Dethicke's Gardener's Labyrinth, 1586, are other examples of 'proper knots devised for gardens.' [Thus, '—good Gardiners who in their curious knottes misse Hisoppe wyth Time as ayders the one to the other,' etc.—Exphræs, p. 187, ed. Bond.—Ed.]

257. base Minnow] STEVENS: That is, the contemptible little object that contributes to thy entertainment. Coriolanus thus characterises the tributian insolence of Sicinis, 'Hear you this Triton of the minnows?' III, i, 89.
257. 258, 259, 260] Meec?... Me?... mee?... O me! I think the punctuation of the Folio should be retained, with its successive interrogation marks until the very name is uttered, when follows the self-pitying asent.—ED.

259. vaflall] COLLIER (ed. ii): The epithet 'shallow' seems to show that vessel of the MS Corrector is right. Dyce adopted vessel without comment; but Halliwell justly remarks that there is 'no need of any change, 'vasall' being again used in the same sense of dependent in IV, i, 74, by Armando, the writer of the present epistle.' [SCHMIDT (Lex.) defines 'vasall' in the present passage as 'a low wretch, a slave,' and quotes 'obdurate vassals,' etc. R. of L. 429; 'presumptuous vassals,' etc. t Hem. IV: IV, i, 125, and other examples. The safest definition is, I think, that given by Halliwell, namely dependent, and then its good or bad meaning will depend on the qualifying adjective. If Schmidt be right, and
LOUES LABOUR'S LOST

act i, sc. i.

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ftard, (Clow. O me) sorted and conforted contrary to thy e-260
flabished proclamed Edict and Continet, Cannon: Which
with, 3 with, but with this I passion to say wherewith:

Clo. With a Wench.

Ferd. With a childe of our Grandmother Eue, a female;
or for thy more sweet understanding a woman: him, I (as my
ever esteemed duty pricke me on) have sent to thee, to receiue
the meed of punishment by thy sweet Graces Officer Anthony
Dull, a man of good repute, carriage, bearing, & estimation.

Anth. Me, an't shall please you? I am Anthony Dull.

Ferd. For Iaquenetts (so is the weaker vessell called)
which I apprehended with the aforesaid Swaine, I keeper her
as a vessell of thy Lawes furie, and shall at the leaft of thy

260. Continet.] Continent QFF.

266. ever esteemed] ever esteemed

Cannon:] cannon, Theob. et seq.

Which] QFF, Rowe, Pope, Cam.

Kny. Wh. ii. with, Theob. et cet.

Omn. Sta.

262. with, 8 with,] Q. with, O with,

Ff, Rowe i. with—O with— Rowe ii

et seq. [subs.]

pallion] pass on Gould.

where with:] therewith. Ff,

265. sweet] Omn. Ff, Rowe, +.

thy Lawes] the law's Dyce ii, iii.

vassal] means here 'a low wretch,' it certainly does not bear that meaning in
Armado's second letter, where he styles himself an 'heroical vassal' (IV, i, 74).

—Ed.}

260. (ED.]

260. 8] This of a circumflex is used almost invariably in the Folio in exclama-
tions. See As You Like It, IV, i, 166, and note; Twelfth Night, II, iv, 70; Med.
N. D. V, i, 182, 184, 188.—Ed.

262. passion] To express sorrow or grief. SCHMIDT (Lex.) supplies examples.

268. estimation] Lord Campbell (p. 56), after quoting the lines of this letter,
where the synonyms are huddled together, remarks: 'The gifted Shakespeare might
perhaps have been capable, by intuition, of thus imitating the conveyancer's jargon;
but no ordinary man could have hit it off so exactly without having engrossed in an
attorney's office.

270. weaker vessell] 'Likewise, ye husbands, dwell with them according to
knowledge, giving honour unto the wife, as unto the weaker vessel,' etc.—
1 Peter, iii, 7.

272. vessell of thy Lawes furie] STEVENS: This seems to be a phrase
adopted from Scripture. See Epistle to the Romans, ix, 22: —'What if God . . .
endured with much long suffering the vessels of wrath fitted to destruction.'
LOVES LABOURS LOST

sweet notice, bring her to triall. Thine in all complements of devoted and heart-burning heat of duty.

Don Adriana de Armado.

Ber. This is not so well as I looked for, but the best that ever I heard.

Fer. I the best, for the worst. But sirra, What say you to this?

Clo. Sir I confesse the Wench.

Fer. Did you heare the Proclamation?

Clo. I doe confesse much of the hearing it, but little of the marking of it.

Fer. It was proclaimed a yeeres imprisonement to bee taken with a Wench.

Clo. I was taken with none sir, I was taken with a Damofell.

Fer. Well, it was proclaimed Damofell.

Clo. This was no Damofell neyther sir, thoo was a Virgin.

Fer. It is so varied, for it was proclaimed Virgin.

Clo. If it were, I denie her Virginitie : I was taken with a Maide.

Fer. This Maid will not ferue your turne sir.

Clo. This Maide will ferue my turne sir.

Kim. Sir I will pronounce your sentence : You shall fast a Weeke with Branne and water.

275. Adriano F, Rowe. Adriano
278, 289. Damofel] Dentorl Q. Demofel Q. Damo-
278. werft] werft Q.
286. 1...7] it...1 F, verse, Sing. Kly.
287. Damofel] Dentorl Q. Damo-

278. best, for the worst] That is, the extremest degree of the worst kind—the very worst. Somewhat like Portia's 'better bad-habit.'—Ed.

283. marking of it] SYTVENS: Compare, 'it is the disease of not listening, the malady of not marking, that I am troubled withal.'—2 Hen. IV: I, ii, 139.

287. Damosell] Halliwell: A damosell was, properly speaking, an unmarried lady of noble birth, or one who was espoused to an esquire. Coitgrave translates damaselle, 'a gentlewoman; any one under the degree of a Ladie, that weares, or may weare, a velvet hood.' In England, in Shakespeare's time, the term seems to have been synonymous with the modern word damsel. 'A damosell, a yong woman,'
Clo. I had rather pray a Moneth with Mutton and

Porridge.

Kin. And Don Armado shall be your keeper.

My Lord Berowne, see he deliver'd ore,
And goe we Lords to put in practice that,
Which each to other hath fo strongly iworne.

Bero. I leay my head to any good mans hat,
These oaths and lawes will prove an idle scorne.

Sirra, come on.

Clo. I suffer for the truth sir: for true it is, I was ta-
ken with Iaquenetta, and Iaquenetta is a true girle, and
therefore welcome the sowre cup of prosperiti, afflicti-
on may one day smile againe, and vntill then fit downe
forrow.

Exit.

298. *Moneth*] F3, F4, Wh. l. *month*

QF.

300. *Prose, Pope, +,*

301. *shall*] he shall* Kny.

301. *delivered*] delivered* Q.


fuorne.] Q. *fuorne. Exeunt.*

Ff. *Exeunt King, Longaville, and Du-

main. Mal.*

304. *good mans] goodman's Anon.*

ap. *Cam.*

306. *Given to Dull, Coll. MS.*

Sirra.] *Sirra Q.*

---Baret's *Alveorius*, 1580. One of the wood-cuts in Queen Elizabeth's *Prayer-book*

represents ' the damosell, fine, proper, and neaste.'

298. *Mutton*] A slang term for a light o' love.

304. *good mans hat*] CAPELL changed this to 'any man's good hat'; but need-

lessly. It may be read 'any goodman's hat' (which is probable), or 'any good

man's hat' (which is improbable). It is not likely that he would wager his head

against a bad hat.—Ed.

306. *Sirra, come on*] COLLIER (ed. ii): In the MS these words are assigned,

not without plausibility, to Constable Dull, who may have taken Costard into his

charge; but the King has previously told Biron to 'see him deliver'd o'er,' and

therefore Biron may properly have urged Costard to make his exit. For this reason

we make no change.

310. *sit downe*] The Quarto has 'sit thee downe'; and so we should probably

read here; in IV, iii, 5, Berowne says, 'Well, set thee downe sorrow; for so they

say the foole said.'
ACT I, SC. ii.] LOUES LABOUR'S LOST

[Scene II.]

Enter Armado and Mth his Page.

Armado. Boy, What signe is it when a man of great spirit growes melancholy?

Scene II. Cap. Scene III. Pope;+... 2. Armado.] Bragg or Brn. or Br. Ff 1. Armado] Armado, a Braggart, Ff. (throughout the scene).

1. Down to the time of Collier, Pope's stage-direction, 'Armado's House,' was generally followed. Collier changed it to 'Armado's House in the Park'; R. G. White, to 'The Park near Armado's House.' See I, i, 3.

1. Armado] Sir Walter Scott: The extravagances of coxcombry in manners and apparel are indeed the legitimate, and often the successful objects of satire, during the time when they exist. In evidence of this, theatrical critics may observe how many dramatic jeux d'esprit are well received every season, because the satirist levels at some well-known or fashionable absurdity; or, in the dramatic phrase, 'shouts folly as it flies.' But when the peculiar kind of folly keeps the wing no longer, it is reckoned but waste of powder to pour a discharge of ridicule on what has ceased to exist; and the pieces in which such forgotten absurdities are made the subject of ridicule fall quietly into oblivion with the follies which gave them fashion, or only continue to exist on the scene because they contain some other more permanent interest than that which connects them with the manners and follies of a temporary character. This, perhaps, affords a reason why the comedies of Ben Jonson, founded upon system, or what the age termed humours,—by which was meant facetious and affected characters, superinduced on that which was common to the rest of their race,—in spite of acute satire, deep scholarship, and strong sense, do not now afford general pleasure, but are confined to the closet of the antiquary, whose studies have assured him that the personages of the dramatist were once, though they are now no longer, portraits of existing nature. Let us take another example of our hypothesis from Shakespeare himself, who, of all authors, drew his portraits for all ages. With the whole sum of the idolatry which affects us at his name, the mass of readers peruse, without amusement, the characters formed on the extravagances of temporary fashion; and the Euphuist Don Armado, the pedant Holofernes, even Nym and Pistol, are read with little pleasure by the mass of the public, being portraits of which we cannot recognise the humour, because the originals no longer exist. In like manner, while the distresses of Romeo and Juliet continue to interest every bosom, Mercutio, drawn as an accurate representation of the finished fine gentleman of the period, and as such received by the unanimous approbation of contemporaries, has so little to interest the present age, that, stripped of all his puns and quirks of verbal wit, he only retains his place in the scene in virtue of his fine and fanciful speech upon dreaming, which belongs to no particular age, and because he is a personage whose presence is indispensable to the plot.—Intro'd. to Th Monastery, p. 13, ed. 1645.—Hunter (i, 259): It appears to have been the frequent practice of Shakespeare in the preparation of the romantic dramas, while he took a story from some printed book for the main plot, to introduce an underplot which was wholly his own invention. In the Much Ado all respecting Benedick and Beatrice is his; in The Tempest Stephano and Trinculo are doubtless his own; in As You Like It Touchstone and Audrey; and in the play before us, in
Loves Labour's Lost

ACT I, SC. ii.

Boy. A great signe sir, that he will looke fad.

Brag. Why? fadnesse is one and the selfe-fame thing
deare impe.

Boy. No no, O Lord sir no.

Brag. How canst thou part fadnesse and melancholy
my tender Iuuenall?

Boy. By a familiar demonstration of the working, my
tough signeur.

Brag. Why tough signeur? Why tough signeur?

Boy. Why tender Iuuenall? Why tender Iuuenall?

Brag. I spoke it tender Iuuenall, as a congruent apa-
thaton, appertaining to thy young daies, which we may
nominate tender.

Boy. And I tough signeur, as an appertinent title to

4. Boy.] Moth. Rowe et seq. (through-
out the scene).


7. No no, O Lord sir Q. No, ne,
O Lord sir F. No, no, O Lord sir,
Rowe, Pope, Han. No, ne; O
Lord, Sir, Theob. et cet.

ii, 17.

Holofemes, Nathaniel, Moth, Costard, Dull, and Jaquenetta, we have a group of very
entertaining persons, to whom suitable action is assigned, of whom it will
hardly be doubted that they are the pure creation of the mind of Shakespeare.
They are too English to be found in any foreign romance. It is perhaps the great-
est defect in the structure of the play that they are not more intimately connected
with the more important business of the piece.

6. impet] In brief, Dr Murray (M. E. D.) informs us that this word is con-
ected, by inference, with the Greek ἄπεθεν, implanted, grafted. Originally it
meant a young shoot of a plant or tree, a slip or scion; then applied figuratively
to persons; hence the scion of a noble house. In a Hen. IV: V, v, 47, Pistol calls
Henry V. 'most royal imp of fame'; and a second time he so terms him in Hen. V: IV, i, 46. Then 'imp' was applied to any child, then specifically to a child of the
devil, then to all little devils.

7. O Lord sir] Here, for the first time, we are introduced to this exclam.
Its vast possibilities had not yet revealed themselves to Shakespeare; toward the
close of the play it becomes a distinctive exclamation of Costard. Then in All's
Well (II, ii) the Clown boasts to the Countess that in 'O Lord, Sir' he has an
answer that will serve all men and fit all questions. Thereupon follows the inimi-
table dialogue wherein the Countess puts this answer to the test.—Ed.

11, 12, 17. signeur] R. G. White (ed. i): [It is Seigneur in] the original, uni-
formly, when the word occurs in this play, excepting an omission of the first e, due to
LOUES LABOUR'S LOST

your olde time, which we may name tough.

Brag. Pretty and apt.

Boy. How meane you sir, I pretty, and my faying apt?
or I apt, and my faying prettie?

Brag. Thou pretty becaufe little.

Boy. Little pretty, becaufe little: wherefore apt?

Brag. And therefore apt, becaufe quicke.

Boy. Speake you this in my praiue Mafter?

Brag. In thy condigne praiue.

Boy. I will praiue an Eele with the same praiue.

Brag. What? that an Eele is ingenuous.

Boy. That an Eele is quicke.

Brag. I doe say thou art quicke in answeres. Thou
heat't thy bloud.

Boy. I am answer'd sir.

Brag. I loue not to be croft. (him.

Boy. He spakes the meere contrary, crossee loue not

ignorance or carelessness. The French title is evidently intended. Malone changed
it to senior, thus destroying, at once, Moth's pun on that word, and an important
textual trait of the play. [I am at a loss to know what authority White had for
this assertion. These are the only four instances, I believe, of the word in this
play. I once found that White had been misled by an error in Vernon and Hood's
Reprint of F; but this is not the case here. It is not impossible, but extremely
unlikely, that, in the spelling of this word, copies of the F differ. At all events,
White, in his Second Edition, followed Malone.—Ed.]

20. you] you, Rowe.
23. Little pretty,] Little pretty,
24. apt f] apt. Q.
25. Maister Q, Maister Q,
28. ingenious] ingenious QF, et seq.

Pretty and apt] HALLIWELL: This is in Armado's phraseology, pretty apt.
Moth perverts the meaning and is humourd by Armado. Thus in Jonson's Poet-
aster: 'Horace. How do you feel yourself? Crispina. Pretty and well, I thank
you.'—V, i, ad fin.

22. little] STAUNTON: So in Jonson's The Fox, ' Name. First for your dwarf,
he's little and witty, And everything, as it is little, is pretty.'—III, ii, p. 236, ed.
Gifford.

28. ingenious] COLLIER: This word and ingenious were often used indiscriminately of old. In III, i, 58, it is spelled 'ingenious.' [See 'ingenious,' IV, ii, 92.]

34. crosses] HALLIWELL: Mones generally have been termed crosses, owing
LOUES LABOUR'S LOST

Br. I haue promis'd to study iij. yeres with the Duke. 35

Boy. You may doe it in an houre sir.

Brag. Impossibl.

Boy. How many is one thrice told?

Bra. I am ill at reckning, it fits the spirit of a Tapifter.

Boy. You are a gentleman and a gamester sir.

Brag. I confesse both, they are both the varnish of a compleat man.

Boy. Then I am sure you know how much the grosse summe of deu-f-aene amounts to.

Brag. It doth amount to one more then two.

Boy. Which the base vulgar call three.

Br. True. Boy. Why sir is this such a piece of study?

35. iiij. yeres Q., F, F, F, three yeres Q.

39. [sic] F, Rowe, +, Knt. siteth F, Rowe, +, Knt. do call Q, Cap. et seq.

41. booke. Thob. et seq.

44. deu-f-aene Q., deu-f-aene F, F, F.

Duke King Thobow. +.

Rowe. deu-f-aene Pope. deu-f-aene Cap.

40. gamester] Drake (ii. 157?): The pernicious habit of gaming had become almost universal in the days of Elizabeth, and if we may credit George Whetstone, had reached a prodigious degree of excess. Speaking of the licentiousness of the stage previous to the appearance of Shakespeare, he adds:—'But there are in the bowels of this famous city, farre more daunseous plays and little reprehended; that wicked plays of the dice, first invented by the devil (as Cornelius Agrippa wrytheth,) and frequented by unhappy men; the detestable roote, upon which a thousand villanies grow. The nurses of these (worse then heathenish) hellish exercises are called ordinary tables: of which there are in London, more in number to honour the devyll, than churches to serve the living God. I bastantly determine to close these streets, where these vile houses (houses) are planted, to blesse me from the intencements of them, which in very deed are many, and the more dangerous in that they please with a vain hape of gain. Inasmuch on a time, I heard a diuerted dicer solemnly swear, that he faithfully believed, that dice were first made of the bones of a witch, and cards of her skin, in which there hath ever sithence remained an inchantment, that whosoever once taketh delight in either, he shall never have power utterly to leave them, for, quoth he, I a hundred times vowed to leave both, yet have not the grace to forsake either.'—The Enemie to Vnherryfinesse, etc., by George Whetstone, Gent. 1586, pp. 24, 32.
ACT I, Sc. ii.] LOUES LABOUR'S LOST

Now here's three studied, ere you'll thrice wink, & how
eafie it is to put yeres to the word three, and stydy three
yeeres in two words, the dancing horfe will teff you.

Brag. A moft fine Figure.

48. here's] Fi, Rowe, +, Hal. Sing.
Dyce, Sta. Wh. i, Ktly. here is Q. 49. it is] it is Wob.
50. dancing horfe] dancing-horse
Cap. et cet.
Rowe, +, Ktly.
you'll] yez Q. ye'll Cam. Wh. ii.

50. the dancing horse] This was a celebrated horse, named 'Morocco,' which had been taught by its master, Bankes, a Staffordshire man, to perform very many tricks, so remarkable, that, possibly, they have never since been surpassed. I can recall no creature in profane histo;ry that has made a deeper contemporary impres
sion. For sixty years, and more, this intelligent animal trotted over Elizabethan and Jacobean literature, leaving its hoof-prints in numberless writings from Sir Walter Raleigh's to Sir William D'Avenant's. To him and his master, HALLIWELL devotes eleven and a half folio pages, and to these added later three octavo pages in his Memoranda. All needs of Shakespearian elucidation will be supplied, I think, by the following account, which HALLIWELL gives on p. 71 of his Memoranda, presuming that Bankes must have taught more than one horse. Morocco is generally de
scribed as a bay curtail; it is a white horse in this contemporary MS diary kept by a native of Shrewsbury:—'September, 1591. This year and against the amiss tyne on Master Banckes, a Staffordshire gentile, brought into this towne of Salop a white horse which wolde doe woonderfull and strange thinges, as thesen—wold in a company or prese tell howe many peeces of money by hys foote were in a mans purse; also, ye partie his master wolde name any man being hyd never so secret in the company, wold fatche hym owet with his mowthe, either naming hym the veriest knave in the company, or what cullerid coate he hadd; he pronounc'd further to his horse and said, Sirha, there be two baylyvres in the towne, the one of them bid mee welcon unto this townwe and usid mee in frindly maner; I wold have the goe to hym and gyve hym thanckes for mee; and he wold goe truely to the right baylyf that did so use hys sayd master as he did in the sight of a number of people, unto Master Baylyf'Sherer, and bowyd unto hym in making curche wyde hys foote in suteh maner as he couldle, withu suche strange feste for suteh a beast to do, that many people judgid that it were impossible to be don except he had a familiare or doy by the arte of magick. To this last supposition was due what was long believed to be the tragic end of both horse and man. Ben Jonson in an Epigram (cxxxiii) speaks of 'old Banks, the joller ... Grave tutor to the learned horse; both which, Being, beyond sea, burned for one witch.' A note, first mentioned by RED, in the mock romance of Don Zara del Figeo, 1656, seems to confirm this tragedy, as follows:—'Banks his beast; if it be lawful to call him a beast, whose perfections were so incomparably rare, that he was worthy termed the four-legg'd wonder of the world for dancing; some say singing, and discerning maids from maidskins; finally, having for a long time proved himself the ornament of the British clime, travelling to Rome with his master, they were both burned by the commandment of the Pope.' But HALLIWELL throws doubt over these assertions by adding an extract from an Ashmole MS which shows that Banks himself, at least, was alive in May, 1637.
LOVES LABOUR'S LOST

[ACT 1, SC. ii.

Boy. To proove you a Cypher.

Brag. I will heereupon confesse I am in loue: and as it is bafe for a Souldier to loue; so am I in loue with a base wench. If drawing my word against the humour of affection, would deliver mee from the reprobate thought of it, I would take Defire prisoner, and ranfome him to any French Courtier for a new desis’d curtise. I think, scorne to figh, me thinkes I shoule out-sware Cupid. Comfort me Boy, What great men haue beene in loue?

Boy. Hercules Master.

Brag. Moft sweete Hercules: more authority deare Boy, name more; and sweet my childe let them be men of good repute and carriage.

Boy. Sampfon Master, he was a man of good carriage, great carriage: for hee carried the Towne-gates on his backe like a Porter: and he was in loue.

Brag. O well-kinne Sampfon, strong ioyned Sampfon; I doe excell thee in my rapier, as much as thou diid mee in carrying gates. I am in loue too. Who was Sampfons loue my deare Moth?

52. [Aside. Han. Cap. et seq. (except Cam. Glo.).]

54. loue.] love, Rowe.

56. affection.] affection Pope.

57. would] Om. Rowe i.

58. new dese’d] new-devised Dyce, Cam.

curtisz curtiz Q. curtizes, F, curtz, F, courtisy Rowe ii. courtisy Pope. courtisy Cap. frowng ioyned frowng-joyned


59. f84.] sigh; Theob. Warb. et seq. (subs.)

60. bene] bin Q.


66. Master,] master; Theob.

69. Sampfon, Sampfons, Sampson, Sampson... Sampson!... Sampson! Cap. et seq.

58. curtis] It is spelled curtiz in Much Ads, 11, i, 52, and is merely a movement of obeisance by either man or woman. Custom has now decided that curtiz or curtiz is the obeisance of a woman. Courtesy applies to both sexes.

59. thinkes scorne] For the elliptis of it, see ABBOTT, § 404.

59, 60. I should out-seware Cupid] That is, it is beneath my dignity to sigh like a puling lover, but in avouching my love I should out-swear Cupid. Delius strangely paraphrases it, 'instead of sighing sentimentally for love, I should curse and swear so horribly that Cupid would take to flight at it.'—Ed.

64. sweet my childe] For the transposition of the possessive adjectives, when unemphatic, see ABBOTT, § 13. By making 'my' unemphatic, more emphasis is given to 'sweet.'—Ed.
ACT I, SC. ii.]  

{LOUES LABOURS LOST  

Boy. A Woman, Master.  
Brag. Of what complexion?  
Boy. Of all the four, or the three, or the two, or one of the four.  
Brag. Tell me precisely of what complexion?  
Boy. Of the sea-water Greene fir.  
Brag. Is that one of the four complexions?  
Boy. As I have read sir, and the best of them too.  
Brag. Greene indeed is the colour of Louers: but to have a Loue of that colour, methinks Sampson had small reason for it. Hesurely affected her for her wit.  
Boy. It was so sir, for she had a greene wit.

75. two; Cap. Mal. Knit, Hal.  
77. complexion 1) complexion. Coll. i, Dyce, Sta. Kly.  
77. precisely, precisely, Cap. Mal.  

74. complexion] Murray (N. E. D.) quotes from Sir Thomas Elyot's Castel of Helth, 1541, 'Complexion is a composition of two dyes qualities of the four elements in one bodye, as hotte and drye of the Fyre: botte and moiste of the Ayre.' Q. S. [What the 'qualities of the four elements' are we learn from Bateman oppon Bartholome, 'Mans bodie is made of foure Elements, that is to wit, of Earth, Water, Fire and Aire: every seuerall hath his proper qualities. Forre be called the first and principall qualityes, that is heate, cold, drie, and moist: they be called the first qualities, because they slide first from the Elements into the things that be made of Elements.'—Lib. Quart. fol. 24, ed. 1582.—Ed.]

So. As I have read] HALLIWELL: Moth does not lay claim to scientific accuracy. The colours assigned to the four complexions, which signified the temperatures of the body according to the various proportions of the four medical humours, ... are thus noted in Sir John Harington's Englishman Doctor, or the Schoole of Salerne, 1608,—'The watry flegmatique are fayre and white; The sanguin, rose joynd to lillies bright; The colerick, more red; the melancholy, Alluding to their name, are swarm and colby.' [It has not yet been discovered, so far as I know, where Moth could 'have read' of the colours of the complexions. The date of the Englishman's Doctor excludes it from the search.—Ed.]

So. the best of them] CROFT (p. 7): This refers to chlorosis, an ailment incident to girlhood.

84. a greene wit] As R. G. WHITE was the first to prove that Moth should be pronounced Moth, so here he was the first to reveal (vol. xii, p. 35, ed. i) Moth's pun on 'green wit' and Dalibah's 'green nother.' He was led to discern this pun by finding that there were many words whereof he gave a list of examples wherein was written th, and vice versd. ELLIS, however, by no means accepted the whole of White's list; he objected that there were in it too many words derived from Greek, Latin, and Hebrew, which were, in the 16th and even 17th centuries, spelled in a very haphazard way; as regards the present word, he says (p. 971), 'but how should "wit" and "noth" be confused? Have we not the key in that false pronunciation of the final -t and -d as -th, which we find repertobled by both Palgrave and
Brag. My Loue is most immaculate white and red.

Boy. Moft immaculate thoughts Mafter, are mask'd vnder fuch colours.

Brag. Define, define, well educated infant.

Boy. My fathers witte, and my mothers tongue affift mee.

Brag. Sweet invocation of a childe, moft pretty and pathetickall.

Boy. If she be made of white and red, Her faults will nere be knowne:

85. M6] Ms Q. 88. well educated] well-educated Pope,
90. mer.] me I Pope.

Salesbury? [Ellis here refers to what Palgrave says about the French D, to the effect that the French sounds nat of ad in these words adulter, adoptiun, adulter, like th, as we of our tongue do in these words of latine ad adjuvandum for ad adjuvandum corruptly, and then continues:] There is no reason to suppose that aut was ever occasionally called aut; we have only to suppose that Mote,—who is a boy that probably knew Latin, at least in school jokes, witness "I will whip about your Infanfly vnum citum," V, i, 68, would not scruple, if it suited his purpose, to alter the termination of a word in the Latin school fashion, and make aut into withe, or to merely add on the sound of th, thus withe, as we now do in the word eighth—eighth. We find him doing the very same thing, when, for the sake of a pun, he alters "wittoll," as the word is spelled in the Folio in "M. Wines," II, ii, 312, into "witt-old," V, i, 62. Ellis further says (p. 972, a), there does not appear to be any reason for concluding that the genuine English th ever had the sound of t, although some final t's have fallen into th.' See note on 'Moth' in Dram. Pers.; Much Aado, II, iii, 60, As You Like It, III, iii, 7, and notes, in this edition.

86. immaculate] The rhymes which Moth proceeds to repeat, show that the Folio is here wrong and the Quo right.—Ed.

92. pathetical] Collier (ed. ii): Here the MS Corrector substitutes poetical, and perhaps rightly; but from a passage in Chapman's 'Widow's Tears,' it seems that 'pretty and pathetical' was a phrase in common use:—'These are strange occurs brothers, but pretty and pathetical.' III, i.—Walker (Crit. iii. 36) also suggested poetical, and Lettsom, Walker's editor, remarks that Walker was probably thinking of Costard's 'most pathetical nit,' IV, i, 176 and adds, 'But 'pathetical' seems to have been used in a general sense, i.e. exciting other passions as well as pity. Hence, in the passage from Chapman quoted by Collier it seems to mean affecting, but with pleasure rather than pity.' Cotgrave renders 'Pathetique' by 'Pathetical, passionate; persuade, affection-mouing.' This last definition, affect-ion-mouing, seems to be appropriate here, and not inappropriate in IV, i, 176; it also defines Rosalind's meaning when (As You Like It, IV, i, 183) she calls Orlando 'the most pathetical break-promise.' It is only in the two passages in the present play, and where Rosalind uses it, that the word occurs in Shakespeare. Schmidt (Lex.) seems to be astray in defining it as 'striking, shocking.'—Ed.
ACT I, SC. ii.] LOUES LABOUR'S LOST 49

For blushing cheeks by faults are bred,
And feares by pale white showne:
Then if the feare, or be to blame,
By this you shall not know,
For thill her cheeks poisse the same,
Which natue the doth owe:

A dangerous rime master against the reason of white
and redde.

Brag. Is there not a ballet Boy, of the King and the
Begger?

Boy. The world was very guilty of such a Ballet some
three ages since, but I think now 'tis not to be found; or
if it were, it would neither serve for the writing, nor the
tune.

Brag. I will have that subject newly writ ore, that I
may example my digression by some mighty president.

95. blush-in] Qc. blushing Fl et seq. 103, 105. ballet ballet Rowe.
seq. (omitting Cam. Glo.) 105. very] Om. Rowe, +.
97. to blame] too blame Fc 110. president] precedent Johns.

95. blush-in] Doubtless 'blushing' of F is correct; the plural verb 'are'
proves it,—unless 'are' is plural by attraction. At the same time, we must remem-
ber who the speaker is and also that F, and Q agree.—Ed.
100. native she doth owe] STEVENS: That is, of which she is naturally
possessed.
101. dangerous] STAINTON says of 'dangerous' in line 139 of the preceding
scene, that it is used in the same sense as here, namely, biting. This seems to me a
little too forcible. Moth is merely proving his assertion that maculate thoughts are
dangerously masked under white and red,—dangerous, in so far that these colours in
a girl's cheeks are not to be trusted.—Ed.
103, 104. King and the Begger] CAPPELL was the first to suggest that Moth
here alludes to the ballad of King Cophetua and the Beggar-maid, which is now to
be found in Percy's Reliques, etc., i, 166, ed. 1765. PERCY states that he printed it
from 'Rich. Johnson's Crown Garland of Goulden Roses, 1612, where it is intituled
simply A Song of a Beggar and a King,'—which closely corresponds to Armado's
words, and to Bolingbroke's in Rich II. V, iii, 80. Percy noted that to this ballad
Mercutio refers in Rom. and Jul. II, 1. Falstaff mentions 'King Cophetua' in
a Hen. IV: V, iii, 108. See the reference also in IV, i, 75, post. CAPPELL justly
reminds that the language of the ballad 'most certainly has not the age that Moth
speaks of.' Tennyson gives a brief version of the story in The Beggar Maid.—Ed.
110. digression] Cotgrave has 'Digression: f. A digression, or digressing; a
going, straying, swarming, aside, or from the matter; a changing of purpose, an
altering of discourse.' STEVENS gives transgression as its equivalent, which is,
I think, somewhat too forcible. It is the descent from his own dignity to the base
Boy, I doe loue that Country girl that I tooke in
the Parke with the rationall hinde Coftard: she defueres
well.

Boy. To bee whip'd: and yet a better loue then my
Mafter.

Brag. Sing Boy, my spirit grows heavy in ioue.

Boy. And that's great maruell, louing a light wench.

Brag. I say fing.

Boy. Forbeare till this company be past.

Enter Clouwe, Constable, and Wench.

Conf. Sir, the Dukes pleasure, is that you keepe Co-
ftard safe, and you must let him take no delight, nor no
penance, but hee muft faft three daies a weke: for this

ground where Jaquenetta's foot had trod that is in the Braggart's thoughts, as his
immediate reference to the girl shows.—Ed.

112. rational] irrationall  Theob.

113. bole] well—Pope, etc., Var. '73.

114. Car]' Han. et seq.


116. more] love Qg. love Fl.


119. [is Pope ii, Theob. Warb.

Johns. 120. Scene IV. Pope, + .

Enter...] Enter Cost., Dull,

Jaquen. and Maid. Rowe. Enter Cost.,

Dull. Jaquen. and Maid. Theob. Enter

Cost. Dull, and Jaquen. Han.


Dukes] King's Theob. + .

122. let him] suffer him to Q, Cap.

Hal. Cam.

123. penance.] penance; Rowe.

Act Q, Fl, Rowe, + . a' Qg,

Cap. et cet.

weeks :.] weeks. Pope.

112. rational hinde] THORALD (Nichols, Mist. ii, 317): Should not this
rather be ' irrational hinde'? Or, as 'hind' signifies both a rustic and a stag, does
he mean, you to consider Costard as a mere animal, and so call him, with
regard to his form as a man, the ' rational brute' ?—STEVENS: Perhaps, this means
only the reasoning brute, the animal with some share of reason.—HALLIWELL: The
epithet ' rational' may be used ironically, in the same way the phrase, ' a wise gen-
tleman,' is used in Much Ado, V, 1, 166. [In Much Ado Beatrice's words, quoted
by Halliwell, are reported by the Prince for the sake of their irony; it is not
necessary to suppose that any irony is intended here. Armado knew well enough
that Costard was no fool, and equally well that he was a hind, that is, a peasant, a
farm labourer, in whom stupidity might have been expected. He therefore couples
' rational' and 'hind' merely by way of a closer description.—En.]
ACT I, SC. ii.]

LOUES LABOURS LOST

Damfell, I must keepe her at the Parke, shee is alowd for the Day-woman. Fare you well.

Brag. I do betray my felse with blushing: Maide.

Maid. Man.

Brag. I wil visit thee at the Lodge.

Maid. That’s here by.

Brag. I know where it is situate.

Mai. Lord how wife you are!

Brag. I will tell thee wonders.

Ma. With what face?


Exeunt Dull and Jaqven. Theob.

126. face] F., blushing:[] blushing, Cap.


128. Here by] F, Rowe, +, Var. ’73.


130. what] that Q, et seq.

133. face] face, Q.

124. alowd for] That is, she is approved for the day woman.

125. Day-woman] Murray (N. E. D. s. v. Day): (Old Norse dagr, corresponding to Old Norse drégja, maid, female servant, house-keeper) A woman having charge of a dairy, and things pertaining to it; in early use, also, with the more general sense, female servant, maid-servant, still in living use in parts of Scotland.

126. I do . . . blushing] In a modernised text these words should be, possibly, marked as an aside.—Ed.

129. here by] Stevens: Jaquenetta and Armado are at cross purposes. ‘Hereby’ is used by her (as among the vulgar in some counties) to signify—as it may happen. He takes it in the sense of just by. [Halliwell quotes this note of Stevens without comment. Knight and Staunton adopt its substance without credit. The meaning ascribed to the word by Stevens I do not find either in Dr Murray’s N. E. D. or in Dr Wright’s Eng. Dialect Dict.]

133. What face?] Stevens [reading ’that face’]: This cant phrase has oddly lasted till the present time; and is used by people who have no more meaning annexed to it than Fielding had; who putting it into the mouth of Beau Didapper [Joseph Andrews, Bk. IV, chap. 9], thinks it necessary to apologise, in a note, for its want of sense, by adding—that it was taken verbatim, from very polite conversation. [Not an editor has followed the Folio; all have adopted the reading of the Qto; those who have notes thereon follow Stevens and explain it as a slang, bawdy phrase, but, with the exception of Halliwell, adduce no example of it other than that from Fielding. Halliwell quotes from Heywood’s Fair Maid of the Exchange, 1607:—‘Bowdler. Come, come, leave your jesting; I shall put you down. Moll Berry. With that face! away you want-wit.’—Sh. Soc. Reprint, p. 13. Moll, however, was secretly in love with Bowdler, which cannot be predicated of Jaquenetta in relation to Armado. Bowdler’s face may have been attractive. Halliwell gives a second example from Congreve, 1700; but post-Shakespearean quotations are of small value. It has been supposed, I presume, that ‘that face,’ by
LOUES LABOUR'S LOST

ACT I, SC. ii.

Brag. I loue thee.
Maï. So I heard you say.
Brag. And so farewell.
Maï. Faire weather after you.
Clo. Come Jaquenetta, away.
Brag. Villaine, thou shalt faft for thy offences ere thou be pardoned.
Clo. Well sir, I hope when I doe it, I shall doe it on a full stomacke.
Brag. Thou shalt be heavily punished.
Clo. I am more bound to you then your fellows, for they are but lightly rewarded.
Brag. Take away this villain, thrust him vp.
Boy. Come you tranfgressing flauæ, away.
Clou. Let mee not bee pent vp sir, I will faft being loole.
Boy. No sir, that were faft and loole: thou shalt to prifon.

reflecting on Armado's features, is more in keeping with Jaquenetta's saucy pertness, but then the expression lacks fulness; I think it is not descriptive enough. Is it not possible that, after all, the Folio is right? Armado, having offered mysteriously to tell the girl wonders, she exclaims scornfully, in effect, 'What eftomery! With what presumption!' 'With what face' occurs in the sense of affrontery in the Book of Common Prayer, 1552 (quoted by Murray, N. E. D. s. v. Face. 7). Communion Ser-vice:—'With what face, then, or with what countenance shall ye heare these wordes?' For Hunter's interpretation of this phrase, see Appendix, John Florio, p. 353.—Ed.]

Fair weather. Copgrave has, 'Parler doulement.' To sooth, flatter, smooth; cog, or cloque with; make faire weather, or give good words vto. —Ed.

Inasmuch as the Ff omit this prefix, the speech is continued to 'Maï,' and as it is not possible that Jaquenetta herself could have said ' Come, Jaquenetta, away,' Rowe concluded that another Maid uttered these words, and consequently added her to the characters who enter at line 120. Thosbald detected the error and changed ' Clo.' to Dull, the constable, and has been therein judiciously followed by all editors.

fast and loose. Brand (ii, 435): Pricking at the Belt. A cheating game, also called Fast and Loose, of which the following is a description: 'A leathern belt is made up into a number of intricate folds, and placed edgewise upon a table. One of the folds is made to resemble the middle of a girdle, so that whoever shall thrust
ACT I, SC. ii.] LOUES LABOUR'S LOST

Clow. Well, if euer I do fee the merry dayes of defo- 
ilation that I haue feene, some shall fee.

Boy. What shall some fee?

Clow. Nay nothing, Master Moth, but what they 
looke uppon. It is not for prisoners to be silient in their 
words, and therefore I will say nothing: I thanke God, I 
haue as little patience as another man, and therefore I 
can be quiet.

Exit.

Brag. I doe asseﬆ the very ground (which is base) 
where her shoee (which is base) guided by her foote 
(which is baseﬆ) doth tread. I shall be forsworn (which 
i a great argument of faulthood) if I loue. And how can 
that be true loue, which is faultly attempted? Loue is a 
familiar, Loue is a Diuell. There is no euill Angell but 
Loue, yet Sampfon was fo tempted, and he had an excel-
 lent force: Yet was Salomon so seduced, and hee had 
a very good witte. Cupids Butshaft is too hard for Her-

153. off, Rowe i, Cam. see— 164. attempted tempted Coll. MS.
Rowe ii, et col. ap. Cam.
156. It is not] it is Q. 166. Sampfon our] wors Sampfon Q.
167. Salomon] Solomon F, F.
Silen] F, Rowe, +. too silent 168. But shaft] Q. But shaft F, 

a skewer into it would think he held it fast to the table; whereas, when he has so 
done, the person with whom he plays may take hold of both ends and draw it away.' It 
appears to have been a game much practised by the Gipsies in the time of Shake-
speare. Staunton says that the game of Fast and Loue is now called ‘pricking I’ the 
garter.' [See also III, i, 108. Compare, Ant. & Cleop. 'Ant. . . . O this false soul of 
Egypt. . . . Like a right gipsy, hath, at fast and loose, Beguiled me.' IV, xii, 28.] 
156, 157. silent in their words] Johnson: I suppose we should read 'silent in 
their words;' that is, in custody, in the hold.'—M. Mason: I don't think it neces-
sary to endeavour to find out any meaning in this passage, as it seems to have been 
intended that Costard should speak nonsense.—Halliwell is of the same mind as 
Mason, and well says, 'To be "too silent in their words" is in character with the 
" merry days of desolation."' [It is as dangerous to meddle with Costard's words 
as with Dogberry's; it is, therefore, a matter of indifference whether we read 'silent' 
with the Folio, or 'too silent' with the Qto.—Ed.]

163. argument] Other examples where 'argument' means proof are to be found 
in Schmidt (Lex.).

168. But shaft] Nakes: A kind of arrow, used for shooting at butts; formed 
without a barb, so as to stick into the butts, and yet be easily extracted.
cules Clubbe, and therefore too much ods for a Spa-
niards Rapier: The first and second caufe will not ferue 170
my turne: the Paffado he respects not, the Duello he
regards not; his disgrace is to be called Boy, but his
glorie is to subdue men. Adue Valour, ruff Rapier, bee 173

170. first and second cause] Halliwell: The 'cause' of quarrel was a
technical term in the then noble science of defence. In the second book of Honor
and Honorable Quarrels, 1594, the causes in which 'combats ought to bee granted'
are reduced to two:—'I will only treate of that which I shall judge meetest by a
generall rule to bee observed, and include all combats under two heads. First, then,
I judge it not meet that a man should hazard himselfe in the peril of death, but for
such a cause as deserveth it, so as if a man be accused of such a defect as deserve to
bee punished with death, in this case combate might bee granted. Againe, because
that in an honourable person, his honor ought to be preferred before his life, if it
happen him to have such a defect laid against him, as in respect thereof he were by
lawe to be accounted dishonorable, and should therefore be disgraced before the
tribunal seate, upon such a quarrell my opinion is that hee is not to be denied to
justify himselfe by weapons, provided alwaies that hee be not able by lawe to clear
himselfe thereof; and except a quarrell be comprehended under one of these sortes,
I doe not see bow any man can, by reason or with his honor, either grant or
accompany another to the fight.' [This quotation seems hardly apposite. Unques-
tionably, two causes of quarrels are here given, but they have not the conciseness
that we expect, and are not laid down explicitly as 'the first' and 'second cause.'
I doubt that these are the causes in Armado's mind. It is possible that there is a
book where Shakespeare found the various causes of quarrels clearly defined, but
this book has not yet been discovered, or, at least, no quotation that is exactly appro-
priate has yet been furnished by any commentator. The very best authority to which
we can turn for the first, second, and following causes, where all gradations are laid
down with perfect clearness, is Touchstone's speech in V, iv, of As You Like It.
—Ed.]

171. Passado] In Vincensio Saxoici his Practise, 1555, we find, 'If your enemy
be first to strike at you, and if at that instant you would make him a passata or
remove, be behooveth you to be very ready with your feet and hand, and being to
passe or enter, you must take heed,' etc. Again, '—if your enemy should make
a false proffer, or deliver a little stocca [i.e. a thrust], to the ende to procure you
to answere him, that presently hee might make you a passata or remove,' etc. If 3
and verso.—Ed.

171. Duello] This is the earliest example given by Murray (N. E. D.) of the
use of this word. Duellum, an adoption from the medieval Latin duellum (an
ancient form of Latin bellum), dates from 1284. Duell is found in Coryat's Crudil-
etes, 1611. For 'duelling, as a practice, having its code of laws,' Murray quotes
Tomkis, Almanuar, 1615: 'Understand'st thou well nice points of duell? . . . by
strict laws of duell I am excuse'd To fight on disadvantage.' IV, vii. See, also, to the
same effect, Twelfth Night, III, iv, 304.
still Drum, for your manager is in loue ; yea hee loueth.
Affsift me some extemparall god of Rime, for I am sure I shall turne Sonnet. Deuise Wit, write Pen, for I am for whole volumes in folio.

Exit.

Finis Auctus Primus.

174. manager] armiger Coll. ii, iii (MS).
sonnet Capital. Dyce i. a sonnet Anyot ap. Cam. somnets Verplanck, Hal. Sta. Wh. i. somnet-maker Coll. MS. somnet Wh. i conj. Dyce ii, iii, Wh. ii, Huds. somnet-manger Klyl. somneteer Han. et cet.


174. manager] COLLIER (ed. ii): This emendation [armiger] of the MS Corrector ought certainly to be admitted into the text; 'manager' originated in a confusion between the sounds of armiger and 'manager.' Armiger, of course, means a person who carries arms,—the esquire of a knight, who bears his shield, lance, etc. Armado was the armiger, or bearer of his own rapier. The compositor was, perhaps, thinking of the manager of a theatre, or the blunder may have been that of one of the players under a manager.—ANON. (Blackwood’s Maga. Aug. 1853, p. 193): We consider the change of 'manager' into armiger rather a happy alteration; at any rate, we can say this of it, that had armiger been the received reading, we should not have been disposed to accept 'manager' in its place. This is a compliment which we can pay to very few of Collier’s MS corrections.—HALLIWELL: 'Manager' is, in its present place, an affected professional term exactly suited to the speaker. The verb manage was technically applied to the handling of weapons. 'Come, manage me your caliver,' 2 Hen. IV: III, ii, 292. [To this example DYCE (ed. ii) adds: 'Yes, distaff-women manage rusty bills,' Rich. II: III, ii, 118; and also, 'If Mars have sovereign power to manage arms,'—Peele, Arrangement of Paris,—Works, p. 367, ed. Dyce, 1861. Wherefore, Dyce does 'not choose to disturb the old text,' nor, I think, should any one else.—Ed.]

176. turne Sonnet] KNIGHT: To turn sonneteer [Hammer’s emendation] is not in keeping with Armado’s style,—as ‘adieu value,—rust rapier’; and afterwards ‘devis wit,—write pen.’ He says, in the same phraseology, he will ‘tune sonnet,’ as at the present day we say, ‘he can turn a tune.’ Ben Jonson, it will be remembered, speaks of Shakespeare’s ‘well turned and true-lined lines.’—VERPLANCK: Hammer’s phrase is hardly of Shakespeare’s day, and certainly not in Armado’s style. I have preferred the slight alteration of sonnets,—taking the phrase in the same sense with turn a tune, turn a sentence. [DYCE (ed. ii) says that this emendation of Verplanck is ‘an unheard-of expression.’]—R. G. WHITE (ed. i): If so great and unnecessary a change in the original word were to be made, we should read ‘sonnetist’; as in Bishop Hall’s Satires, quoted in Richardson’s Dict. ‘And is become a new found sonnetist.’—STAUNTON: I prefer sonnets, the happy emendation of Verplanck. [Staunton revoked this preference when he subsequently edited Much Ado, and became convinced that ‘now is he turn’d orthography’ in II, iii, 19, is right. He then pronounced any change in ‘sonnet’ in the present line ‘uncalled for and injurious.’ Dyce at the same time pronounced ‘turn sonnet’ a ‘stark
Enter the Prince of France, with three attending Ladies, and three Lords.

Boyet. Now Madam summon vp your dearest spirits,
ACT II, SC. I.]  

LOUES LABOUR'S LOST

5

Confider who the King your father sends:
To whom he sends, and what's his Embassie.
Your selfe, held precious in the worlds esteeme,
To parle with the sole inheritour
Of all perfections that a man may owe,
Matchcliffe Nauarre, the plea of no leffe weight
Then Aquitaine, a Dowrie for a Queene.
Be now as prodigall of all deare grace,
As Nature was in making Graces deare,
When she did starue the generall world befide,
And prodigally gave them all to you.

Queen. Good L. Boyet, my beauty though but mean,
Needs not the painted flourish of your praife:
Beauty is bought by judgement of the eye,
Not vittred by base sale of chapmens tongues:

wha] Q. whom F1, Rowe, +, Coll. Nauarre] Naurr, Q. NAVARRE:
Wh, i, Kyd. Ff et seq. (sub.)
8. parole] Qfl. partly Rowe i. par.- l. J. Lord Rowe.
lefl Rowe ii. my-beauty though?] my thought Q, 

sets the Princess to summon up those intellectual powers which in the very highest degree will be needed to fulfil her embassy. Murray (N. E. D. s. v. dear, II. 17. a.) quotes the present line under the definition: 'Heartfelt; hearty, hence earnest.' This definition is there quoted from 'Schmidt,' but I can find none such in Schmidt's Lex., where the meaning of the present phrase is given as 'inmost, vital,' which is, I fear, weak. See 'deare guiltinesse,' V, ii, 866; 'deare grones,' V, ii, 940.—Ed.

5. who] For examples of 'who' for whom, see Shakespeare passim, or, if need be, Abbott, § 274. Possibly the present example is noteworthy, inasmuch as who is correctly inflected in the next line,—for euphony's sake.

9. owe] That is, own,—see Shakespeare passim.
10. the plea] By a stretch of charity we may here suppose that 'plea' stands for suit. A 'plea' is a form of pleading and cannot mean the subject of dispute. The oversight is venial enough, and would be hardly worth noting were it not that in these latter days a misguided enthusiasm claims a profound lawyer as one of the authors of these plays.—Ed.


19. chapmens] Johnson: 'Chapman' here seems to signify the seller, not, as now commonly, the buyer. The meaning is, that—the estimation of beauty depends not on the uttering or proclamation of the seller, but upon the eye of the buyer.—
58

LOVES LABOUR'S LOST [ACT II, SC. I.

I am leffe proud to hear you tell my worth, 20
Then you much wiling to be counted wife,
In speding your wit in the praife of mine.
But now to taske the tasker, good Boyet,

Prin. You are not ignorant all-telling fame

Doth noyle abroad Nauar hath made a vow, 25
Till painefull studie shall out-waree three yeares,
No woman may approach his silent Court:
Therefore to's feemeth it a needfull courfe,
Before we enter his forbidden gates,
To know his pleasure, and in that behalfe
Bold of your worthineffe, we single you,

21. much] are Han.
22. your wit in the] thus your wit in
Ff, Rowe, +, Cap.
23. tasker,] QfF, tasher : F, F'
Rowe et seq. (subs.)
Boyet,] Boyet. Rowe.
24. Prin.] Qv, Gm. Qv, Ff et seq.

25. Nauar hath] the King has Rowe.
28. to's seemeth of] QfF, Rowe i,
Dyce, Wh. Cam. Kūy. to us seems it
Pope, +, Huda. to us seems't it Cap.
(Errata), Coll. Sing. ii. to us it seems
Var. '73, Marshall conj. to us seemeth
it Rowe ii et cet.

MURRAY (N. E. D.): Derived from Old English chap barter, business, dealing + man man.
1. A man whose business is buying and selling; a merchant, trader, dealer. [Its restricted sense of buyer, which Dr Johnson seems to regard as its common meaning, Dr Murray places last in his order of definitions and marks it obsolete or dialectal; examples of its use in this sense are furnished from the Aucuren Rime, 1225, to Southey, 1807. Our familiar chap is an abbreviation of 'chapman."
20. tell] Here used, I think, in its sense of numbering, counting.

21. much] For examples of 'much' used as an ordinary adjective, see ABBOTT, §51.
22. your] The metrical emphasis falls properly on this word; the change introduced by F is really needless.
24. Prin.] It is not easy to account for this sudden intrusion of the Princess. Possibly, the compositor attempted penitently to retrieve his error in giving the preceding lines to a 'Queen' whose entrance had not been marked; or, possibly, a new compositor here begins his stint, unmindful of an unusually emphatic comma left by his predecessor at the end of the preceding line.—Ed.
26. painefull] SCHMIDT (Lex.) defines this adjective by 'laborious, toilsome,' and includes among his examples the line from the 25th Sonnet, 'the painfull warrior famoused for fght.' Both here and in the Sonnet 'painful' has a wider sense than that given to it by Schmidt. It involves, I think, the idea of great pains-taking, of extreme conscientiousness. I doubt that Navarre found his study either 'laborious' or 'toilsome' which led him to a 'god-like recompense.'—Ed.
28. to's seemeth] There seems to be no good reason for deserting the Folio.
The sibilation of the two s's, certainly unpleasant, is avoided by the reading of the Variorum of 1773, but this is improving Shakespeare.—Ed.
31. Bold of] ABBOTT ($168): 'Of,' meaning from, passes naturally into the meaning resulting from, as a consequence of. [Hereupon follow examples.]
ACT II, SC. 1]  LOVES LABOUR'S LOST  

As our best mouing faire soliciter:
Tell him, the daughter of the King of France,
On ferious businesse cruizing quickely dispatch,
Importunes personall conference with his grace.
Hafte, signifie so much while we attend,
Like humble vifage'd futers his high will.

Prin. All pride is willing pride, and yours is so:
Who are the Votaries my louing Lords, that are vow-
 fellows with this vertuous Duke?

Lor. Longavill is one.
Prin. Know you the man?

1 Lady. I know him Madame at a marriage feast,

    solicit] solicit F. 42. Lor. Longavill] ii. i. Lord Lon-
34. Hafte] Haf F.F. 44. sing ii. Dyce, Sta. Wh. i.
    Var. '03, '13, '21, Har-
38. Exit.] Exit Boy. Q. (After line 48. [known] [knew F, Rowe, +, Var.
39. Hal. Dyce, Cam. 73. '75, '85.
30. yours] your's F. 
40. loy ing] 'loving F. 
41. that...Duke?] One line, Rowe 41. Madam] QF. (Madame Q).
42. Longavill] Streater: For the sake of manners as well as metre, we ought 42. Medam, Rowe, +, madam; Cap et
to read Lord Longaville. 
    et cet. (subs.) 43. It is easy to perceive the cause that led the compositor 44. 44. I know] 'The lack of any punctuation after 'Madame,' and the presence of 44. to omit Lord, if he received his copy by the ear.—Ed. 
45. a period after 'souleminized' in line 46, led the compositor of the Second Folio to change 'know' into known, and Hanmer to divide the speech between a Lord and Maria, making the Lord answer the Princess's question in the first three lines, and Maria add the conclusion, beginning 'In Normandie,' etc. Capell it was who discerned the true reading and placed a semicolon after 'Madame' and changed the 45. period after 'souleminized' into a comma. The Princess's question, 'Know you this man?' was not 'put,' as Capell remarks, 'to this answerer'; Maria 'robs' the Lord of his reply. The 'I' should be, therefore, emphatic. Hunter, always a sturdy advocate of the Second Folio, defends its reading here, with, I fear, exaggerated warmth. It has, he says (i, 267), 'all the graceful ease we so much admire in Shakespeare, that colloquial flow which is proper to dramatic writing, where we do
Betweene L. Perigort and the beautous heire
Of Iaques Fauconbridge solemnized.
In Normandie law I this Longuaill,
A man of foueraigne parts he is eleem’d:
Well fitted in Arts, glorious in Armes:
Nothing becomes him ill that he would well.

beautous] beuatous Q. be- 
teous Fl.
46. Fauconbridge] Faulconbridge 47. Longuaill,] Longeville: Cap. et
F,F,F solemnized, Cap. Var. seq. (subs.)
48. of soueraigne parts] of soueraigne
peraelief Q.
49. Well...Arts] In arts well fitted
Wh. conj. Kity. Well profited in arts
Cam. the Art F1 et cet.

not look for the formal language which befits the orator, historian, or epic poet. ‘ I
cannot see that all this is lost by a corrected punctuation of the First Folio.—Ed.
45. beuatous] See note on ‘beauteous,’ IV, i, 71.
46. Iaques] The pronunciation of this name as a monosyllable or as a disyllable
is discussed in As You Like It (in this edition), both in the notes on the Dramatic
Persona and at II, i, 29. The conclusion there reached is, that as a surname,
in Shakespear’s own day and in Warwickshire, it was a monosyllable, with,
possibly, a faint suggestion of a second syllable, as in the Scottish surname,
Forsay; but that in poetry the metre almost always demands a disyllable, as in
the present line.—Ed.
46. solemnized] Here pronounced with two accents—on the second syllable and on
the last. It is accented on the second syllable in Milton, Paradise Lost,
vii, 448 (quoted by Walker, Vers. 195): ‘Ev’ning and morn solemnie’d the fifth
day.’ But in Meres. of Ven. the accent was shifted: ‘Straight shall our nuptial
rights be solemnie’d,’ II, ix, 9, and also, ‘And when your honours mean to solemn-
ize.’—Ibid. 111, ii, 199.
48. soueraigne parts] Both Malone and Steevens proposed emendations of
this line as it appears in the Q2,—a line neither of them adopted in his text; their
purpose in thus emending a rejected line is somewhat obscure. Malone ‘believed
the author wrote, “A man of,—sovereign, pearlie, he’s esteemed.”’ Steevens, not
to be outdone, added, ‘Perhaps our author wrote: “A man, a sovereign pearlie, he is
esteem’d.”’ Then Steevens’s better nature conquered and he concluded, ‘“Sover-
eign parts,” however, is akin to royalty of nature, a phrase that occurs in
Macbeth.’—Ed.
49. Well...Armies] To cure what was supposed to be the defective rhythm of
this line, the Second Folio added ‘the Arts;’ and Abbot (§ 485) prolonged ‘Arts’
into a disyllable,—Hibernics, I fear. The line, as we have it here, is rhetorical if
the pause after ‘Arts’ be properly observed.—JOHNSON: ‘Well fitted’ is well
qualified.
50. would well] Capell: That is, that he wishes to do well.
The onely foyle of his faire vertues gloffe,
If vertues gloffe will staine with any foile,
Is a sharpe wit match'd with too bluent a Will:
Whole edge hath power to cut whole will still wills,
It should none spare that come within his power,

**Prin.** Some merry mocking Lord belike, if so?

**Lad.** They say so most, that most his harms know.

**Prin.** Such short liu'd wits do wither as they grow.

Who are the rest?

2. **Lad.** The yong Dumatine, a well accomplisht youth,
Of all that Vertue loue, for Vertue loued.
Moot power to doe most harme, least knowing ill:
For he hath wit to make an ill shape good,
And shape to win grace though she had no wit.
I saw him at the Duke Alanfoes once,

52. *gloffe...gloffe* Gloffe...Gloffe Q.
53. *tou* two Johns.
54. *haith* has Rowe i.

60. 2. **Lad.** QPF. Cath. Rowe et seq.

62. **power to doe most** powerful to do Han.

63. *pare...pare Pom* Rowe ii et seq.
64. *merry mocking* merry-mocking Rowe, +, Walker (Crit. i, 26).
65. **Alanfoes** Q. Alanfoes F, Alan-

66. *belike* Om. F, F, F.
67. **Lad.** i. Q. May, Rowe.
68. **Who...reft* F, F, Om. Rowe i.

53. **match'd** JOHNSON: That is, combined or joined with.
54. **too bluent** That is, too dull in regard to the feelings of others, in that it is willing to spare none.—Ed.
55. For the correct punctuation of this line, see Text. Notes.
56. *belike* MURRAY (N. E. D.): (? formed on Be equivalent to by preposition + like adjective or substantive; ? 'By what is likely, by what seems') a. adverb.

57. **belike** WAREBURTON (Nichols, ii, 319), complained that 'there is something [in these lines] very cramped and obscure,' and that he could not 'make out the context with any satisfaction.' HALLIWELL, after quoting these words of Theobald, thus paraphrases: 'Dumain, a highly accomplished young nobleman, esteemed for his virtue by all who love virtue; one who, by his talent and graceful person, has the utmost power of doing the greatest harm by the ill employment of those qualities, is nevertheless ignorant of evil.'
And much too little of that good I saw,
Is my report to his great worthinesse.

Rofia. Another of thele Students at that time,
Was there with him, as I have heard a truth.

Browne, they call him, but a merrier man,
Within the limit of becomming mirth,
I never spent an houres talke withall.
His eye beget occasion for his wit,
For every obieft that the one doth catch,
The other turnes to a mirth-moving jest.
Which his faire tongue (conceits expostor)
Deluiers in such apt and gracious words,
That aged ears play treuant at his tales,
And yonger hearings are quite rauifhed.
So sweet and voluble is his discouerse.

Prin. God bleffe my Ladis, are they all in loue?
That every one her owne hath garniished,
With fuch bedecking ornaments of praife.

Ma. Heere comes Boyet.

68. /fro/; 3 Lad. Q. Rofa. Ff et seq. (subs.)
of thefeyj; of the Q.
a truthj; a youth
Theob. conj. (Nichols, ii, 319).

66, 67. And much . . . worthinesse] Heath (p. 127): The construction of this passage, which is very perplexed, is, I suppose, thus: 'And my report of that good I saw is much too little, compared to his great worthinesse.' [For 'tis' in the sense of in comparison with, compare 'So excellent a king, that was to this, Hyperion to a satyr,' Hamlet, 1, ii, 140.—Ed.]

69. as I Possibly, the Qto gives here the better reading, equivalent to 'if I have been truly informed.'

78. play treuant] Aged ears that should be attending to graver matters than mirth-moving jests.—Ed.
82. her owne] That is, her own love.
84. Ma.] I can see no reason for deserting the Folio here; it is a trifling matter at best. R. G. White may be right in saying that Maria (only he calls her Margaret) is 'in haste to change the subject upon which the Princess has begun to rally her ladies.' He goes even so far as to assert that it is 'plainly an intentional and authoritative change' from the Qto, and 'not a misprint.'
ACT II, SC. I.]  LOUES LABOUR’S LOST  

Enter Boyet.

Prin. Now, what admittance Lord?

Boyet. Nauar had notice of your faire approach;
And he and his competitors in oath,
Were all addret to meete you gentle Lady
Before I came: Marrie thus much I haue learnt,
He rather meanes to lodge you in the field,
Like one that comes heere to besiege his Court,
Then feke a difpenation for his oath:
To let you enter his vnpeopled houe.

Enter Nauar, Longaull, Dumaine, and Berowne.

Heere comes Nauar.

90. much] Om. Ff, Rowe.
91. I haue] I’er Pope +, Dyce ii, iii.
93. Attendants (after line 96), Rowe et seq.
94. unpeopled] unpeopled Q, Cam. i, (unpeopled Glo.) ii.
95. Enter... ] Enter the King...and (subs.)
96. Heere] Bo. Heere Q.

87. faire] Is not this word somewhat suspicous? Or is it merely the language of a courtier?—Ed.
88. address] Strevens: That is, confedereates. [I think associates, or partners, would be better; see Schmidt (Lex.).—Ed.]
89. unpeopled] Cambridge Editors: We have retained in this passage the reading of the first Quarto, ‘unpeopled,’ in preference to the ‘unpeopled’ of the second Quarto and the Folios, which is evidently only a conjectural emendation, and does not furnish a better sense than many other words which might be proposed. [Schmidt (Lex.) defines unpeopled here by ‘striped, desolate;’ and peeld elsewhere by ‘decorticate, to strip off.’ Hence, according to Schmidt, the essential meaning of both peeld and unpeopled is the same. When Gloucester calls the Bishop of Winchester (c. Hen. VI. I, iii, 50) a ‘peeld priest,’ does he not mean a shaven priest? had he called him an ‘unpeeled’ priest would he not have meant unshaven? Thus, in the present instance, if peeld mean stripped, unpeopled must mean unstriped,—a meaning the opposite to that which Boyet intends, I suppose, to convey. The adoption of the unpeoled of the Qto I cannot but think unhappy. Not only is an ‘unpeoled house’ a harsh metaphor, but the word unpeoled does not occur elsewhere in Shakespeare. Whereas, ‘unpeopled’ has the authority of the First Folio, bears a meaning fully appropriate, and is used several times in these plays, notably in Orlando’s inscriptions in As You Like It.—Ed.]
96. The stage-direction, ‘Ladies mask,’ introduced after this line by Cawell, and adopted, without comment, by all subsequent editors down to, but not including, the Globe Edition, is to be construed strictly; it does not include the Princess.
Loves Labour's Lost

Nau. Faire Princesse, welcome to the Court of Navar.

Prin. Faire I gieue you backe againe, and welcome I have not yet: the roffe of this Court is too high to bee yours, and welcome to the wide fields, to owe safe to be mine.

Nau. You shall be welcome Madam to my Court.

Prin. I wil be welcome then, Conduct me thether.

Nau. Heare me deare Lady, I haue sworne an oath.

Prin. Our Lady helpe my Lord, he'll be forsworne.

98. Fair.] Fair, Theob. W orb. Johns. 100. wild] wild Var. '03, '13, '21,
Harmer, Knt.
welcome] 'welcome' Dyce, Cam.
Glo.

97, 102. Court] The meaning of this word presents difficulties, unless we may accept this line, 97, and also 102, as broken off, which is almost unthinkable,—the Princess cannot possibly be so rude nor even so 'sudden bold' as to interrupt the King. Navarre distinctly welcomes the Princess to his 'Court,' which the Princess certainly understands to be his palace; she refers to its 'roof.' In line 102, Navarre is not so downright in his welcome, insomuch as he refers to the future; but this future cannot be the termination of his year's seclusion, which would be no welcome at all,—it must be the future of courtesy which means the present. A welcome to his court is, therefore, clear and unmistakable; that the Princess declines it, does not affect its sincerity. If we now turn to line 181, we find the King saying, 'You may not come faire Princesse in my gates, But heree without you shall be so received,' etc. This discrepancy is not to be explained by supposing that the King's mood changes after he has learned the purpose, somewhat unfriendly, certainly business-like, of the Princess's visit. He knew this purpose unofficially from the very first,—Berowne mentions it in the first Scene of the first Act, line 148, and Boyet again refers to this knowledge in line 89 of the present Scene. Wherefore, there is here presented to us a choice: either to acknowledge that we do not understand the meaning of the word 'court,' in that there is some subtle distinction between it and the King's palace, or here is one of those trifling overights which are never for an instant perceived when the play is heard on the stage, or it is another instance of the confusion of the first version and the second 'newly corrected and augmented' version of the play,—that truly admirable scapegoat wherewith this comedy is happily and most conveniently provided.—Ed.

98, etc. In this whole scene this is the only speech in prose, and put, of all persons, in the mouth of the Princess. It cannot be but that there is here some sophistication of the composers.—Ed.

100. fields, too] Knightley here, in this prose speech, printed by him as prose, puts in his text "fields is too base," because, as he says in his Expansier (p. 102), "the metre requires a syllable."
ACT II, SC. I]

LOVES LABOUR'S LOST

Nau. Not for the world faire Madam, by my will.

Prin. Why, will shall break it will, and nothing els.

Nau. Your Ladyship is ignorant what it is.

Prin. Were my Lord fo, his ignorance were wise, Where now his knowledge must prove ignorance. I hear ye grace hath sworn out Houleekeeping: 'Tis deadly sinne to keep that oath my Lord, And finne to break it:

But pardon me, I am too sodaine bold,

114

107. break it will.] QF, Rowe i. 
break its will, Rowe ii, +. break it;
Ran. Dyce ii, iii. And 'tis me Kdy 
conj. And ... ut:] And a redemption 
'tis from sin to break it. Tiessen. 
115. sodaine bold.] One line, Q.

110

111. /sworne out] sworn-out Var. '78, 

Dyce.

Hon(leekepping)] Fc.

107. will ... will] R. G. WHITE (ed. i): It seems quite probable that Shakespeare, whose person and manner fitted him for the part, played the King, and, knowing that he would do so, made here a play upon his name similar to that in his 113 th Sonnet; else the asseveration and reply seem somewhat forced. There is a tradition that he played royal characters. [There seems to be no necessity for seeking any hidden meaning in this repetition of 'will.' The Princess knew well enough what the King's oath was, as she proceeds at once to show, and she here means to imply that nothing but the King's own will shall break it; in the breaking he need expect no aid from her. White did not repeat this far-fetched surmise in his second edition. The tradition to which he refers is the vague verses in Davies's Scourge of Folly, quoted by him in his vol. i, p. lxxxi.—Ed.]

108. what it is] WALKER devotes a chapter (Vers. 77) to the slurring, or, better, the absorption, of unimportant monosyllables like his, he, us, they, etc. He quotes the present phrase and says, 'rather, I think, what' is it.' Walker's ear was keenly sensitive to the stress and thesis of rhythm, but it sometimes failed, I think, to respond to a harsh combination of consonants. In the present case, by slurring the 'it,' two a are brought together; the two words must be rendered, with no small difficulty, perfectly distinct in pronunciation or else the phrase becomes merely what is it. The 'it' is needed to separate what and 'is.'—Ed.

110. Where] STEEVENS: 'Where' is here used for whence. [For similar instances, see ABBOTT, § 134.]

112. 113. 'Tis deadly ... breaks it] JOHNSON: Hazen reads 'Not sin to break it.' I believe erroneously. The Princess shows an inconvenience very frequently rank oaths, which, whether kept or broken, produce guilt.—HALLIWELL: The Princess merely means to say that the King has placed himself in a dilemma. It is a sin to keep the oath; while of course a sin would be committed in breaking this or any oath; in either case, he will commit a sin.—CARTWRIGHT (p. 9): The Princess says [line 120] 'For you'll prove perjur'd if you make me stay,' and Biron says, 'I that hold it sin To break the vow I am engaged in.' The whole play turns on this perjury; but what is singular, no allusion is ever made to
To teach a Teacher ill becometh me. 115
Vouchsafe to read the purpse of my comming,
And fodainly refolute me in my fuite.

Nau. Madam, I will, if fodayly I may.

Prin. You will the sooner that I were away,
For you'll prowe periurd if you make me fty.

Berow. Did not I dance with you in Brabant once?

Roja. Did not I dance with you in Brabant once? 122

Kofa. F5.

the remarkable words, 'Tis deadly sin to keep that oath.' The King takes no notice of them, and at parting says, 'Without breach of honour, You may not come, fair princess, in my gate.' Language most offensive, if the princess spoke according to the text. Hence, we may infer, 'keep' is a misprint for 'take', caused by the word 'housekeeping' in the preceding line. The princess on her arrival says, 'Navarre hath made a vow'; and Boyet tells her, 'He rather means to lodge you in the field, Than seek a dispensation for his oath.' Under such circumstances it seems highly improbable the princess should instantly absolve him from his vow; rather, like a good diplomatist, she might say, 'Tis sin to take that oath, And sin to break it'; therefore 'suddenly resolve me in my suit.'—Dyce (ed. ii): I adopt the reading of Hanner, which is absolutely required by the context. [An interpretation founded on a change of the text should not be preferred to one founded on the text as it stands. The old, old rule, which is never stale when dealing with conjectural emendations: Durio lecitio preferenda est, based as it is on wisdom, must be observed. Therefore, for me, Dr Johnson's and Halliwell's interpretations suffice.—Ed.]

122. Roja. CAPPELL (p. 195 b) thus justifies his adoption of Catharine of the Qto, the 'pert replier to Biron,' as he calls her:—'When the King and his Lords enter, the Ladies mask, and continue masked 'till they go: Biron, while the letter is reading, seeks his mistress; accosts Catharine instead of her, finds his error and leaves her: the King's exit gives him an opportunity to make another attempt, and he then lights on the right but without knowing her; makes a third enquiry and is baffled in that too, for he describes Maria and is told she is Catharine; Comedy too requires, and indeed reason, that the questions of both his companions should be answered with equal fidelity, being asked of masked ladies, and the person asked their confidante; and therefore 'Rosaline' [line 205] should be a printer's mistake, and Catharine intended; and Catharine the other's lady in 'white,' who he's told is Maria: their description by families, answers to what we see in [lines 44-67, where Maria mentions Faulconbridge, and Catharine mentions Alazon]; and the wrong information is made in hopes of producing a wrong courtship.' See notes on line 205. HALLIWELL seems to be the only editor on whom Capell's note made any impression (possibly, he is the only one who, down to his day, had ever read it); his note, essentially the same as Capell's, is as follows:—'Capell proposes to read Katharine in the place of Rosaline, a reading which, if adopted, involves a contrary change in the names in a speech that shortly follows. The author, however, probably intended there should be this mockery of information by Boyet, who is skilfully teasing Biron, and who afterwards boasts of his readiness and skill in doing
ACT II, SC. 1]

LOVES LABOUR'S LOST

Ber. I know you did.

Ros. How needlese was it then to ask the question?

Ber. You must not be so quicke.

Ros. 'Tis long of you 'tis pur me with such questions.

Ber. Your wit's too hot, it speedes too faft, 'twill tire.

Ros. Not till it leave the Rider in the mire.

Ber. What time a day?

Ros. The howre that foole should ask.

Ber. Now faire befall your maske.

Ros. Faire falle the face it couers.


50. Biron, it will be seen, is unfortunate in his enquiries. He first attacks Katharine (according to the Qto), then Rosaline, but without discovering the latter and, at last, asking after Maria, is told she is Katharine. The CAMBRIDGE EDITORS quote Capell's note, and then dismiss it with the remark, 'In this and in other scenes the characters are so confused in the old copies that they can be determined only by the context, in this play, a very unsafe guide.' Is it not somewhat surprising that a devotion to the Qto which accepts unexpected instead of 'unpeopled' should not prompt a preference for Catharine, when that same Qto tells us that it is she who here speaks? I cannot persuade myself that the Folio is right. Merely on dramatic grounds, each of the three heroines should reveal her character in this the first scene where they converse with the Gentlemen. According to the present distribution of speeches, in every edition, except Capell's and Halliwell's, Katharine utters no single word, after the entrance of the King, throughout the scene, while Rosaline has two conversations and Maria one. Clearly one of Rosaline's conversations should belong, I think, to Catharine,—which one is almost a matter of indifference, both had been in Brabant. The Qto distinctly gives the first to Catharine; so be it; let the Qto be followed. Apparently, even the composers of the Folio perceived the need of a change in the distribution of the speeches; they give the first conversation to Ros., but the second, in the indifference of their hearts, to La. Ros. Whether or not 'Rosalin,' in line 205, should be changed to Catharine, as Capell suggests, will be found discussed at the line in question.—En.

126. long of] That is, on account of, because of; still in common use in this country, generally as a half-comic expression. WRIGHT (Eng. Dialect Dict.) gives an example of its use in Nottingham of as late a date as 1895. BRADLEY (N. E. D.) gives examples from circa 1200 to 1881, and states that etymologically it is apletic from Middle English ilong, Old English jelang along.

131, 132. faire befall... Faire fall] 'Fair' may be an adverb or a substantive. 'The adverb is probably original.'—MURRAY (N. E. D. s. v. faire & aff.) Or see ABBOTT, § 297.
Loves Labour's Lost

Ber. And fend you many louers.
Rofi. Amen, so you be none.
Ber. Nay then will I be gone.

KIN. Madame, your father heere doth intimate,
The payment of a hundred thousand Crownes,
Being but th' one halfe, of an intire summe,
Disburied by my father in his warres.
But say that he, or we, as neither haue
Receiued that summe; yet there remains vnpaid
A hundred thousand more: in suretie of the which,
One part of Aquitaine is bound to vs,
Although not valued to the moneys worth.
If then the King your father will restore
But that one halfe which is unsatisfied,
We will give vp our right in Aquitaine,
And hold faire friendhip with his Maiestie:

136. 165, 172, 176. KIN.] Fer. Q. 140. as neither house] (as neither have)
Fer. FY. King. Rowe et seq. Cap. et seq. (subs.)
137. a] one Rowe i. 141. summe; ] summe, Q. Coll. Dyce,

Crownes;] Crownes; Rowe et Wh. Cam.

seq. 142. the which] which Han. Cap. Dyce

138. th' one] FY, Rowe, +, Wh. i. the ii, iii.

one Q. Cap. et cet. 146. one half] one-half Dyce, Sta.

half, of] half, if] half of, of Q. half Cam. i, ii.
of FY, et seq. unsatisfied] but satisfied Qc.

148. friendship] friendhip Q. 149. See Hunter's reference to this long speech of the King in his note, I, i, 183.

137. a hundred] After setting up 'a hundred' in this line and again in 142, the compositor suddenly changes to 'As hundred' in line 151, and in the next line reverts to 'a hundred.'—Ed.

138. th' one . . . intire] Walker (Vers. 145; Crit. ii. 92): Write th' one and pronounce 'intire' as a trisyllable. [With the Folio before us, Walker's injunction as to 'th' one' is needless.]

140. 48] Abbott (§ 111): As, equivalent to as though, though, for, was sometimes used parenthetically in a sense oscillating between the relative which, as regards which, and the conjunction for, though, since. It is used as a relative in [the present line].

140. neither house] For examples of 'neither' used as a plural pronoun see Abbott, § 12.

141. summe; yet there] The Qto has the better punctuation here. Does not the rhythm require the transposition, there yet?—Ed.

142. the which] For an explanation of this phrase, and for other examples of it, see Abbott, § 270.
ACT II, SC. I.]

LOUES LABOUR'S LOST

But that it feemes he little purposeth,

For here he doth demand to haue repaiue,

An hundred thousand Crownes, and not demands

One païment of a hundred thousand Crownes,

To haue his title liue in Aquitaine.

Which we much rather had depart withall,

And haue the money by our father lent,

Then Aquitaine, fo guelded as it is.

149. purpo'seth.] purpo'seth: Q. Cap.

repaiue] repaiue; Q. repaid Fl

e] on Q; F, Rowe, +.

et seq. 150. demand'] demanded Q.


demand's] remembers Rowe.

152. One] QF, Rowe, Pope. On

Theob. et ctt.

155. father] fathers Q.

156. guelded] golded Pope.

149. But that] 'That' refers to the restoration of the one half which is unsatisfied.

150. repaiue] WALKER, in an Article (Cr. ii, 61) on the confusion of final d and final e, gives the present example among very many others. See *as by the same Con'naut And carriage of the Article designe, His fell to Hamlet."—Hamlet, I. i, 94; 'The skies, the fountains, every region meer See all one mutuell cry.'—Med. N. D. IV, i, 131; 'Thou art too base To be acknowledge.'—Wint. Tale, IV, iv, 468, etc.

151. not demands] For many examples of the omission of do before 'not' see, if need be, ABBOTT, § 305.

152. One païment] To THEOBALD we owe the correction 'on payment.' In his note on the passage he thus explains: 'Aquitain was pledged, it seems, to Navarre's father for two hundred thousand crownes. The French King pretends to have paid one moiety of this debt, (which Navarre knows nothing of,) but demands this moiety again; instead whereof, says Navarre, he should rather pay the remaining moiety, and demand to have Aquitain re-delivered up to him. This is plain and easy reasoning upon the fact supposed; and Navarre declares, he had rather receive the residue of his debt, than detain the province mortgaged for security of it.'—HALLIWELL: The French King claims to have paid one half the money for which Aquitain was mortgaged, and the Princess even offers to produce the vouchers in support of the justice of her father's statement; yet so little attention had the King of Navarre paid to business, he has not even heard of the payment, and treats the claim as invalid, although he is willing to surrender it, provided the French King will pay the remaining moiety.

154. Which ... depart withall] See MURRAY, N. E. D. 2. v. Depart. III.

†12. To depart with. †1b. To part with; to give up, surrender. [Possibly, we might regard 'depart' as transitive, meaning leave, quitt, forsooke (see many examples in N. E. D. under 8), and 'withall' not as an emphatic preposition connected with 'depart,' but as an adverb, in the sense of besides, moreover.—Ed.]

156. guelded] That is, weakened, enfeebled. The King had already spoken of his surety as being only a part of Aquitaine. See BRADLEY, N. E. D. 2. v. Geld, v. †2.—HALLIWELL: This expression was common in Shakespeare's time, and was used without any idea of coarseness being attached to it.
Deare Princeffe, were not his requeste so farre
From reaions yeelding, your faire selfe should make
A yeelding 'gainst some reaion in my bref,
And goe well satisfied to France againe.

Prin. You doe the King my Father too much wrong,
And wrong the reputation of your name,
In so vnseeming to confesse receyt
Of that which hath so faithfully beeene paid.

Kin. I doe protest I neuer heard of it,
And if you proue it, Ile repay it backe,
Or yeeld vp Aquitaine.

Prin. We arreste your word:
Boyet, you can produce acquittances
For such a fumme, from speciall Officers,
Of Charles his Father.

Kin. Satisfie me fo.

Boyet. So please your Grace, the packet is not come
Where that and other specialties are bound,
To morrow you shall haue a fight of them.

Kin. It shall suffice me; at which interview,
All liberall reaion would I yeeld vnto:

163. receyt] receipt Rowe. 174. bound[,] F,F,F bound: QF q et
166. And [f] And, if Cap. Var. Ran. seq. (subs.)
Mal. Steev. Var. Knit, Coll. Hal. Sta. Wh.i. 177. would /] F, Rowe, Wh. i. I
170. speciall] special Q. will Q, Pope et cet.

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158. vnseeming] ABBOTT ($\S$ 443): Here 'unseeming' means the reverse of seeming; more than not seeming (like of 99us): 'in this making as though you would not confess.'

166. And [f] CAPELL, followed by excellent editors, placed a comma after 'And,' whereby the strength of the doubt expressed by 'if' is weakened. It certainly renders the reply of the King more courteous. Yet the Princess had spoken hotly (as was natural and proper); the charge against the King was serious, and his honor at stake. Within becoming bounds, his incredulity as to the payment should be extreme, and this, I think, is expressed, better than by Capell's courteous comma, by the emphatic an if. See Mid. N. D. III, ii, 81 (of this ed.) and Ibid. II, ii, 159. DELISI suggests that the text should read 'An if.'

168. We arreste] WALKER (Crit. iii. 36): Read We'rest (or, possibly, w' arrest). [And so also ABBOTT, $\S$ 460]. Can it be that the pleasure of hearing three syllables uttered in the time of two countervails the pain of listening to such unhandsome slurs as w' arrest?—Ed.]

177. would I yeeld] Some conditional clause is understood, such as: 'if you should prove me wrong.' The Qto 'I will' is not absolutely necessary.—Ed.
LOUES LABOURS LOST

ACT II, SC. 1]

Meane time, receive such welcome at my hand,
As Honour, without breach of Honour may
Make tender of, to thy true worthinelle.

You may not come faire Princeffe in my gates,
But heere without you shall be so receiu’d,
As you shal deeme your selfe lodg’d in my heart,
Though fo den’d farther harbour in my house:
Your owne good thoughts excufe me, and farewell,
To morrow we shall visit you againe.

Prin. Sweet health & faire desires confort your grace.
Kyn. Thy own with with I thee, in every place. Exit.
Boy. Lady, I will commend you to my owne heart.

179. without...Honour] Fi, Rowe, +

Var. 173. 185. Glo. (without...honour)
Q. Cap. et cet. (sub.)

may] may, Cap. (corrected in
Errata).
180. of, to] Fi. Rowe, +
of to Q,
Cap. et seq.
181. in] within Q, Coll. i, iii.
184. farther] Fi, Rowe, Knt ii. free
Coll. ii (MS). faire Q, Pope et
seq.
186. we shall] Fi, Rowe, +, Knt.

183. As] For other examples of ‘as,’ where, after ‘so,’ it is equivalent to that, see Abbott, § 109.

184. farther] On the supposition that the Folio was set up by compositors to whom the Qto was read aloud, we may perhaps discern the cause of the change from faire of the Qto, pronounced almost as a dissyllable and with a very broad a, to farther of the Folio, where the a was equally broad, and the th almost wholly neglected, or very indistinctly uttered. Knight (ed. ii) follows the Folio, because ‘the reading fair is a weak epithet,’ which is true; and he interprets ‘farther’ as meaning that ‘the Princess is to be lodged, according to her rank, without the gates,—although denied a farther advance, lodgment, within the King’s house.’ If we are to desert both Qto and Folio, free of Collier’s MS is a good enough substitute for ‘fair,’ but Collier himself abandoned it in his Third Edition.—Ed.

185. excusage] For other examples of the subjunctive used as an imperative see, if need be, Abbott, § 364.

187. consent] That is, to attend, accompany. The present line is the earliest example of the transitive use of this verb, given by Murray (N. E. D.), but Boas detected an earlier example in Kyl’s Spanish Tragedia (circa 1594) : ‘the traine, That fained louse had coloured in his looke, When he in Campe consorted Bal-
thazar.’—III, i, 21.—Ed.

189. my own] See Text. Notes for a proof that ‘W. W.’ set up the Qto by hearing and not by seeing.—Ed.
La. Ro. Pray you doe my commendations, I would be glad to see it.

Boy. I would you heard it grone.
La. Ro. Is the foule sicke?.
Boy. Sicke at the heart.
La. Ro. Alacke, let it bloud.
Boy. Would that doe it good?
La. Ro. My Phisicus saies I.
Boy. Will you prick'it with your eye.

La. Ro. No poynt, with my knife.

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190. Pray you ... commendations.] foule Q. Theob. et seq.
Now, pray you....commendations; Cap.
Hal. Sta.
190. 191. As prose, Q, Mal. et seq.
190. 193. 195. 197. 199. 201. La. Ro.]
Rf. Rof. Q.

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193. soul] This is evidently a misprint for 'foole' of the Qto. WALKER has an Article (Crit. ii, 291) devoted to the confusion of / and long /, with numerous examples. By 'fool,' Rosaline refers to Bernwne himself, not to his heart, as Malone suggests, and by it she conveys no disrespect. In more than one place in Shake- speare 'fool' is used with tender affection. There is Leat's reference to the dead Cordelia, 'And my poor fool is hanged'; and Hermione, in Thes Winter's Tale, when she is sent to prison, says to her attendants 'Do not weep, good fools, there is no cause.' Walker (Crit. ii, 297) quotes from Sidney's 73rd Sonnet, addressed to Stella: 'O heavenly Fool, thy most kiss-worthy face Anger invests with such a heavenly grace,' etc. In IV, iii, 83, of the present play, Bernwne, speaking of his friends, says 'here sit I in the skie, And wretched fools secrets heedfully ore-eye'; where he could hardly have used 'fools' in the modern contemptuous sense. BRADLEY (N. E. D. s. v. Fool) observes, 'The word has in modern English a much stronger sense than it had at an earlier period; it has now an implication of insulting contempt which does not in the same degree belong to any of its synonyms, or to the derivative foolish.'—Ed.

197. Phisicus] HALLIWELL: 'For that the diseases of the hart are caused for the most part of bloude and winde, therefore is phlebotomy much better for it then purging; but if the maladic proceede of bloude, then must the liver veines be opened on the right side.'—General Practise of Physickes, 1605.

197. saies I] MALONE: 'The old spelling of the affirmative particle ['I'] has been retained here for the sake of the rhyme'; from which it is to be inferred that in Malone's day the affirmation aye was pronounced like the first letter of the alphabet.—Ed.

199. No poynt] See V, ii, 310.—MALONE: A negation borrowed from the French. 'Fume, ... neuer a whilt, no lot, no point as the frenchmen say.'—Florio,
ACT II, SC. I.    LOVES LABOUR'S LOST

Boy.   Now God faue thy life.     200
La. Ro. And yours from long liuing.
Ber.   I cannot fay thankf-giving.  Exit.

Enter Dumain.

Dum. Sir, I pray you a word: What Lady is that fame?
Boy. The heire of Alanjon, Rosalin her name.     205
Dum. A gallant Lady, Mounsieur fare you well.
Long. I beelee the you a word: what is the in the white?     207

Errata]. Mounsier Y. C. Mounsier Rowe.
205. 78. Alenson Cap. Alenson
Var. [Exit. QF. Exit Dumain.
Rite.

Worlds of Words, 1398. [Examples of the use of this phrase are given by MALONE, WALKER, HALLIWELL, and DYCk; the last gives a single example from Doctor Dobyfoll, 1600; he might have given many others from that play; on p. 123 (ed. Bullen) it occurs four times in one consecutive lines, always, of course, with the meaning of not, not at all;—equally of course, without any quibble, as Rosaline and Maria use it in the present play.—Ed.] 205, 232. Rosalin . . . Katherine] STEEVENS: It is odd that Shakespeare should make Dumain enquire after Rosaline, who was the mistress of Biron, and neglect Katherine, who was his own. Biron behaves in the same manner. No advantage would be gained by an exchange of names, because the last speech is determined to Biron by Maria, who gives a character of him after he has made his exit. Perhaps all the ladies wore masks but the princess. [See note on line 96 above.] A. G. B. (Notes & Queries, 1, iii, 263; 1851), apparently unconscious that he had been anticipated, repeats in effect Capell's arguments (see line 123) in favour of changing 'Rosalin' to Catherine. His strongest point, and I think it decisive, is that if Boyet misled the gentlemen by a mistake in the names of the ladies, the consequence would have been that each lover would afterward address his poetical effusion nominally to the wrong lady, which does not appear to have been the case.' From Catherine's description of Dumain, from Maria's description of Longaville, and Rosaline's of Berowne, it is to be inferred that each lady described her lover; and from the words and sonnets of the lovers in IV, iii, we find the inference to be correct; while the closing scene of all proves it beyond a doubt. The lovers must, then, have received from Boyet the exact names; he was their only source of knowledge, and no opportunity is given them to detect and correct any misinformation. I am, therefore, quite convinced that 'Rosalin,' in line 205, should be Katherine, and 'Katherine,' in line 222, should be Rosalin. Singer, DYCk, R. G. Whitb, and HUTSON express their agreement with the Anonymous correspondent of Notes & Queries.—Ed.
LOUES LABOURS LOST

ACT II, SC. I.

Boy. A woman somtimes, if you saw her in the light.

Long. Perchance light in the light: I defire her name.

Boy. Shee hath but one for her felle,

To defire that were a shame.

Long. Pray you sir, whose daughter?

Boy. Her mothers, I haue heard.

Long. Gods blessing a your beard.

Boy. Good sir be not offended,

Shee is an heyre of Faulconbridge.

Long. Nay, my choller is ended:

Shee is a moft sweet Lady.

Boy. Not vnlike sir, that may be.

Exit. Long.

Enter Beroun.

Ber. What's her name in the cap.

Boy. Katherine by good hap.

Ber. Is she wedded, or no.

Boy. A woman somtimes, if you saw her in the light,

Long. Perchance light in the light: I defire her name.

Boy. Shee hath but one for her felle,

To defire that were a shame.

Long. Pray you sir, whose daughter?

Boy. Her mothers, I haue heard.

Long. Gods blessing a your beard.

Boy. Good sir be not offended,

Shee is an heyre of Faulconbridge.

Long. Nay, my choller is ended:

Shee is a moft sweet Lady.

Boy. Not vnlike sir, that may be.

Enter Beroun.

Ber. What's her name in the cap.

Boy. Katherine by good hap.

Ber. Is she wedded, or no.

208. somtimes] somtimes Q.

210. name] name ? Q.

212. a] on Q. Rowe et seq.

214. and you Q. an you Cap. et cet.

216. She's Cap. Erata.

217. In margin, Pope, Han.

218. choller] caller Q. choler Cap.

219. Exit...] After line 219, Q. F et seq.

221. In margin, Pope, Han.


223. in] no ? Q. Rowe et seq.

209. light in the light] That is, light of conduct in the light,—one of the endless puns on 'light,' which must have evoked mirth or they would not have been made,—possibly.—Ed.

213, 214. beard...beard] Ellis (p. 88) quotes Price, 1688, who says that 'bea sounds short r in head, dead, ready. Bedstead, beard,' etc. 'John Philip Kemble,' continues Ellis, 'used to be laughed at for speaking of his bird, meaning beard; we have here old authority for the sound.' Again, on p. 965, Ellis notes the rhyme 'berd' and 'beard' in Sommer 12, and adds 'This favours J. P. Kemble's pronunciation of beard as bird.' Next he quotes the present lines from Love's Lab. L. wherein, although not at the end of lines, 'heard' and 'beard' rhyme. 'This remarks Ellis, 'is not so favourable to Kemble [as the rhyme just mentioned], because heard was often hard.' On the whole, J. P. Kemble was more right than wrong. I have the impression that it was only on the stage that he spoke of his bird, just as he spoke of aitches for 'aches'; his was a laudable attempt to reproduce, even to a small extent, Shakespearian pronunciation.—Ed.

214. blessing a your beard] Johnson: That is, may'st thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit.
ACT II, SC. I.

LOVES LABOUR'S LOST

Boy. To her will sir, or so.

Ber. You are welcome sir, adiew.

Boy. Fare well to me sir, and welcome to you. Exit.

La.Ma. That laft is Beroune, the mery mad-cap Lord.

Not a word with him, but a left.

Boy. And euer left but a word.

Pri. It was well done of you to take him at his word.

Boy. I was as willing to grapple, as he was to boord.

La.Ma. Two hot Sheepees marie:


224. To her will] Massey, who identifies Lady Penelope Rich with Rosaline, finds in these words one of what he deems the many proofs of his hypothesis. He thus remarks on them:—'In this personification of will or wilfulness, we again meet the rival lady to whose high imperious "will" the speaker in Sonnet 133 is a prisoner, to the will of her who is personified as "Will" in Sonnet 135, and it likewise features the wilful Lady Rich, the breakings-out of whose will were perpetual, and dashed with Cleopatra-like audacity. —Secret Drama of Shakespeare's Sonnets, p. 245, ed. 1888.

225. You] CAMBRIDGE EDITORS: In this line, as well as in III, i, [156, 158] etc., and in IV, iii, [300] the 'O' [of the Qto] is superfluous and appears to have crept into the text from the last letter of the stage-direction 'Bero.' In the first instance in which this occurs the first Qto stands alone, and the error is corrected in the second Qto and in the Folio, and we have therefore ventured to make the same correction in the other cases. [This conjecture is extremely plausible; and, if the use of the interjection 'O' were confined to the speeches by Beroune, it would be almost assured. But this use is not so confined. It is noticeable in the speeches of other characters throughout the play. A cursory enumeration reveals twenty-six lines, here and there, spoken by various characters, which begin with 'O,' in places where there can be no question of stage-directions. R. G. White, in a note on III, i, 151, asserts that this frequency of 'O' is plainly one of those caricatures of verbal tricks of the time in which this comedy abounds.' Without assuming as much as White assumes (what proof have we that it was a verbal trick of the time?), it seems to me too pronounced a feature to be set down as accidental. In III, i, 151 et seq., where 'O' begins four consecutive speeches of Beroune, it is conceivable that the interjection is due to the embarrassment of the speaker in having to employ so ignoble a messenger as Costard in sending a love letter. See notes IV, ii, 102; IV, iii, 300.—Ed.]

225; welcome] Caipe1 (i, 196): Biron's words to Boyet when he takes his leave of him, import a seeing he's play'd with; and Boyet's answer imports a 'wel- come' to leave him; to which meaning of welcome alludes the Prince's speech in line 230, and the other's reply to it.
And wherefore not Ships?

Boy. No Sheepe(sweet Lamb)ymlleffe we feed on your
La. You Sheep & I pasture : shall that finishe the left?

Boy. So you grant pasture for me.

La. Not to gentle beaft.

My lips are no Common, though feuerall they be.

233. hot Sheepes] CAPPELL (i, 156, 6): ‘Sheepe’ is a delicate pronouncing of
ships, meaning fire-ships; and w’d for the introduction of Boyet’s wit; not to the phrase
itself, which, as is evident, was suggested by the reference to grappling and boarding.
In The Two Gentlemen of Verona there is a similar play on the pronunciation:—
‘Twenty to one he is shipp’d already, And I have play’d the sheep in losing him.’—
I, i, 72. ELLIS (p. 450, footnote 1) says that, ‘a Somersetshire farming man once
asked me, if I had seen the ship in the fair, which sounded remarkably like a ship
on fire, but merely meant the sheep in the fair from which I was walking.’
Dr MURRAY, in seeking (N. & Q. VIII, xi, 707, 1897) the origin of the proverbial
expression ‘to lose a ship for a ha’porth of tar,’ quotes a c version of the saying in the
Craven Glossary, 1838, where it is “Dunnit loax t’yow for a hawporth o’tar,” and
suggests that the intermediate step between the Craven Glossary and ‘dock-yard econ-
yomy’ was “Do not lose the sheep for a ha’porth of tar,” and then adds that ‘over a
large area of central England . . . ship and sheep are identical in pronunciation.’—[Ed.]

235. &] In Booth’s Reprint of the First Folio this ‘ampersand’ is printed in
full, ‘and.’ Rather than impute an error to this Reprint, almost perfect typographi-
cally, I prefer to believe that the copy of the First Folio, from which Booth printed,
varied herein from mine. It is ‘&’ in Vernon and Hood’s Reprint, 1807; and also
in Staunton’s Photolithograph.—Ed.

238. Common, though several] The antithesis between ‘common’ and ‘sev-
eral,’ in their ordinary signification, is so marked that recourse to their meaning as
legal terms seems hardly necessary. Nevertheless, almost every editor from CAPPELL
downward has felt it needful to explain, more or less at length, their legal allusion.
Dr JOHNSON observed that ‘several is an inclosed field of a private proprietor; so
Maria says, her lips are private property.’ Hereupon there is, in the Variorum
of 1821, a long note by Dr JAMES (who this Dr James is, I do not know. Can it be he of the celebrated ‘powder,’ whereof, it is supposed, the exhibition con-
tributed to poor Goldsmith’s death?) wherein it is stated that ‘Dr Johnson has
totally mistaken the word. In the first place, it should be spelled severall. This
does not signify an enclosed field or private property, but is rather the property of
every landholder in the parish.’ He then goes on to explain that according to the
custom of Warwickshire, in the rotation of crops, those fields which lie fallow,
and whereon cattle are permitted to graze, are called the common fields, and those which
are cultivated are called the ‘severall,’ whereon the cattle are prevented from gra-
ing. MALONE says that, ‘besides its ordinary signification of separate, distinct, “sev-
eral”’ likewise signifies, in uninclosed lands, a certain portion of ground appro-
priated to either corn or meadow adjoining the common field;’ and then adds, ‘In
Minshew's Dictionary is the following article:—"To Sever from others. Hinc nos pascus et campos seorsim ab aliis separatos Severit diciamus." STEVENS furnishes examples of the use of sever~l or a several. HUNTER (i, 267) thinks that the true explanation has not been given, which is that 'Several or several lands, are portions of common assigned for a term to a particular proprietor, the other commoners waiving for the time their right of common over them.' According to Hunter, Maria uses 'several' in the sense of parted, but Boyet catches at the other meaning of 'several' in its relation to 'common,' as expressing that which is appropriated, and he asks, "Belonging to whom?" HALLIWELL, while granting that 'several' may be used in the restricted sense given by Hunter, asserts that 'there can be no doubt but that the meaning was generally accepted that fields which were enclosed were called several, in opposition to commons, the former belonging to individuals, the others to the inhabitants generally. When commons were enclosed, portions allotted to owners of freeholds, copy holds, and cottages, were fenced in and termed several: so Maria says, playing on the word,—my lips are not common, though they are certainly several, once part of the common; or, though my lips are several, a field, they are certainly no common.' R. G. WHITE believes that 'we have here another exhibition of Shakspeare's familiarity with the Law; and that the allusion is to tenancy in common by several (i.e. divided, distinct) title. Thus:—'Tenants in common are they which have Lands or Tenements in Fee-simple, fee-tails, or for term of life, etc., and they have such Lands or Tenements by several Titles, and not by a joint Title, and none of them know by this his several, but they ought by the Law to occupy these Lands or Tenements in common and pro indiviso, to take the profits in Common.'—Coke upon Littleton, lib. III. Cap. iv. Sect. 293. . . Maria's lips were several as being two, and (as she says in the next line) as belonging in common to her fortunes and to herself; but yet they were no common pasture.' STAUDTSON thus overcomes the difficulty. 'If we take both ["common' and 'several'], he says, 'as places devoted to pasture,—the one for general, the other for particular use,—the meaning is easy enough. Boyet asks permission to graze on her lips. "Not so," she answers, "my lips, though intended for the purpose, are not for general use." The restriction implied in 'several' is not, I fear, adequately expressed in the paraphrase 'intended for the purpose.'

In the preceding notes, I think we may quietly disregard whatever is alleged concerning the meaning of 'several' or 'severals' as applied to agriculture. There is unquestionably such a noun, whereof the general meaning has been duly set forth above. But Maria does not use a noun, but an adjective, and I think she uses it in the sense suggested by Hunter, as parted, distinct, and with no legal meaning, but merely as antithetical to 'common.' Boyet, however, catches up its legal meaning and carries it forward. The chiefest, indeed the only, difficulty lies, I think, in 'though.' MALONE was the earliest to notice it. 'To say,' he remarks, 'that though land is several, it is not a common, seems as unjustifiable as to assert that though a house is a cottage, it is not a palace.' COLLIER (ed. i) says, 'if Shakspeare had employed but, instead of "though," the opposition designed between "common" and "several" would have been complete.' He then adds a conjecture which he did not repeat in his second edition:—perhaps we ought to take "though" in the sense of because.' As a substitute for 'though' KENTHLEY (Explication, 103) proposed for, and afterward adopted it in his text. BEAK (p. 67) believes that the difficulty arises from the incongruity of opposing a noun to an adjec-
Bo. Belonging to whom?
La. To my fortunes and me. 240

Prin. Good wits wil be iangling, but gentles agree.

This ciuil warre of wits were much better vied
On Nauar and his bookemen, for heere 'tis abus'd.

Bo. If my obleruation(whiche very feldome lies
By the hearts full rhetorice, disclosing with eyes) 245
Deceie me not now, Nauar is infected.

Prin. With what?
Bo. With that which we Louers intitle affected.

Prin. Your reason.
Bo. Why all his behauiers doe make their retire,
To the court of his eye, peeping thorough desire.

241. but gentiles] but, gentiles, Theob. et seq.
244, 245. (which...lies...rhetoriche...) ...lies...rhetorich...eyes, Theob. et cet. (n.b.)
247-269. In margin, Pope, Han.
249. reason] reason Rowe.
eyes. Q. (which...lies...rhetoriche...) 250. doe] FI, Rowe, Hal. did Q.
eye.] Rowe. which...lies...rhetoriche... Theob. et cet.
eyes, Johns. Kyd. —which...lies,... their] the Qs.
rhetoric...eyes, Dyer, Cam. Glo. (which
251. thorough] through Qs.

tive, and that the incongruity would vanish if 'no' were changed to not. In Shake-
speareana (vol. i. p. 285, 1884) 'Senior' quotes Much Ado, ii, i, 214, 'the base,
though bitter disposition'; Timon, IV, iii, 308, 'though it look like thee'; Twel.
Nights, II, v, 136, 'though it be as rank as a fox'; Tro. & Cress. II, ii, 39, 'though
you bite so sharp,' and five or six other passages, among them the present, wherein,
he finds that 'though' can be explained only by 'giving it a causal signification,
being as it is, inasmuch as it is, because it is, or simply because.' This, as we
have seen, is Collier's suggestion. So complete an inversion of a word's mean-
ing is extremely convenient, but, I fear, a little high-handed. Moreover, several
of the passages quoted by 'Senior' are not so desperate, I think, as to be in-
capable of explanation by some one of the ordinary meanings of 'though.'
It is not necessary to suppose that it is Maria's use of 'several' that prompts
Boyet to ask 'Belonging to whom?' It is the continuation of his own train of
thought, starting in 'so you grant pasture for me.' To grant common of pasture is to
grant 'a right of putting beasts [Maria's word] to pasture in another man's soil,'—
as Jacobs (Law Dict. s. v. Pasture), quoting Wood's Inst. 196, has it. 'Not so,'
says Maria,—that is, she will not grant pasture to him. To whom, then, Boyet natu-
really asks, does the right of pasture belong?—Ed.
244, 245. (which...eyes) To THEOBALD we owe the restriction of this
parenthesis within its proper bounds.

244. seldomly] Is it not strange that neither Walker nor Keightley has proposed
sold for 'seldom,' ex metris gratia?—Ed.

251. court] This may be, metaphorically, a court-yard, or the tribunal where all
love-causes are decided.—Ed.
His hart like an Agot with your print impresseff,
Proud with his forme, in his eie pride exprefzed.
His tongue all impatient to speake and not feee,
Did tumble with haffe in his eie-fight to be,
All fences to that fence did make their repairre,
To feele onely looking on fairest of faire:
Me thought all his fences were lockt in his eye,
As Jewels in Chriftall for some Prince to buy. (glaft,
Who tendering their own worth from whence they were
Did point out to buy them along as you paft.
His faces owne margent did coate fuch amazes,
That all eyes faw his eies inchanted with gazes.

252, 253. impreffed...expreffed] im-
pres'd...expres'd Dyce, Cam. Glo.
257. felle] feed Kinnear.
258. lock'd] lock Q, lock'd F F e.
from whence] from where Q, coat Q, coat F F, Rowle i.

252. Agot] 'His' refers to 'heart.'
254. His tongue, etc.] JOHNSON: That is,—his tongue being impatiently de-
sires to see as well as speak.—STEVENS: 'Although the expression in the text is extremely odd, I take the sense of it to be that,—his tongue envied the quickness of his eyes, and strove to be as rapid in its utterance, as they in their perception.'—Edinburgh Magazine, Nov. 1786.—DYCE (Fem Notes, 52) quotes these two notes, and adds —'Now, it would be difficult to say which of these notes is least to the purpose. The context distinctly shows that the meaning is—His tongue, not able to endure the having merely the power of speaking without that of seeing.' [Unques-
tionably Dyce is right.]
257. To feele onely] JOHNSON: Perhaps we may better read—'To send only by looking.'—DYCE (Fem Notes, 52): 'There is no necessity for any alteration. The meaning is—that they might have no feeling but that of looking.
260, 261. whence...out] The where and the you of the Quarto are certainly improvements. In regard to 'point you,' KNIGHTLEY (Exe. 103) conjectures 'prompt you' or 'temp you,' and adds, 'I have adopted the former.' But is not this improving Shakespeare?
262, 263. owne margent...his eies] WHITTE (p. 100) quotes the noteworthy comparison of a lover to a book and its marges in Rom. & Jul. I, iii, 81-92, beginning, 'Read o'er the volume of young Paris face,' etc., and then gives, as being in the same vein of imagery, the present passage and also R. of L. 99-102 i 'But she, that never coped with stranger eyes, Could pick no meaning from their parling looks. . . . Writ in the glassy margens of such books.' 'The comments,' he goes on to say, 'on ancient books were printed in the margin.' Again in IV, ii, 123, of the present play, 'Studie his byas leaues, and makes his books thine eyes.' [It is not to
Loves Labour's Lost

Il e give you Aquisitain, and all that is his,
And you give him for my fake, but one louing Kiffe.

Prin. Come to our Paullion, Boyet is dispoide.

Bro. But to speake that in words, which his eie hath dif-
I onelie haue made a mouth of his eie,
(clos'd)

By adding a tongue, which I know will not lie.

Lad. Ro. Thou art an old Loue-monger, and speakeft
skilfully.

Lad. Ma. He is Cupids Grandfather, and learnes news
of him.

Lad. 2. Then was Venus like her mother, for her fa-
ther is but grim.

Boy. Do you heare my mad wenches?

La. 1. No.

Boy. What then, do you see?

Lad. 2. I, our way to be gone.

Boy. You are too hard for me.

Exsunt omnes.

Loves Labour's Lost
ACT III, SC. I. 
LOUES LABOUR'S LOST. 81 

Aetbus Tertius. [Scene I.]

Enter Boggart and Boy. Song.

Bra. Warble childe, make passionate my sense of hearing:

Boy. Concolinel.

2. Enter...] Enter Armado and Moth. Rowe.

Boggart F., and] and his Q. [singing. Theob. et seq. (subs.)

a guide to the meaning in the punctuation. 'The verb dispersed,' he observes, 'when followed by a comma or any pause, was used in two senses: one of which was of a licentious kind, and implied,—inclined to wanton mirth, and, indeed, frequently to something beyond that. The other meaning was merely,—disposed or inclined to be merry, and it is used in this latter sense in the present instance, as well as again in V, ii, 519. . . . There is little beyond playful badinage to be discovered in the conclusion of Boyet's address.'

1. Aetbus Tertius.] Both Theobald and Capell adopt a division of the Acts different from that of the Folio. They here continue the Second Act, and begin the Third at what is the Fourth Act in the Folio. There they part company. Theobald's Act IV corresponds to Act V of the Folio (misprinted Actus Quartus) and continues to V, ii, 346, where his Act V begins. Capell's Act IV begins at what is by all other editors, except Theobald, made Act IV, scene iii; and his Act V begins at what is usually marked Act V, scene ii.

4. passionate.] Jessica sighs forth, 'I am never merry when I hear sweet music.' Hence, apparently, Schmidt concludes that here 'passionate' means sorrowful. It means more,—it is a lover's luxury of woe. 'Ah, c'était le bon temps!' exclaims Sophie Arnauld, 'j'étais bien malheureuse!' A plaintive love-song was of old termed a passion. In Greene's Tu Quoque, after Garted had lamented the necessity of concealing her love, her sister Joice, who had overheard the conclusion of the plaint, exclaims, 'Faith, sister, 'twas an excellent passion!' In Lodge's Rosalynde (p. 232 in As You Like It, of this edition) the love verses which Montana inscribed in the bark of a tree are, more than once, called a 'passion'; and on p. 368, Phoebe's Sonnet is 'a reply to Montanus passion.' 'The Passionate Pilgrim' conveys the same idea of plaintive love-songs. Thus, Armado desires Moth to warble a song that will fill his sense of hearing with despairing love.—Ed.

6. Concolinel.] Johnson: Here is apparently a song lost. [Had Dr Johnson taken the trouble to examine this Act in the Folio, a trouble he never took, it is to be feared, either for this Act or for any other, he would have seen that in line 3 the stage-manager is warned to have in readiness a 'Song,' which
could not well have been given beforehand, inasmuch as the words and air were left to the choice or the capacity of the singer of the company.—ED.]—STEVENS: Sometimes yet more [than the song] was left to the discretion of the ancient comedians, as I learn from the following circumstance in Heywood's *Edward IV*. Part ii:—'Jockey is led whipping over the stage, speaking some words, but of no importance.' [This stage-direction does not appear in the Reprint, by The Shakespeare Society, but instead in V, ii, we find merely 'Jockey is led over the stage to be whipt.'] Again, in *Green's Tu Quoque*, 'Here they two talk and rail what they list.'[—p. 255, ed. Hazlitt-Doddely. On the next page we find the following similar stage-direction:—'Here they talk,' etc.] Not one of the many songs supposed to be sung in Marston's *Antonio's Revenge* is inserted; but instead of them, *Cantata*. *To Twelfth Night*, II, iii, 72, we find 'Catch sung.'—HUNTER (i, 268): I venture to suggest that this word, if word it is, is a corruption of a stage-direction, *Cantata Ital., for Cantata Italica*; meaning that MOTH here sings an Italian Song. It is quite evident from what Armado says, when the song was ended,—'Sweet air!'—that a song of some sort was sung, and one which Shakespeare was pleased with, and meant to praise. If MOTH's song had been an English song, it would have been found in its place, as the other songs are. [This is far from certain. Hunter, too, it is to be feared, had not recently examined his Folio.—ED.].—HALLIWELL: Probably the burden of some song; in the same way, Pistol quotes the burden of an old Irish song, *Calren a cnoise mo*, in *Henry the Fifth*. An anonymous critic thinks that it is some corruption of the old Irish air of *Coilin*. Hunter's suggestion is most unlikely, the word not being placed as a stage-direction in any of the early copies. When the play was produced, in 1597, Italian music for a single voice, according to the authority of Dr Rimbault, was almost unknown in this country.—KEIGHTLEY (N. & Qu. II, xi, 36, 1861) expressed the opinion that the word is Irish, 'the second and third syllables being the Irish *Colmen*; and that the whole phrase was *Do'n colmen abain*, To the lovely girl, the printer giving C for D?—ERITONNACH.* (Op. cit. p. 214) accepts Keightley's suggestion of an Irish origin of the word, and furthermore says that 'it would not be difficult to give other Irish words which which might stand for, e. g. *Gan caisin gheal* (pronounce *Con colmen yul*), i. e. ‘Sing, maiden fair!’ or again, *Cisin Callenain* (Keen Calleenan), i. e. ‘Calleenan's Lament,' or ‘Connellen's Lament,' if we read *Cuisin Coinalain.*—KEIGHTLEY replied (Op. cit. p. 276) that he was more than ever convinced that the word was Irish, and regarded *Ertionnach's* first conjecture as better than his own.—COLLIER (ed. ii): Probably a corruption of *Con Columel*, an Irish air with that commencement, now not known. In the MS it is made to appear that the Page was singing a song beginning 'See my love,' when the act commenced, and that he subsequently introduced an Italian air, opening with the words *Amato bene.* The practice of different theatres at different times might vary in this respect; when the old corrector saw the play, most likely, two songs were given instead of one,—first an English song, and afterwards an Italian one, the boy being a proficient in music.—R. G. WHITE (ed. i) : The corruption is probably irretrievable; but it has occurred to me that the word might be a distorted direction for musical expression (as almost all such begin with *con*) which had been ignorantly foisted into the text instead of the first words of the song.—MARSHALL: I would suggest that it is the beginning of some French song; the first words, or, perhaps, the refrain, of which might have been *Quand Colmelle*. Moth says immediately afterwards, 'Master, will you win
ACT III, SC. I]

LOUES LABOUR'S LOST

Brag. Sweete Ayer, go tenderneffe of yearees: take this Key, giue enlargement to the swaine, bring him festitantly hither: I must imploye him in a letter to my Loue.

Boy. Will you win your loue with a French braule?


your love with a French brawl?' [In Clement Robinson's Hencfllow of pleasant delites, 1584, there is (p. 33, ed. Arber), 'A Sonet of a Louer in the praise of his lady. To Calen o Custure me: sung at everie lines end.' This tune, in the form 'calmie custure me,' Pistol quotes, in Henry V., as Halliwell has remarked, and the words are now accepted as Irish, somewhat distorted. In view of the statements, just quoted from Notes and Queries, it seems not unlikely that 'Con- coline!' may be traced to the same source.—En.]

8, 9. festitantly] Used only here. 'Festinate,' if it be the true reading, is used as an adjective in Lear, iii, 7. Both words were apparently coined by Shake- speare. Festination, according to the N. E. D., is found in Elyot's Image of Goy- ernance, ed. 1556. Cotgrave defines the French Festination by 'Festination, speed, hast, quicke proceeding.'—Ed.

11. French braule] MURRAY (N. E. D.): 2. A kind of French dance resembling a cotillion. It is formed on the verb, Braual', which is possibly an adaptation of French braole-r, to move from side to side.—Cotgrave gives, 'Braule: m. A totter, swing, or swidge also, a brawl, or dancce, wherein many (men, and women) holding by the hands sometimes in a ring, and otherwise at length, move altogether.'—DOUCK (i, 217); With this dance balls were usually opened. Le braume du bouquet is thus described in Deux dialogues du nouveau langage Francois, Italianial, etc., Anvers, 1579.—'Un des gentilshommes et une des dames, entans les premiers en la danse, laissent les autres (qui cependant continuent la danse) et se mettans dedans la dict compagnie, vont baisans par ordre toutes les personnes qui y sont: à savoir le gentil-homme les dames, et la dame les gentils-hommes. Puis ayans achevé leurs baisains, au lieu qu'ils estoient les premiers en la danse, se mettent les derniers. Et ceste façon de faire se continue par le gentilhomme et la dame qui sont les plus prochains, jusques à ce qu'on vienne aux derniers,' p. 285.

[In the foregoing extract the Italicus are Douce's, who evidently understood the old French 'baisans' as in some way meaning kisses, and thereby converted a stately, formal dance, with its deferential obeisances (baisans et baisemens), into a general and indiscriminate osculation. He goes on to say that it is probably to this dance that the Puritan Stubbes alludes in his Anatomic of Abuse, p. 114, ed. 1595, 'where he says, 'what clipping, what culling, what kissing and bussing, what smouching and slacking one of another [Italicus Douce's]... is not practised everywhere in these dauncings?'' He adds two extracts from Northcrobe's Diving, Dauncing etc., where 'kissing' and 'bussing' during a dance are referred to. It would not have been worth while to notice this mistake of Douce had it not been adopted by more than one subsequent editor. Moth specifis the 'French brawl,' which is vague. There were possibly as many 'brawls' or branles as there were Provinces in France. Probably no popular dance is more ancient, or has had a
LOUES LABOUR'S LOST

ACT III. SC. I.

Bra. How meanest thou, brauling in French? 12

Boy. No my compleat matter, but to ligge off a tune, at the tongues end, canarie to it with the feete, humour 14

12. thou...French?] Ff, Rowe, +. 14. with the] Ff, Rowe, Wh. i. with thou!...French? Q. thou!...French? your Q, Pope et cet.

Cap. et cet.

more enduring life; during six centuries it swayed mankind, and is the parent of the minuet, of the cotillon, and of all our modern dances, hardly excluding the waltz, which, however, is now become so earth-bound that the lovely dancers no longer need be-jewelled garters. Mlle. LAURÉ FONTA, the able editoress of Thoinot Arbeau, believes that the Loraine dance referred to in The Remaunent of the Roys, line 759 et seq., was a brande. Pepys mentions it, under the name of Brandis, on 31 December, 1662; and again as Brandis on 15 November, 1666. 'The brawe,' says HILLWELL, 'continued popular for a very long period, and a new version of it was introduced into one of Playford's works published in 1693.' Possibly, our best authority on all the dances at court, in Shakespeare's time, is the Orchestlogie of Thoinot Arbeau (an anagram of Jehan Tabourot), published at Lengres, in 1589 (reprinted and edited by LAURÉ FONTA, Paris, 1888). Arbeau's general descriptions are intelligible enough, but when it comes to minute instructions with 'pied gauliche largy' or 'pied en l'air droit,' or 'greate droicte ou pied en l'air;' only those have a clue to the labyrinth who are 'born under the star of a galliard.' 'The brande is performed,' he says on p. 27, 'in four beats of the tabor which accompany four modulations of the song played by the pipe, the feet are kept together, and the body gently inclined toward the left for the first modulation, then toward the right, looking modestly at the spectators during this second measure; then again toward the left for the third modulation. And for the fourth modulation toward the right, the while sweetly and discreetly casting furtive glances at your Damaisselle.' This is a 'brande' introduced as a part of a 'base-danse.' What with the self-conscious, albeit 'modest,' glances at the spectators, and the veiled oeilillids (commanded to be 'furtive') at the Damaisselle,—can we wonder at its tenacity of life? On pp. 68, 69, Arbeau expounds the 'double brawle;' 'At a festival, the musicians generally begin the dancing with a double brawle, commonly called the common brawle; next they give the simple brawle, then follows the gay brawle, and conclude with the brawls of Bourgoigne, which some call the brawls of Champaigne. The sequence of these four kinds of brawls is adapted to the three stages of dancers: The old folks sedately perform the double and the simple brawls; the young married people dance the gay brawls; and those, younger still, gaily dance the brawls of Bourgoigne. And all acquit themselves as best they can, according to their age, and skill.' Arbeau gives the music and the steps of twenty-two different brawls.

13. ligge off] MURRAY (N. E. D.): jige, the verb, is closely related to jeg, the substantive, but not known so early. In some senses it approaches the obsolete French jeguer (15th c.), to gambol, frolic, sport, nasilled jeguer to leap, kick, wanton (which is apparently not related to old French jegueu); but this resemblance may be merely accidental, or due to parallel onomatopoeic influence, the large number of words into which jeg- enters indicating that it has been felt to be a natural expression of a jerking or alternating motion.

14. tongues end] This shows that whatever may be the French brawle that Moth
it with turning vp your ele: sigh a note and sing a note, sometimethrough the throate: if you swallowed loue with singling, loue sometimethrough: nofe as if you sniff vp loue by smelling loue with your hat penthouse-

15. eie:] Ff. Rowe, Wh. i, Riff. eies, \&c. et seq. (subsb.)
  Dyce ii, iii, Hexeb. \underline{cyldes}, Q. Pope et cet.

17. sometime] sometimes Theob. et seq. (subsb.)
Warb. Johns. through: nofe] Q. through the

16. sometime] something Rowe i. sometime Rowe ii, +.
through:] through, Theob. et seq.
if] as if Theob. et seq.

18. snuff] Fi. snuff! Q. snuffe
Grigg's Facsimile.

Rowe, Pope. love, with Fi.

Rowe, Pope. love; with Theob. et seq.

had in mind, it was one which was accompanied by a song, as were so many ancient dances.—Ed.

14. canarie] Murray (N. E. D.): To dance the canary, which was a lively Spanish dance, the idea of which is said to have been derived from the aborigines of the Canary Islands. [Arbeau (p. 95, versus) inclines to believe that 'the name was derived from some ballet composed for a masquerade where the dancers were dressed like Kings and Queens of Mauritania, or else as savages with plumeage of divers colours. It is danced in the following manner': A young man leads out a Damoselle, and, dancing together to the music of an appropriate air, conducts her to the end of the hall and there leaves her. He then returns to the place where he began, all the while gazing at his Damoselle; he then advances to rejoin her, making certain steps, and then retires as before. Next, the Damoselle advances executing the same steps, before him, and thereupon retires to her place. And thus these alternate advances and retreats continue as long as their resources in steps afford opportunity; observe that these steps are very lively and yet strange, bizarre, and strongly suggestive of savages. You may learn them of those who can teach them, and can yourself invent new ones; I will give you merely the air of this dance, and a few of the steps which dancers generally make, and spectators take pleasure in seeing.' One of these steps appears to be to 'lift up the leg very high and then bringing it to the ground scrape the foot backward as though treading out spittle or killing a spider.'—Ed.

15. eie] R. G. White (ed. i): The Qto has eie-lids; but it is the eye and not the eye-lid that affected people raise; and the eye-lid, when raised, is lifted, not turned-up; yet in spite of this and the authority of the Folio, every editor hitherto has silently followed the Qto. [Just as R. G. White himself followed it in his second edition. I cannot see that the Qto gives us here an improvement. If any change be needed, Dyce's plural form, eiers, seems sufficient.—Ed.

16. eie] It is to Theobald that we are indebted for properly changing 'eie' into 'as if,' and for correcting the perverse punctuation in the three following lines.

18. penthouse-] Halliwell: An open shed or projection over a door or shop, forming a protection against the weather. The house in which Shakespeare was born had a penthouse along a portion of it. [Its pronunciation may be gathered from Holyband's Dictionarie, 1593:—'Auuent an arbour, a shadowing place': m. Se pourmener sous les Auvens, to walke vnder pentices.' See Much Ado, III, iii, 102, of this edition.]
like ore the shopp of your eies, with your armes crost on
your thinbellie doublet, like a Rabbet on a spit, or your
hands in your pocket, like a man after the old painting,
and keepe not too long in one tune, but a snip and away:
these are complements, these are humours, these betraie
nice wenches that would be betraied without thefe, and
make them men of note: do you note men that moft are
affect to thefe?

20. thinbellie doublet] F, F2, Rowe, Pope
thinbelliez doublet Q, thin belly-doublet Var. '78,
Kly. thin belly's doublet Coll. i, ii,
Dyce i. thin belly doublet Wh. i. thin-
bellied doublet Theob. et cet.
Rabbet] rabbet Var. '73.
23. complements] compliments Han.
'compliments' Warb.
24. [thee, thee] these; Cap. et seq. (subs.)
25. them men of note: do you note
men that] QFF, Rowe i, Pope i. them
men of note: do you note, men that Rowe
ii. the men of note: do you note men
that Pope ii. the men of note: do you
note men, that Theob. Johna. the men
of note, (do you note men?) that Var.
'73, '78, '85, Ran. them men of note,
(do you note, men?) that Mal. Steev. Var.
Coll. Sing. Sta. Wh. them men of note,
do you note, men that Hal. them men
of note, (do you note me?) that Han. et
cet.
19. cross] HALLIWELL furnishes many quotations to show that this was 'a very
usual fashion with fantastic lovers.'

20. thinbellie] STAUNTON: Modern editors, except Capell, have 'thin belly-
doublet'; but surely thin-belly, 'like a rabbit on a spit,' is more humorous. Belly-
doublet is, in fact, nonsense. The doublets were made some withoutstuffing,—thin
bellied,—and some bombasted out:—'Certaine I am, there never was any kind of
apparel euer inuented that could more diuersification the body of man then these
Dublets with great bellies hanging down... and stuffed with four, five or six
pound of Bombast at the least.'—STUBBS, Anatomie of Abuse [p. 55, New Sh. Soc.
Reprint. The Text. Notes show that Staunton not only overlooked the First Folio,
but also Theobald, whom Capell followed.]

21. the old painting] STEEVENS: It was a common trick among some of the
most indolent of the ancient masters, to place the hands in the bosom or the pockets,
or conceal them in some other part of the drapery, to avoid the labour of represent-
ing them, or to disguise their own want of skill to employ them with grace and
propriety. [Is the curiosity unpardonable that would fain know the names of some of
these 'indolent' or incompetent 'ancient masters'? Does not the definite article
'the old painting,' somewhat weaken Steevens's remark?—Ed.]

23. humours] WHALLEY [Note on Every Man out of his Humour, After the
Second Sounding, p. 16, ed. Gifford]: What was usually called the manners in a
play or poem, began now to be called the humours. The word was new; the use,
or rather, the abuse of it was excessive. It was applied uponall occasions, with as
little judgement as wit. Every coxcomb had it always in his mouth; and every par-
cularity that he affected was denominated by the name of humour.

25. them men of note, etc.] THEOBALD [SH. Rest. p. 172]: The poet's mean-
ACT III, SC. I]

LOVES LABOUR'S LOST

Brag. How haft thou purchased this experience?

Boy. By my penne of obfuration.

28. penne] Q,F,F₂, pen Q,F,F₂, Rowe, +. pain or pen Theob. conj. sum Joicy. penny Han. et cet.

ing is, I conceive, that [the men in love] not only inveigle the young girls, but make the men taken notice of, who affect them. Correct therefore 'make the men men of note; Do you note men,' etc., or 'make the men of Note,' etc. [This latter conjecture Theobald adopted in his edition.].—MONCK MASON (Additional Comments, etc., p. 16): I think the reading, [Hammer's] 'do you note me' instead of men, a happy amendment; or, we may read, with equal propriety, 'do you note, man.'—HALLIWELL: The old text may be retained with the punctuation here adopted [merely a comma after 'note'] the construction being consistent with sense, though somewhat harsh. The words them and men were frequently printed for each other in early works, a circumstance which in itself suggests other modes of fashioning the passage, e.g.,—'and make men, men of note, do you note, men that most are affected to these':—'and make them men of note, do you note them, that most,' etc. The former of the two readings last mentioned may be considered by many readers exactly in consonance with the character of the language of Moth, who is fond of jingling, verbal repetitions; but the only safe rule to be followed in cases like the present, is the preservation of the original text when a fair sense can be derived from it. [Halliwell's reading is, I think, much to be preferred; it involves merely a change of punctuation, which throughout this speech is more than usually defective.—Ed.]

28. penne] FARMER: The allusion is to the famous old piece, called, A Penniworth of Wit.—HALLIWELL: In the tale, 'Here foloweth how a marchande dyd his wyfe betray,' MS Cantab. Yf. ii, 38, the wife gives her husband a penny on his departure from home: 'Ye schall have a penny here, As ye ar my trewe ferre; Bye ye me a pennyworth of wytt.' This story was generally called the Penniworth of Wit. It was printed more than once in the Sixteenth Century, and is mentioned in Laneham's Letter, 1575, as 'the Chapman of a Pennworth of Wit.'—COLLIER (ed. ii): The MS Cor. alters it to 'pains of observation,' [anticipated by Theobald, Nichols, Illustr. ii, 320] as if Moth meant that he had purchased experience by the pains he took to observe. The allusion may be, as Hamner suggested, to the often reprinted tract called 'A Penniworth of Wit.' [Any allusion to this tract in Hamner has escaped me. Collier, having said in his Notes and Emendations, etc., p. 85, that what 'most militated against this alteration [to pains] is the figurative use of the word "purchased" for obtained, by Armado,' DYCER (Few Notes, p. 52) fulminates: 'Instead of 'What most militates against this alteration,' Mr Collier ought to have said, "What utterly annihilates this alteration.'" Possibly, Armado uses the stately word 'purchase' instead of the humble bought, not so much in a figurative sense, as in an ill-defined legal sense; in law, real estate, howsoever acquired other than by descent, is by 'purchase.'—ED.]—STAUNTON: 'Penny' in days of yore was used metaphorically to signify money, or means generally. In the Roxburghe Collection of Ballads, i, 400, is an old ballad, 'There's nothing to be had without Money'; the burden of which is 'But God a mercy penny.' It is much too long to quote in full, but a few of the stanzas may be amusing to those who are not familiar with the quaint old lays which solaced and delighted our forefathers—
LOVES LABOUR'S LOST

But O, but O.

Brag. The Hobbie-horse is forgot. 30

But O, but O.—

Rowe ii. But, o, but, o,— Cap. et seq. (subs.)

Cam. Glo.

Tak. the Cap.

1. You gallants and you swaggering blades,
   Give ear unto my ditty;
   I am a boon companion known,
   In country, town, or city;
   I always lov'd to wear good clothes,
   And ever scorn'd to take blows
   I am belov'd of all me know,
   But God a mercy penny.

8. Bear garden, when I do frequent,
   Or the Globe on the Banksipe,
   They afford to me most rare content
   As I full oft have tried.
   The best pastime that they can make
   They instantly will undertake,
   For my delight and pleasure sake,
   But God a mercy penny.'

30. Hobbie-horse is forgot] In Fletcher's Women Pleased, IV, i, a Morris-dance is represented, to which Bomby enters 'dressed as the Hobby-horse,' which was composed of a wicker frame, buckled about the performer's waist, or suspended from the shoulders, and to this frame was attached a pasteboard imitation of a horse; the whole thing is a common enough toy for children now-a-days. It seems to have been an extremely popular feature of the May-day games, and excited, therefore, the severe opposition of the Puritans, under the plea that it was a remnant of Popery. Even in the midst of his performance repentance strikes Bomby, the cobbler and Puritan, and at last he breaks out:—'Surely I will dance no more, 'tis most ridiculous. . . . The [hobby-horse] is an unseemly and a lewd beast, And got at Rome by the pope's coach-horses; His mother was the mare of Ignorance. . . . This profane riding, . . . This unedified ambling hath brought a scourge upon us, . . . I renounce it, And put the beast off thus, the beast polluted. [Throw off the hobby-horse.] And now no more shall Hope-on-high Bomby Follow the painted pipes of worldly pleasures, And, with the wicked, dance the devil's delights. Away thou pampered jade of vanity! . . . Farmer. Will you dance no more, neighbour? Bomby. Surely no: Carry the beast to his crib; I have renounced him And all his works. See. Shall the Hobby-horse be forgot, then? ' The phrase 'But, O,' or 'For, O' as it appears in Hamlet, III, ii, 126, seems to have been a line from a ballad, and Moth merely adds what he mischievously considers the conclusion of Armado's speech. See notes on Hamlet, III, ii, 126; and Much Ado, III, ii, 67. See also Jonson's Bartholomew Fair (p. 465), ed. Gifford, quoted by Theobald:

'Leatherhead. What do you lack, gentlemen? what is't you buy? rattles, drums, babies— Zeal-of-the-land Busy. Peace, with thy apostropical, thou profane publican; thy bells, thy dragons, and thy Toby's dogs. Thy hobby-horse is an idol, a very idol, a fierce and rank idol; and thou, the Nebuchadnezzar, the proud
ACT III, SC. I]  LOUES LABOUR'S LOST

Bra. Cal'ft thou my loue Hobbi-horfe.

Boy. No Mafter, the Hobbi-horfe is but a Colt, and
and your Loue perhaps, a Hacknie: But have you forgot your Loue?

Brag. Almost I had.

Boy. Negligent student, lean her by heart.

Brag. By heart, and in heart Boy.

Boy. And out of heart Mafter: all those three I will proue.

Brag. What wilt thou proue?

Boy. A man, if I lieue(this)by,in,and without,yp-
on the instant: by heart you loue her, because your heart
cannot come by her: in heart you loue her, because your
heart is in loue with her: and out of heart you loue her,
being out of heart that you cannot enjoy her.

Brag. I am all thefe three.

Boy. And three times as much more, and yet nothing
at all.

Brag. Fetch hither the Swaine, he muft carrie mee a
letter.

Boy. A message well sympathis'd, a Horfe to be em-
bfaffadour for an Affe.

31. Hobbi-horfe] a hobby-horse Han. 41. without,] out of; Pope, +.
32. and and] F. 42, 43. by heart ... by her] Om. as.
ap. Cam. Rowe.
33, 34. Lines run on, Pope et seq. 49. Brag.] Boy, Q.
41. lieue (and this)] QF1, Rowe. 51. message Sing. messen-
live. (And this) Pope. line: and this ger Coll. ii, iii (MS), Kily.
Thob. +. line; and this, Cap. et seq. 51, 52. [Aside. Han.
(subs.)

Nebuchadnezzar of the Fair, that sett'st it up, for children to fall down to, and
worship it.'—Ed.

32. Colt] JOHNSON: A ‘colt’ is a hot, mad-brained, unbroken young fellow;
or sometimes an old fellow with youthful desires. [See Mer. of Ven. I, ii, 39;
‘I that's a colt indeede.’]

33. Hacknie] A slang term applied to a woman of low character. See Cotgrave:
‘Gaulterie: L A punke, drah, quase, gill, flirt, cockatrice, made wench, common hack-
ney, good one.’ For a possible explanation of these two short lines, see IV, i, 27–33.
41. without] Pope's trifling change, out, is possibly correct.—Ed.

51. message] COLLIER (ed. ii): The MS has messenger, and so the text ought
to run. Costard was to be a messenger, not a ‘message.’ Singer, without the
smallest note that he has taken an unwarrantable liberty, prints messenger, a word
LOVES LABOUR'S LOST

ACT III, SC. I

Brag. Ha, ha, what sáist thou? 53
Bey. Marrie fir, you must send the Asse upon the Horfe for he is very slow gáted: but I goe. 55
Brag. The way is but short, away. 55
Bey. As swifte as Lead fir.
Brag. Thy meaning prettie ingenions, is not Lead a mettall heauie, dull, and slow? 60
Bey. Minnimé honest Master, or rather Master no.
Bey. I fay Lead is slow.

53. Facsimile. 55. flow gáted] Hyphenated by
53. shoo?] Ashbee's Facsimile. Pope et seq.


58. Thy] the Q. Cap. Cam. Glo. 60. or rather] or rather, Theob. et seq.
58. meaning] meaning, Rowe. 61. Brad.] F._

Shakespeare never used.—Anon. (Blackwood's Maga. Aug. 1853): Collier's MS does not perceive that his change destroys the point, and meaning, and pertinency of Moth's remark, which means a mission well concoted, an embassy consistent with itself, which, says Moth, this one is, inasmuch as it is a case of horse (Costard) representing an ass—(to-wit, yourself, master mine).—Brae (p. 69), whose bitter opposition to Collier and his MS Corrector was extreme, thus vindicates the text: 'What does Moth say?—"A horse to be an ambassador for an ass." Does not this mean that the more swift and intelligent animal, to wit, Moth himself, is about to be sent to fetch an ass, by which he means Costard, for the purpose of the latter receiv- ing charge of a letter, or message, which himself the horse, would have conveyed at once, with so much more tact, speed, and certainty? Therefore, Master Moth, whose vanity is piqued, and whose love of fun is balked by being excluded from the delicate mission to Jaquenetta, vents a little spite by saying that the silly love-mes- sage is well sympathised or matched, by the equally silly selection of a messenger. [Brae's interpretation of 'sympathised' as well matched seems better than the well concoted of Blackwood's 'Anon.,' who is said to have been Lettsom; but I cannot accept his interpretation of the 'horse' and the 'ass.'—Ed.]

53. Ha, ha.] It is doubtful that this is meant to represent laughter. Armado could hardly have laughed at a remark and then asked what the remark was. I think it should, in a modern edition, be printed 'Hey! hey?' It is the same interrogation that ends Shylock's question, 'What saies that foole of Hagar's off-spring? ha.' (II, v, 46). Also Hamner's stage-direction, 'Aside' should be retained. It was the last, unpleasant word, 'Ass,' half-muttered, which caught Armado's ear, and he asks sharply what Moth is saying.—Ed.

58. ingénius] For the spelling, see I, ii, 28; IV, ii, 92.
60. rather] Staunton: This is always punctuated, 'or, rather, master.' But, from the context, which is a play on sáist and slow, I apprehend Moth to mean by 'rather master;' hasty master; 'rather,' of old, meaning quick, eager, hasty, etc. [Very doubtful.—Ed.]
ACT III, SC. I] LIVES LABOUR'S LOST

Boy. You are too swift sir to say so.

Is that Lead slow which is sir'd from a Gunne?

Brag. Sweete smoke of Rhetorike,

He reputes me a Cannon, and the Bullet that's he:

I shoote thee at the Swaine.

Boy. Thump then, and I flee.

Bra. A moft acute Iuuenall, vulible and free of grace,

By thy faavour sweet Welkin, I must figh in thy face.

Most rude melancholie, Valoure gives thee place.

62. You are: You're Cap. (Errata.)

63. sir'd: slow Sta. conj.

64. Juvencile: Jovencill Rowe ii. +. 


66. &c. sir'd: jird Q.

67. Ty: Rowe, +.

68. Iuuenall: Juuenall Iuuenall Rowe ii. +.

69. freely: fair Coll. MS.

70. gives thee: gives the F, F', Colv. COlwe i.

[Exit. Ff et seq.]

62. say no.] JOHNSON: How is he too swift for saying that lead is slow? I fancy we should read, as well to supply rhyme as the sense, 'to say so so soon.'—MONCK MAISON: That is, 'you are too hasty in saying that, you have not sufficiently considered it.'—STEVENS: 'Swift,' however, means ready at replies, so, in MAR- 

701. YON'S Malcontent, 1604, 'I have eaten but two spoonfuls, and me thinks I could discourse most swiftly and wittily alreadie.' [II, iv. Undoubtedly, at times, 'swift' may mean ready, quick, or possibly even rash, as SCHMIDT here interprets it, yet the idea of swiftness in movement predominates, I think, in the sentence before us, where it is certainly present as an antithesis to 'slow.'

When Dr Johnson suggests that sound will supply a rhyme to 'gun,' we must char- 

68. volatile] CAMBRIDGE EDITORS: We have followed the first Quarto in read- 

ing volatile, as it has direct reference to Moth's last words, and is in better keeping with the Euphuistic language of the speaker. [But as far as we know, Armado has not yet had a proof of Moth's volatility. Is it not premature to pronounce him volatile before his return?]—Ed.

69. Welkin] JOHNSON: 'Welkin' is the sky, to which Armado, with the false dignity of a Spaniard, ['with a mixture of the highest affectation and false dignity'—ap. HALLIWELL] makes an apology for sighing in its face.

70. Most rude] COLLIER (ed. ii): The MS gives the appropriate compound
LOVES LABOUR'S LOST

My Herald is return'd.

Enter Page and Clowne.

Pag. A wonder Mather, here's a Coflard broken in a thin.

Ar. Some enigma, some riddle, come, thy Lenuoy begin.

Clo. No egma, no riddle, no lenuoy, no falsue, in thee male fir. Or fir, Plantan, a plaine Plantan: no lenuoy, no lenuoy, no Salue fir, but a Plantan.

72-134. In margin, Pope, Han.

Some H. Pope, +.

72. Enter... Enter Moth and Costard. Rowe. Re-enter Moth, with Costard limping. Cap.

73. Pag.] Moth. Rowe.

75. come, thy] no FR, Rowe.

76. Lenuoy begin] Lenuoy, begin Rowe. Lenuoy begin Theob. Lenuoy; begin Cap. et seq. (sbs.)

77. Clo.] Cost. Rowe. lenuoy, no falsue,] Lenuoy; no salue Theob. et seq.

79. a) Om. Rowe, +

epithet moest-seld: the old reading was an easy misprint, especially when we bear in mind that 'cyned' was, at that date, sometimes spelt 'cyned': the emendation preserves what we are confident Shakespeare must have written. In what way had melancholy shown itself moest rude? it was proverbially moest-seld. [Collier adopted this substitution in his Second Edition, but abandoned it in his Third.]—Dyce (ed. ii): Mr Collier's MS substitutes moest-seld, not understanding the passage :—nor, indeed, does Mr Collier: to whose question, 'In what way had melancholy shown itself moest rude? —the answer is pat—' By sighing in the face of the weklin,'—for which Armado is offering an apology.

73. Costard] That is, a head; as in Lear. See Dram. Pers. 12.

73. broken] Murray (N. E. D. s. v. Break, 1. s. b.): To crack or rupture (the skin) to graze, bruise, wound.

73. in] Where we should now use 'on'. See, if need be, Abr. § 160.

75. Lenuoy] Cotgrave: Enoy. A message, or sending; also, th' Ennoy, or conclusion of a Ballad, or Sonnet in a short stanza by it selfe, and serving, oftentimes, as a dedication of the whole.—Collier (ed. ii): Armado means, 'Come to thy conclusion by beginning.'

77. egmat] Walker (Pers. 173): If Shakespeare pronounced the word 'enigma, the e as in end, this would make Costard's blunder more natural.

77. 78. in thee male] Johnson: What this can mean, is not easily discovered; if 'mail for a pocket or bag was a word then in use, 'no savel in the mail' may mean, no savel in the mountebank's budget. Or shall we read, in the savel. The matter is not great, but one would wish for some meaning or other.—Cavell's con-
fidence in the excellence of his own emendation is extreme. 'Study will never help an enquirer,' he remarks, 'to make any sense at all of this passage; alteration must do it; and no finer term offers, nor will offer hereafter, than "in the matter."' Armado is told by it,—that, in the matter or case of this shin, the speaker wanted none of his "l'envoys, no salve," his only want was a plantain-leaf.—TYRWHITT: Perhaps we should read, 'no salve in them all.'—HALLIWELL: Costard means to say, after mentioning the terms cited by Armado,—there's no salve in the whole budget of them, sir.' He is desirous of extolling the virtues of the plantain, the excellency of which is again mentioned in Rom. 3e ful. Dr Sherwin suggests the possibility of there being in the word 'male' an allusion to the name of Costard, also signifying an apple (malum); the ingenuity of this supposition rendering it, at all events, deserving of a notice.—BRAE (p. 72): Costard enters with his broken shin, and hears Armado ordering (as he thinks) Moth to bring 'some enigma, some riddle; come, thy Envoy,' and these words, strange to him, sound like outlandish remedies in which he has not half so much faith as in some homely application of his own. Therefore he hastens to decline them, exclaiming,—'No salve in thy male, sir.—O, sir, plantain—a plain plantain; No l'envoy, no l'envoy.—no salve, sir, but a plantain?' This mode of pointing the last few words is much more intelligible than that found in some editions, whereby Costard is made to reject all salves, as if plantain itself were not a salve. He only rejects (half in awe, half in distrust) the abstruse preparations which he imagines Armado is about to try upon him; and, therefore, 'no salve in thy male, sir,' is addressed to Armado. This is a very different tone of rejection from the Clown's taking upon himself to pronounce magisterially 'no salve in them all, sir.' How should be say that, of names he knows nothing about?—ULRICI (Footnote, Herterbech's Trans. p. 384): I venture the conjecture that the composer has transposed the two letters m and l, and instead of lame set up the meaningless 'male.' Read therefore 'no salve on' or 'to (for) the lame' and the sense is, it seems to me, tolerably clear: Costard replies that 'to the lame no salve is helpful only plantain.'—DANIEL (p. 25): It should be, I think, on or of them all. Tyrwhitt's conjecture makes Costard reject the 'egma,' etc., because there is no salve in them, whereas he rejects them because he supposes they are all salves.—B. NICHOLSON (Shakespeareana, i, 157, 1884) objects to Brae's change of 'thee' to thy, because 'Armado could not have so demeaned himself as to carry a wallet. Neither was he likely to permit his page to carry one. But such rustics as Costard did, as a rule, carry one; and when he answers, he shows by 'the male' he meant 'my male,' by looking at it and clapping or touching it. It should be remembered that our old plays were intended to be gestured as well as spoken. Shakespeare in several passages shows that he wrote intending a particular gesture to be used, as in the 'ware pensils ho,' of Rosaline, and in Malvolio's 'or my—some rich jewell.'—[Had Dr Johnson consulted Cotgrave he would have found, 'Male: f. A Male, or Budget'; again 'Value: f. A Male, Clokebag, Budget; wallet.' The word is found in Chaucer and elsewhere (Hallowell gives ten or a dozen ante-Shakespearean quotations wherein it bears the same meaning), but it is only needful to show that the word was in use in Shakespeare's own time; this may be shown by the quotation from Cotgrave. The interpretation is not forced which here finds an allusion to such a 'sow-skin budget' as we know Autolycus carried, wherein ungunteers and salves might as reasonably find a place as court-plaster finds in many a modern pocket-book.—Ed.]
Ar. By vertue thou inforcest laughter, thy sillie thought, my spleene, the heaving of my lunges provokes me to rediculous smyling: O pardon me my fars, doth the inconsiderate take fault for leunny, and the word lenuy for a fault?

Pag. Doe the-wife thinke them other, is not leunny a 85


81. spleene] Here used for excessive mirth, as in Twelfth Night, where Maria says, 'If you desire the spleene, and will laugh yourselves into stitches,' III, ii, 68. See, also, 'spleene ridiculous,' V, ii, 123, post. 'By the Splene we are mosed to laugh,' says Bateman upon Bartholomew, lib. Quintus, Cap. 41.—Ed.

85. lenuy a a spleene] FARMER: I can scarcely think that Shakespeare had so far forgotten his little school-learning, as to suppose the Latin salvet and the English substantive, salve, had the same pronunciation; and yet without this the quibble cannot be preserved.—STEVENS: The same quibble occurs in Aristippus, or The jovial Philosopher, 1630:—Medico. Salve, Master Simplicius. Simp. Salve me? 'tis but a surgeon's complement.'—M. MASON: As the I'moy was always in the concluding part of a play or poem, it was probably in the I'moy that the poet or reciter took leave of the audience. Now the usual salutation among the Romans at parting, as well as at meeting, was the word salve. Moth, therefore, considers the I'moy as a salutation or salve, and then quibbling on this last word, asks if it be not a salve.—R. G. WHITE (ed. i): In Shakespeare's day the I was pronounced in salve, as it was in 'call' and 'half,' and as many other letters were which were silent on English lips when Farmer wrote. He should have looked forward a few pages, and taken a lesson from Holofernes, or have come to America; and he would have learned that the English 'salve' and the Latin 'salve' were enough alike in sound to justify Moth's pun.—BRAKE (p. 76): Surely, Moth is not dreaming of the Latin word salve; he is thinking of salve, an emollient which, with wit far above the pitch of Dr Farmer, he likens to I'moy, a proprietary address. Just as attry, at the present day, is vulgarly likened to batter; or as Dumas, further on in this play, calls upon Biron for 'some attry for the evil, some salve for the perjury.' Moreover, it is proved that the Latin salutation salve was pronounced in one syllable by an undoubted scholar, engaged at the time in translating a Latin author:—'Take him aside, and salve him fayre.'—Drant's Iliad, 1566, Sat. ii, 5. [It is exceedingly doubtful that the word 'salve,' used by Drant, is the Latin salutation; it corresponds to no word or phrase in the original. Drant persistently amplifies his author, and from the general tenour of his version, in the present passage, I think he uses the English word salve, and means to object, to batter.—Ed.—CROSBY (Shakespeareiana, i, 89, Jan. 1884): We have seen before in this play that Moth has an acute ear for a pun; but his eye,—mental eye,—is no less acute and he sees the English salve and the Latin salve as one. Now, how does he get over the pronunciation? Why, as I believe, by spelling the word, letter by letter, thus: 'Is not I'moy a s-a-l-v-e?' [As far as the I in the Latin and in the English word is concerned, it is possibly capable of proof that, in Shake-speare’s day,
false?

Ar. No Page, it is an epilogue or discourse to make
Some obscure precedence that hath tofore bin faine.
* I will example it.
* The Fox, the Ape, and the Humble-Bee,
* Were all at oddes being but three.
* Ther's the morrall: Now the lenouy.
* Pag. I will adde the lenouy, say the morrall againe.
* Ar. The Foxe, the Ape, and the Humble-Bee,
* Were all at oddes, being but three.
* Pag. Vntill the Goeof came out of doore,
* And flaed the oddes by adding foure.

Now will I begin your morrall, and do you follow with
my lenouy.

The Foxe, the Ape, and the Humble-Bee,
Were all at oddes, being but three.

Arm. Vntill the Goeof came out of doore,
Staying the oddes by adding foure.

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88. bin] binn Fl.
89. example it.] Lines 98, 99 here inserted, Pope, +, Var. '73.
97. faide] stay'd Pope et seq.
97, 103. adding] making Coll. II (MS), Sing.
89-97. 'will... fowre] Qe, Ome. F,Qe, Fl, Rowe.
102. Arm.] Q. Pag. Fl.

the two words were pronounced alike. I can find, however, nothing in regard to it in Ellis's Early English Pronunciation. As late as 1780, Sheridan, in his Dictionary, marks the *in salve* as sounded (Ellis, op. cit. p. 1680). To me, however, the discussion seems needless; inasmuch as I can detect no proof whatever that either Armado or Moth uses the Latin word; no one supposes that Costard uses it; and Moth's present question is asked for the purpose of showing that Costard's English word *salve* was justified by the opinion of the wise. It would have been no justification of Costard's *salve* to prove that the wise think it a Latin word. This question of Moth is merely a springe wherein to catch Armado; and, as we see, Armado, by his pompous definition, is at once caught. The meaning which Moth attaches to *salve* as an equivalent to *I'envoy* is, I think, what Bræe suggests: unctuous flattery.—Ed.

87, 88. It is a... bin faine] Walker (Crit. iii, 36): Is this a quotation from some old treatise on the art of composition,—old in Shakespeare's time?
88. faine] In this word the *is as clear in Ashbee's Facsimile as it is in the Folio; in Griggs's Facsimile it is so heavy-faced that it may pass either for *is* or *is*.
See Text. Notes.
88-97. Asterisks indicate that lines so marked are found only in the First Quarto.


LOUES LABOUR'S LOST

[ACT III, SC. I.

Pag. A good Lenuoy, ending in the Goofe: would you defire more?

Clo. The Boy hath fold him a bargaine, a Goofe, that's flat

Sir, your penny-worth is good, and your Goofe be fat.
To fell a bargaine well is as cunning as faft and loofe:
Let me fee a fat Lenuoy, I that's a fat Goofe.

Ar. Come hither, come hither:

How did this argument begin?

Boy. By faying that a Costard was broken in a thin.
Then cal'd you for the Lenuoy.

Clow. True, and I for a Plantan:
Thus came your argument in:

Then the Boyes fat Lenuoy, the Goofe that you bought,


97, 103. adding] Collier, in his second edition, but not in his third, followed his MS in reading making, for the reason, as he says, "that "adding four" would clearly "not stay the odds."" Dycr (ed. ii) believes that the author (however improperly) wrote "by adding four;" i. e. by adding herself to the others so as to make the number four." [Unquestionably Dyce is right. The goose stayed the odds by adding a fourth.—Ed.]

106. sold him a bargaine] Capell (197): 'Selling a bargain' consisted in drawing a person in by some stratagem to proclaim himself fool with his own lips, and is a species of making what is called at this time—an April fool. Into this scrape is Armado archly drawn by his page, taking handle of his stupid 'example;' of which he gives us only the 'moral,' the page following with a 'l'envoy' which suits the moral exactly; this moral should mean—a moral enigma. [Coitgrave (s. v. Beau): 'Il boy l'a bailit belle. He hath sold him a bargain, he hath given him the boots, a gleekie, or gudgeon.']


111. begin?] Possibly, we have here another example of a difference between copies of the same date. The Cam. Ed. notes 'begin.' as the reading of Q; it is likewise the reading of Griggs's Facsimile. Ashbee's Facsimile gives the interrogation mark as in the Folio; so also does Q, which, as a rule, follows F.
ACT III, SC. I.]

LOUES LABOURS LOST

And he ended the market.

Ar. But tell me: How was there a Costard broken in a thin?

Pag. I will tell you fencibly.

Clow. Thou haft no feeling of it Moth,
I will speake that Lenouy.

I Costard running out, that was safely within,
Fell ouer the threshold, and broke my thin.

Arm. We will talke no more of this matter.

Clow. Till there be more matter in the thin.

Arm. Sirra Costard, I will infranchise thee.

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117. market] GAY (i, 149): The English Proverb, three women and a goose make a market. This is the Italian one, Tre donne & un oca fan un mercato.—Ray's Proverbial Observations referring to Law.

120. sensibly] Costard takes this in the sense of feelingly.

127. Sirra] From Costard's reply it has been inferred either that this 'Sirra' should be marry, which Knight suggested, or that marry should be added after 'Costard,' which is a marginal correction in Collier's MS. Dyce opines that 'surely, the word "enfranchise" is quite enough to suggest the answer of Costard, without the marry, which, by the by, is a term of asservation much too common for the mouth of Armado.' Bray (p. 76), Collier's bitterest opponent, pronounces marry 'a tasteless and unwarrantable interference with the text,' and goes on to say that 'according to the old pronunciation of one, "one Frances" becomes or Francis, a palpable imitation, by the clown, of the sound of "enfranchise" as affectedly pronounced by Armado.' Flexay (Anglia, vii, 230) here finds an allusion to Essex's marriage to Frances Sidney, which had greatly provoked the anger of the Queen. 'No commentator has suggested a reason,' he says, 'why Costard should "smell goose" in a marriage with Frances rather than with Tib or Joan.' (It seems to me that those who assert it to be beneath Armado's dignity to use the word marry, should show us that it is not above Costard's intelligence to suspect a marriage-plot when there has been not the faintest allusion to it. In view of the imperfect condition of the text of this play in general, and of the present scene in particular, I think it is better to cast the responsibility of a pointless remark on a composer rather than on Shakespeare, and boldly supply a word which the composer possibly omitted. I prefer the reading of Collier's MS. It merely adds a word, removing none. 'Sirrah' should not have a comma after it; it is pompously given as a title by Armado to Costard.—Ed.)

127. infranchise] MINTO (p. 375): The word 'franchise' has a curious history in Shakespeare's early plays. This fine-sounding word and its compounds, which Dryden thought worthy of his 'majestic march and energy divine,' was not by any means common among the Elizabethan writers; Spenser does not use it in the first
LOVES LABOUR'S LOST

[ACT III, SC. I.]

Clow. O, marrie me to one Francis, I smell some Lent-

Arm. By my sweete soule, I meane, setting thee at li-

bertie. Enfreedom thy perfon: thou wert emured, 

Clow. True, true, and now you will be my purgation, 

and let me looee.

Arm. I give thee thy libertie, set thee from durance, and in lieu thereof, impoee on thee nothing but this:

128. Francis] Francis Cap. et seq. 134. least] be least Coll. MS.
130. means] meane Rowe et seq. 135. free] free Sing.
131. emured] immur'd Rowe, +. 135. from] free from Walker (Crit.)
immurred Ff et cet. (subs.) ii, 260), Dyce ii, iii, Coll. iii (MS), Kily.
134. 135. set me...set thee] set me...

let thee Brae, Huda.

three books of his Fairy Queen, though he has plenty of opportunities. But it was a very favourite word with Shakespeare in his early days. He uses 'enfranchise' in the sense of setting at liberty in Tit. And., in The Two Gent., in Rich. III., twice in Rich. II., and in Ven. and Ad.,—all written, according to Malone, before 1593. He seems then to have felt that he had rather overdone the figure; for in Love's Lab. Lost (supposed to be his next play), he puts it into the mouth of Armado,—and having thus, with characteristic self-irony, laughed at his own fine-sounding term, he thenceforth uses it more in a political and technical sense, as in Coriolanus and in Ant. and Cleop.

128. O.] I think this should be pronounced Oke: and, possibly, so printed in a modernised text.—Ed.

131. emured] Murray (N. E. D. s. v. Immure, of which emure is a variant): 2. To shut up, or enclose within walls; to imprison [as in the present instance]. Compare the French emmurer, which may be the immediate source. [See IV, iii, 347, where, according to Murray, 'emured' is used in a transferred and figurative sense. The noun is found in the text of F, in The Prologue to Tro. & Cress., 'Troy, within whose strong emures, The rauish'd Helen ... sleeps,' line 8.]

132. captiviare] Cowgrave has Captivare. To captivate; take in, imprison by, warre; also, to restrain of libertie.' Murray (N. E. D.) gives an instance of its use here in America as late as 1825: 'Bro. Jonathan, III, 86. The British ... captured or captivated four successive patroons.'

135. set thee from] Collier (ed. ii): The MS has 'set thee free from,' but free is needless to the sense and is in no old copy. [Collier adopted free in his ed. iii.—Lettsom (ap. Dyce ed. ii): As Mr Collier has rejected this correction [i. e. free], I may observe that the same error occurs in Donne's Sermons, ed. 1640, p. 215: 'So then Calvin is from any singularity in that,' etc., where nobody can doubt that 'is free from' is the true reading. [Is it really impossible to 'doubt' that Donne's text needs alteration? See Abbott, § 135, where are given many examples of 'from' meaning apart from, away from, without a verb of motion.—Ed.]
ACT III, SC. I]

LOUES LABOURS LOST

Beare this significat to the countrey Maide Inquenetta:
there is remuneration, for the beft ward of mine honours
is rewarding my dependants. Moth, follow.

Pag. Like the sequeull I.

Signeur Coflard adew.  

Clow. My sweete ounce of mans fleithe, my in-conic  

137. significat] significat [Giving a letter] Coll. (Monovolumine.)
140. sequell] sequeull Warb.

140. 141. One fine, Q. Pope et seq.
141. Excl.] Om. F.F.  
142. ounce] once Q. in-conic Q. in-cony Ff, Rowe,

137. significat] Dyce (Clow.): Affectedly used by Armado in the sense of letter.
140. best ward] That is, the best guard.
140. sequeull] WARBURTON: Sequeull, in French, signifies a great man's train.
The joke is, that a single page was all his train.—STEEVENS: I believe this joke
exists only in the apprehension of the commentator. Sequeull, by the French,
is never employed but in a derogatory sense. They use it to express the gang of a
highwayman, not the train of a lord; [See Cotgrave, below.] the followers of a
rebel, and not the attendants on a general. Thus Holinshed, p. 659 [vol. iii, ed.
1587]:—'to the intent that by the extinction of him and his sequeale, all ciuill
warre and inward division might cease,' etc. Moth uses 'sequel' only in the
literary acceptation. [It is to be feared that the extract from Holinshed is one of
Steevens's unfair quotations. Had he been given the whole passage, it would have been
found that 'sequaele' refers only to the Duke of York's children, to his posteriority, as
thus:—'the duke of Sommerset... incessantlie exhort'd the counell,' that the
duke of Yorke... might suffer execution, and his children be taken as
adversaries to their natie countrie; to the intent, etc., as in Steevens. The matter is of trifling
importance and would not have been noticed had not subsequent editors been misled
by it. Cotgrave has, 'Sequelae: f. A sequeele, following, or consequence, the issue
or successe of a thing; also, a great man's trayne or followers.' Heaste (p. 148)
thinks that Moth means, 'I follow you as closely as the sequel doth the premises';
and M. MASON (p. 60) that he alludes to the sequel, which follows a preceding
part of any story. Of this latter sensible interpretation Schmidt's Lexicon furnishes
many confirmations, if any be needed.—Ed.

142. in-conic] MURRAY (N. E. D. s. v. Incony): Also inconie, in-conie, in conie,
incony, inconey, in conye. (A cant word, prevalent about 1600, of unascertained
origin. It appears to have risen with money. Suggestive as to its derivation
are that it represents French inconne, or Italian incremiti, unknown; that it is
a variation of unconny, inconny, incautions, etc.; that it is connected with unco,
unknown, strange, etc.; but none of these is free from difficulty.) Rare, fine,
delicate, pretty, 'nice.' [The present passage is quoted, also IV, i, 168; Marlowe,
Jew of Malta, IV, viii; Porter, Angry Women of Abingdon, Hiji; Middleton,
Blurt, Master-Constable, II, ii; and Ben Jonson, Tusi of a Tis, IV, i, where it
Iew : Now will I looke to his remuneration. Remuneration, O, that's the Latine word for three-farthings: Three-farthings remuneration, What's the price

143. Iew] adieus Han. jewel Warb. [Exeunt Moth and Armado. farthings Rowe.
144. Lines run on, Pope et seq. Rowe ii et seq.
146. What's ... remuneration.] As a quotation, Cap.

rhymes with money, and is the latest in date, 1633. It is found in Dr Dodyell, also, p. 117, ed. Bullein.]

143. Iew] CAPELL (p. 198) calls attention to this word as a flattering appellation, addressed often in old plays to persons who were no Jews'; and Dr JOHNSON remarks that 'Jew, in our author's time, was, for whatever reason, apparently a word of endearment. So in Mid. N. Dream, 'Most brisky Iesuennell, and eke most lonely Jew,' III, i, 97.' But as Ritson justly observes, 'Dr Johnson's quotation by no means proves 'Jew' to have been a word of endearment.' HUDSON here inserts, unwisely, I think, seven lines (168-176) from IV, i. DYCE questioned the appropriateness of these lines to their context, and STAUNTON suggested that they should be transposed to the present place; HUDSON adopted the suggestion. Having just called Moth 'my incoiny Jew,' it is hardly likely that in the very next line Costard should say 'O my troth most sweet jests! most incoiny vulgar wit.' 'Incomy' is too uncommon a word (these are the only places where it is found in all Shakespeare) to occur in two successive lines, unless for some special reason, and none is here apparent. Moreover, in the preceding talk there have been no 'most sweet jests,' no 'vulgar wit' beyond 'selling a bargain,' whereas, in the Folio, this line follows a conversation between Boyet, Rose-line, and Maria, where jest is bidden on jest, of so coarse a quality that, as Maria says, their lips grow foul. Surely this line should never have been removed from its context. And so of the others; if they are not conspicuously appropriate where they stand in the original, still less appropriate are they in the new setting suggested by Staunton. We have no knowledge that Costard had ever seen Armado in company with ladies, kissing his hand, bearing their fans, etc. This objection applies with greater force in a Third Act, which is earlier in the story, than in a Fourth. Until, then, a place for these lines is found more befitting than the present, I think they had better remain undisturbed. See notes, IV, i, 168.—Ed.

145. remuneration] VErnOR and Hood's Reprint and Staunton's Photolithograph here agree with the present Editor's copy of the First Folio in this reading. On the other hand, Booth's Reprint has remuneration, and so, too, apparently reads the First Folio used by the Cambridge Editors; they record remuneration as a distinctive reading of the Q2o. It is probable that here is one of the many instances which go to prove that sheets were corrected while passing through the press, with the result that copies bearing the same date are found to differ.—Ed.
ACT III, SC. I]  LOUES LABOUR'S LOST  101

of this yncle? I d.no, Ile glue you a remuneration: Why?
It carries it remuneration: Why? It is a fairer name then
a French-Crowne. I will never buy and fell out of this
word.

Enter Beroune.

Ber. O my good knaue Coystard, exceedingly well met.
Clow. Pray you sir, How much Carnation Ribbon
may a man buy for a remuneration?
Ber. What is a remuneration?
Coyst. Marrie sir, halfe pennie farthing.
Ber. O, Why then threearthings w o rth of Silike.
Coyst. I thanke your worship, God be wy you.
Ber. O stay flawe, I must employ thee:
As thou wilt win my fauour, good my knaue,
Doe one thing for me that I shall intreate.
Clow. When would you haue it done sir?
Ber. O this after-noone.
Clo. Well, I will doe it sir : Fare you well.

146. yncle incle Rowe.
146. Why F...it remuneration :) Why F...it's remuneration : F.F., Rowe.
146. threefarthings worth three farthings worth Q. three-farthings worth
Cam. Glo. three-farthings worth Cap.
155. halfe pennie] halfe penny Q.
156. threefarthings worth] three farthings worth Q. three-farthings worth
Cam. Glo. three-farthings worth Cap.
157. you] with you Rowe, +. we' you Cap. et seq. (subs.)
159. win] Om. Q.
159. my] my good Rowe, +.

146. yncle] MURRAY (N. E. D. s. v. Inkle): (Derivation not ascertained. Dutch
enkel, formerly enkel, inckel, 'single,' is suggested by the sound, and it is quite con-
ceivable that this might be applied to a 'narrow' or 'inferior' tape; but historical
evidence is wanting. Identity of origin with ingle (as conjectured by some) is out of
the question.) A kind of linen tape, formerly much used for various purposes. [See
Winst. Tab., IV, iv., 238, of this ed.]
147. It carries it] HALIWELL: In other words,—it beats everything. The
phrase is a vernacular one.
148. French-Crowne] A common name for the baldness produced by disease, and
here used with a quibble.
151, 156, 158, 162, 164. O] See II, i, 225.
159. good my knaue] For the construction, see 'sweet my child,' I, ii, 64.
Ber. O thou knowest not what it is.
Clo. I shall know sir, when I haue done it. 165
Ber. Why villein thou must know first.
Clo. I wil come to your worship to morrow morning.
Ber. It must be done this after-noone,
Harke flae, it is but this:
The Prince'sse comes to hunt here in the Parke,
And in her traine there is a gentle Ladie:
When tongues speak sweetly, then they name her name,
And Rosaline they call her, ask her for:
And to her white hand fee thou do commend
This seal'd vp counsaile. Ther's thy guerdon: goe.
Clo. Gardon, O sweete gardon, better then remuneration, a leuene pense-farthing better : moft sweete gar-

160. known] know it F.F. F
168. 169. Line runs on, Cap. et seq.
169. (subs.)
170. Prince[se]e Princes Q. Qe. 177. a leuene] a leuene pense F.F. F. a leuene pense Q. Qe. a leuene pense Cam. Glo. eleven
173. call her.] call her; Rowe. F.F.; a leuene pense Cam. Glo. eleven
175. [gives him a shilling. Johns. fence Rowe et cet.

176. 177. remuneration] WALKER (Crut. iii, 36): I imagine that Shakespeare only meant to censurate the affected use of the word in conversation. He himself employs it in Tro. and Cress. III, iii, 170:—'Let not virtue seek Remuneration for the thing it was.' [I can detect no more 'censure' in the present use of this word than 'characteristic self-irony' in 'enfranchise.'—Ed.]

177. a leuene] In Winter's Tale, IV, iv, 35, the Clown says 'every Leuem'; in Met. of Ven. II, ii, 155, Gobbo says, with Costard, 'a leuene.' HALIowell (Archaisch Dict.) gives Aluen as a distinct word, and refers to Maitland's Early Printed Books at Lambeth, p. 322; Bale's Kyngs Johan, p. 80 [where it is spelled aliceny]; Minshew, in v. v; and the following quotations, 'He tripes about with sinocape, He capers very quicke; Full trumly there of seven aleven, He sheweth a pretty tricke.'—Galfred and Bernardo, 1570; 'I have had therio leychs alien, And they gave me medyains alle.'—MS Cantab. ff. i, 6, l. 468. MURRAY (W.E. D. s. v. Leuen) gives it as a clipped form of Eleven.—Ed.

177. better] STEEVENS gives a 'parallel passage,' pointed out to him by Dr Farmer, from a book entitled A Health to the gentlemary Profession of Serving-Men, by J. M., with the date 1578, which, as Steevens observes, renders it certain that Shakespeare was indebted 'to this performance for his present vein of jocularity.' MALONE doubted the date, and on applying to Reed, received the assurance that Steevens had 'committed an error.' COLLIER gives the date as 1568, the year in which the First Qo was printed,—this renders it possible that the story was taken from some early performance of Love's Labour's Lost. The extract, here taken from Collier, is as follows:—'There was, sayth he, a man (but of what estate, degree, or calling, I will not name, least thereby I might incurre displeasure of any) that comming to his friend's house, who was a gentleman of good reckoning, and being there
ACT III, SC. I.]

LOUES LABOURS LOST

103
don. I will doe it sir in print: gardon, remuneration.

178

Exit.

180

Ber. O, and I forsooth in loue,

I that haue beene loues whip?

A verie Beadie to a humerous figh: A Criticke,

182
gardon, remuneration.] gardon remuneration. Q. Guerdon—Remun-

178. Beadle] Bedell Q.

eration. Cap. Gardom I Remuneration I

182. Beadle] Bedell Q.

Cam.

an amor-


182, 183. A Criticke,... Confable.]One

180, 181. One line, Q. Cap. et seq.

line, Pope et seq.

182, 183. One line, Q.

182. Criticke, ... Confable ...

182, 184. Criticke, ... Confable ...

Bos.] F_F_F Q. Cratick; ... Confable ...

kindly entertained and well used, as well of his friends, the gentleman, as of his

servant's; one of the sayd servants doing him some extraordinary pleasure during

his absode there, at his departure he comes unto the sayd servant, and saith unto him,

Holde thee, here is a remuneration for thy paynes, which the servant receyving,
gave him utterly for it (besides his paynes) thankes, for it was but a three-farthinges
piece: and bilde thankes for the same a small price, howsoever the market goes.

Now, another comming to the sayd gentleman's house, it was the foresayd servant's
good hap to be heare him at his going away, who calling the servant unto him, sayd,
Holde thee, here is a gardon for thy desartes. Now, the servant paye no deereer
for the gardon than he did for the remuneration, though the gardon was xij d.
farthing better, for it was a shilling, and the other but a three-farthings.—HALLIWELL:

180. Bedell] Bedell Q.

182. Beadle] Bedell Q.

Theob. conj. (Nichols, ii, 320)

182. An amor-

Hans. a humerous F_f et cet. Q.

182, 183. A Criticke,... Confable.]One

line, Pope et seq.

182. Criticke, ... Confable ...

182, 183. One line, Q.

Hey.] F_F_F Q. Cratick; ... Confable ...

It is, indeed, possible that Shakespeare had seen this in manuscript, for it is

a well-known fact that works were frequently handed round amongst an author's
friends sometimes for years before their publication. On the other hand, the author
of the prose work may merely have constructed the anecdote from what he remem-
bered of Costard's jokes when they were introduced on the public stage. [Halliwell's
latter supposition seems preferable. The printed date of Love's Lab. Lost is 1598, but
it may have been performed several years earlier. The style of the anecdote does
not seem to be that of a story told at first-hand. The unwillingness to divulge the gen-
tleman's name looks suspiciously like pretence; furthermore, in the attempt to avoid
a repetition of Shakespeare's words, which would have betrayed the origin of the story,
the point of the joke is so dulled that it hardly provokes a smile.—Ed.]

178. in print'] STEEVENS: That is, exactly, with the utmost nicety. It has been

proposed to me to read 'in point,' but, I think, without necessity, the former ex-
pression being still in use. [Steevens, hereupon, gives examples from Blurt, Master
Constable, Decker's Woman is a Weather-cock; Halliwell adds others, but Shake-
peare is his own best exponent. Touchstone, in As You Like It, V, iv, 92, says,
'O sir, we quarrel in print, by the booke'; and Speed in Two Gent. II, 1, 175, uses
the phrase both figuratively and literally, 'All this I speak in print, for in print I
found it.'—Ed.]

182. humorous] HALLIWELL remarks, with truth, that this word 'was used in

several senses in Shakespeare's time.' THEOBALD conjectured amorous as a sub-
stitution for 'humorous'; although it is quite needless to make any change, this con-
Nay, a night-watch Constable.
Then whom no mortal so magnificent.

This wimples, whyning, purblinde waiward Boy,
This signior Junios gyant drawe, don Cupid,
Regent of Loue-rimes, Lord of folded armes,

For he hath been five thousand years a boy.' [Theobald proceeds to say that, although this conjecture is 'exquisitely imagined,' he does not disturb the text because of the bare possibility that 'Junio' may refer to the character 'Junius' in Beaumont & Fletcher's 'Benevolence.' Modern editors have accepted this senior-junior as an emendatio certissima, and it has been adopted in the text of every edition since Malone's in 1790. Warburton understood 'Junio's' as meaning 'youth in general,' but in what way this meaning is obtained from the word he does not divulge. Upton (ed. ii, 231) suggested that Shakespeare 'intended to compliment Signior Julio Romano, Raphael's most renowned scholar, who drew Cupid in the character of a giant-dwarf,' and he, therefore, proposed to read, 'This Signior Julio's giant-dwarf.' The idea of a painting, also, hovered in Capell's imagination; he had (i, 199) 'some imperfect conception of an emblematical painting of Love by some great master;' in which he is seen attired in vast armour and bearing gigantic weapons; himself a boy, peeping through apertures in it; we have in The Winter's Tale [V, ii, 106] mention of indeed a great master, [Julio Romano] his name approaching to Junia.' Hereupon Capell repeats Upton's suggestion, signior Julio's. The Rev. Dr Wellesley accepts 'Signior Julio,' albeit he does not refer to Upton, and (p. 12) at once recognises 'in this burlesque simile an allusion to the well-known portrait of the dwarf Gradasso introduced into the foreground of the Allemanda, one of the frescoes of Julio Romano, in the hall of Constantine in the Vaticano, wherein the Emperor is represented pointing out to his troops the apparition of the Cross in the heavens. This portrait is truly a "giant-dwarf" of pigmy stature but Herculean muscular development, and is spoken of by Vasari as a very artistic production. ... Shakespeare may have heard of it from some traveller, or he may have seen the Vatican series in tapestry on the walls of some of our great Elizabethan mansions. To have been painted by Giulio Romano, sung by Berni, and immortalised by Shakespeare as the type of Cupid is indeed to be a "giant-dwarf."' DYC, after quoting briefly this note of Wellesley, excellently says (ed. iii) : 'For my own part, I think it extremely improbable that Shakespeare, who wrote Love's Labour's lost shortly after he commenced his career as a dramatist, should have been acquainted with a certain figure in one of the frescoes of Julio Romano; and equally improbable that, even supposing he had been acquainted with the figure of Gradasso, he would have hazarded an allusion which must have been unintelligible to nearly all, if not to all, his audience. Besides, the words, "This Signior Julio's giant-dwarf, Dan Cupid," can convey no other idea than that "the giant-dwarf depicted by Julio Romano was a representation of Cupid," --which we have just seen was assuredly not the case.' Boswell notes that the whole of this passage has been imitated by Heywood in his Love's Mistris, 1566.—Ed.]
Th'anointed foueraigne of sighes and groanes:
Ledge of all loyterers and malecontents:
Sole Emperator and great generall
Of trotting Parrarors (O my little heart.)
And I to be a Corporeal of his field.

189. Tq'j QF, Rowe, +, Coll. Hal. 192. Emperator] Imperator Rowe ii et seq.
Dyce, Kty. The Cap. et cet. gromer[es Q. 193. Parrarorsl QF, Parrarors

Burton's Anatomy of Melancholy there is the figure of a man, his bat pulled over his eyes, and his arms folded; underneath is written 'Inamorato,' and on the opposite page we have the following description of this panel or 'square':—'1 th' under Columnne there doth stand Inamorato with folded hand; Down hangs his head, terse and polite. Some dittie sure he doth indite. His lute and books about him lie, As symptoms of his vanity. If this do not enough disclose, To paint him, take thyself by th' nose.' There appears to be more 'Anatomy' in these lines than 'Melancholy.'—Ed.

191. Placcators] Dyce (Glas.) Whether or not 'placket' had originally an indelicate meaning is more than I can determine. It has been variously explained,—a petticoat, an under-petticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, and a stomacher; and it certainly was occasionally used to signify a female, as petticoat is now.—Halliwell: The term 'placket' is still in use, in England and America, for a petticoat, and, in some of the provinces, for a shift, a slit in the petticoat, a pocket, etc. Words of this description are subject to changes in their application, and, in all cases, the modern use of provincial words should always be received with caution when employed for the illustration of an author who wrote more than two centuries ago. [See notes, Lear, III, iv, 94, Winter's Tale, IV, iv, 273, of this ed. An ample discussion of the unsavory meanings of the word is to be found in R. G. White's Studies in Shakespeare, pp. 342-350, whereof the sum is tersely expressed in Halliwell's 'Archac Dict. s. v.]

191. Codpeecees] Murray (N. E. D.) A bagged appendage to the front of the close-fitting hose or breeches worn by men from the 15th to the 17th century; often conspicuous and ornamental.

193. Parrarors] Johnson: An apparitor, or parior, is an officer of the Bishop's court, who carries out citations; as citations are most frequently issued for fornication, the 'paritor' is put under Culpid's government.

194. Corporall of his field] Murray (N. E. D. s. v.) Corporal sp?; i 2. Corporal of the field: a superior officer of the army in the 16th and 17th century, who acted as an assistant or a kind of aide de-camp to the sergeant-major. 'The next great officers are the Foure Corporals of the Field, who have their dependance only upon the Serjeant-Major and are called his Coaditors or assistants... who for their election ought to be Gentlemen of great Dexterity... such as have at least been Captains in other times. It is meet that all these four Corporals of the Field bee exceeding well mounted.'—F. Markham, Brit. War IV. ix. 153-5, 1622.
ACT III, SC. I]

LOVES LABOUR'S LOST

And weare his colours like a Tumblers hoope.
What? I love, I fue, I seeke a wife,
A woman that is like a Germane Cloake,


195. his colours] In Jonson's Cynthia's Revels, V, ii, p. 327, ed. Gifford, Amorphus says to Asotus, 'it is the part of every obsequious servant to be sure to have daily about him copy [i.e. abundance] and variety of colours, to be presently answerable to any hourly or half-hourly change in his mistress's revolution.' On this passage Gifford remarks, 'The gallants of the court (and perhaps of the city) carried about with them different coloured ribands, that they might be prepared to place in their hats, or on their arms, the colour in which their respective mistresses dressed for the day. From the same scene STEEVES quotes the following, 'Your rivals...lying in his bed, meditating how to observe his mistress, despatcheth his lacquey to the chamber early, to know what her colours are for the day, with purpose to apply his wear that day accordingly.' He also quotes from Sidney's Astrophel and Stella, liv, 'Because I breathe not lose to every one, Nor doe not vse settte colours for to weare.'—Ed.

195. Tumblers hoope] JOHNSON: The notion is not that the hoope wear colours, but that the colours are worn as a tumblers carrie his hoope, hanging on one shoulder and falling under the opposite arm.—STEEVES: I am informed by a lady, who remembers morris-dancing, that the character who tumbled always carried his hoop dressed out with ribbons, and in the position described by Dr Johnson.—HARRIS: Tumbler's hoops are to this day bound round with ribbons of various colours.

196. What? I love, etc.] The Text. Notes give the emendations that have been proposed in order to supply the syllable lacking in this line. BAIILEY (i, 145) adds another, namely, so, 'What I to love! I sue! I seek,' etc. His reason therefor is that there is the same construction both before and after this line, 'I to be a corporal,' etc. 'Way to be perjured?'; 'to love the worst of all'; 'I to sigh for her, to watch for her,' 'To pray for her.' DVCE (ed. ii) quotes Bailey, and adds, 'But, if the line in question is to be made to correspond with the lines just cited, we must insert the particle to, not only before "love," but also before "see," and before "seek."'

197. Germane Cloakes] STEEVES and MALONE, followed by other editors, here
Loues Labours Lost

[ACT III, SC. I.

Still a repairing: euer out of frame,
And neuer going a right, being a Watch:
But being watcht, that it may still goe right.
Nay, to be periuide, which is worst of all:
And among three, to loue the worst of all,
A whity wanton, with a veluet brow.

198. a repairing] a-repairing Dyce,
203. whity] QsF, witty Coll. i
Sta. Cam.
(MS), Wh. i. mighty Cam. i, Glo.
199. a right] QEF, right Cap. Dyce
without Anon. whiteness F.F, et cet.
a) [not at] F, Rowe.

expatiate on the quality and integrity of early German clocks. It is sufficient to
note that clocks were 'made in Germany' and thence introduced into England;
the text itself supplies the depressing information that they were ever out of frame.
So apt is the simile that it is not surprising to find it frequently adopted by Shake-
speare's successors. Steevens refers to Jonson's Silent Woman, where (IV, i) Otter
is denouncing his wife:—'She takes herself asunder still when she goes to bed, into
some twenty boxes; and about next day noon is put together again, like a great
German clock.' Again, in Middleton's Mad World, my Masters, IV, i, Penitent
Brothel says, 'Being ready, [i.e. dressed] she consists of hundred pieces, Much
like your German clock, and near ally'd: Both are so nice, they cannot go for
pride.' Again, in Webster's Westward Ho, I, i, Mistress Birdlime says, 'No German
clock nor mathematical engine whatsoever, requires so much repairation as a
woman's face.' [p. 10, ed. Dyce].

These quotations led Staunton to infer that Shakespeare's present simile referred to 'the elaboration of a woman's toilet.' I
doubt; from the phrases 'still a repairing' and 'euer out of frame' I think there is
a more probable reference to a woman's uncertain health. 'Cloake' has been
uniformly misprinted. Again it may be doubted; it is probably phonetic;
and that it so is, is strengthened by a recurrence in the 1608 Qto. of the same spell-
ing in the foregoing quotation from Middleton, as quoted by Halliwell.—Ed.

199. a right] The presence of 'go right' in the next line led Capell, followed
by Dyce, to adopt 'right' here, and, it seems to me, with propriety. Moreover, a
supersensitive ear might object to 'going a right, being a watch.'—Ed.

200. But being watcht] That is, but by being watcht.

203. whity] Collie (ed. ii): Rosaline's complexion was, as we are told in
several places, dark [see IV, iii, 264–294], so that whityly, if there were such a
word (Richardson in his Dict. can point out no other instance of the use of it),
would be just the opposite of the truth. Rosaline was not 'a whityly wanton,' but
'a wity wanton,' as she has all along proved herself, and such is the change in the MS.
'Whidy' of the Folio is a mere misprint for wityly, the k having been acci-
dentally inserted.—Brak (p. 78): Compare 'But instantly, turn'd to a whityly
stone.'—Sylvester's Du Bartas [The Vocation, ad fin., line 1392, ed. Grosart].
Referring to the pillar of salt into which Lot's wife was transformed. And there is
another instance in Cotgrave, where whityly is one of the meanings to blancheatre.

... If it were necessary to change the original word, a far more appropriate substi-
tute [than nasty] would be presented in nasty, not only as being in much better
accordance with the spirit of Biron's speech, but more easily deduced from the
LOUES LABOUR'S LOST

[203. A whitely wanton]

original,—all the letters necessary to it being already in the existing word.—

BAILLY (i. 147): The speaker is engaged in decrying her exterior personal gifts, so that an epithet characterizing her mental qualities would be out of place. ... I have little doubt that the poet wrote 'A whiteleather wanton.' The word whiteleather, it is true, does not occur at all in Shakespeare, and hence, if it were not found in contemporary writings, we might at once reject it; unless, indeed, the felicity of the amendment should be deemed great enough to over-ride all rule. ['O, what men dare do! what men may do! ... not knowing what they do!']—MACH ADO, IV, 1.

—Ed.——WALKER (Crit. ii. 349): In North's Plerarch, Life of Brutus, Cæcilius and Brutus are called by Cicero 'lean and whitely-faced fellows.' [According to ARROWSMITH (p. 4), Walker 'picked up this epithet in a note of Malone's on Mer. of Ven. II, ix, 28, without any suspicion by that critic that it would ever be wanted to support the authentic reading in Love's Lab. Lost.']—LETTWOM [Walker, Crit. iii. 191, footnote]: 'Whitely' seems to mean merely pale, sallow, colourless.——STAUTON: 'Whitely' is, perhaps, a misprint for sallow. Whitely is not a suitable epithet to apply to a dark beauty. —CAMBRIDGE EDITION (ed. i.): As mightily, in the sense of mightie, has no etymological connection with white, we have thought it best to retain the spelling which is least likely to mislead.——THIEM (ed. ii.): Rosaline was a brunette, and the epithet 'whitely' or pale-faced seems inappropriate; but I have restored the original reading and left the inconsistency. —ARROWSMITH (p. 4) quotes Dyce's remark that 'whitely' has been 'by some critics considered a questionable reading,' and then continues, 'critics, by superlatively euphemism thus named, so de-void of all judgment as to deem 'whitely' skin to fair, although if common observation may be our guide, whiteness, whether by contrast or not, is a peculiar attribute of dark features. ... Mr. Dyce is evidently not aware that this adjective 'whitely' occurs in Cant. 5, St. 74, of the Troja Britannica [of Heywood]—

"That hath a whitely face, and a long nose. And for them both I wonderous well esteeme her.' Which lines do not merely furnish an instance of the epithet 'whitely,' but in such company as paralells Shakespeare's coupling of it with "a wanton." If the pertinency of this argument be lost upon "some critics," it only adds further proof, where none is needed, that they have no pretensions to that name, nor the faintest calling to interfere with Shakespeare's text: for their en- lightenment, however, it may be stated that though "whitely" and "fair" be not near allied, "wanetonness" and "a long nose" are, at least in our early dramatic writers, from whom principally old readings must be made good. That Mr. Collier should turn "whitely" into sallow discloses more puerility of artifice than defect of knowledge.——MAKETY (p. 244): I now see that as Right or White is the name for a Witch, the epithet means a witching or bewitching wanton like that 'licentious Grace.' [The banter, or 'chat,' as the King calls it, in IV, iii, which supplies the argument that Rosaline is a dark brunette, should not be taken literally; it is not to be supposed that Rosaline was as black as 'ebony' or a 'chimney-stripper' or blacker than a 'collier' or an 'Ethip'; these comparisons are, of course, mere joose exaggeration; it is sufficient if, beneath the exaggeration, we can detect such features as Rosalind attributes to Phebe, the inky brows and the black silk hair, the bugle eyebrows and the cheek of cream—a complete picture of a brunette. Surely a 'cheek of cream' will make good the epithet 'whitely.' And since so many examples of the use of this word 'whitely' have now been found, there seems to be no good reason for deserting the text.—Ed.]
With two pitch bals flucke in her face for eyes.
I, and by heauen, one that will doe the deed,
Though Argus were her Eunuch and her garde.
And I to figh for her, to watch for her,
To pray for her, go to: it is a plague
That Cupid will impose for my neglect,
Of his almighty dreadful little might.
Well, I will loue, write, figh, pray, flue, grone,
Some men must loue my Lady, and some Ione.

Actus Quartus. [Scene I.]

Enter the Princeffe, a Forrester, her Ladies, and her Lords.

Qu. Was that the King that spuerd his horse so hard,

Againeft the Hivee vprising of the hill?

Boy. I know not, but I thinke it was not he.

Qu. Who ere a was, a shew'd a mounting minde:


2. Enter... Enter the Princess, Rosaline, Maria, Catherine, Lords, Attendants, and a Forrester. Rowe.

4. Qu.] Prin. Ff et seq. /pur'd/ /pur'd/ Ff.

5. vpr'ning] vp rising Q. /pur'd/ Ff, Rowe l.


7. a... a shew'd] a... a shew'd Q. a... a showed Coll. Cam. Glo. Kdly.

he... he shew'd Rowe et cet.

A Pavilion in the Park near the
ACT IV, SC. 1]  LOUES LABOUR'S LOST  

Well Lords, to day we shall have our dispatch,  
On Saterday we will return to France.  
Then Forrester my friend, Where is the Buffe  
That we must fland and play the murthurer in?  
For. Hereby upon the edge of yonder Coppice,  
A Stand where you may make the fairest shotte.

Saturday] Saturday F. Hard by Han. Here by Theob. et  
murthurer] murthurer Johns. cet.  

mounting mind thy gift surmount the rest.'—Works, p. 375, ed. Dyce. [Theobald quotes this line in support of his excellent emendation of mounting for 'mountain' in Hen. V: 'Whiles that his mountain aire, on mountain standing,' etc., II, iv, 57;—an emendation which has never received the full applause that it merits. —Ed.]

9. Saterday] Did Shakespeare select this day on account of the rhythm? The other days of the week are dissyllables, except Wednesday, which is, however, dissyllabic in pronunciation. Thursday appears to have been his favourite.—Ed.

11. the murthurer] STEVENS: How familiar this amusement once was to ladies of quality may be known from a letter addressed by lord Wharton to the Earl of Shrewsbury, dated from Alnwick, 1555: 'I beseeche ye' Lordeshippe to tayke some sporte of my littel grounde there. . . . My ladye may shotte wth her croswbow,' etc.—Lodge's Illust. of Brit. Hist. etc., i, 203. Again, in a letter from Sir Francis Leake to the Earl of Shrewsbury, 1546, iii, 295: 'Yo' Lordeshyph hath sent me a vere greatie and fatte stagge, the welcomer beyng stryken by yo' ryght honourable Ladie's hande . . . howbeit I kneve her Ladesshippe taketh pitie of my buckes, sence the last tym she pleased her to take the travell to shotte att them.'—DATED, July, 1605.

12. Coppice] WALKER (Crít. iii, 37): The double ending breaks in upon the characteristic flow of the blank verse in this play. QU. captus?

13. A Stand, etc.] HUNTER (i, 268): Little has ever been said in praise of the scene at the Stand in the Park of the King of Navarre, or of the peculiar humour of the part which the Princess sustains in the dialogue, which may excus a note of some extent. The ladies are represented as having resorted to the park for the purpose of shooting at the deer with the cross-bow. This was a favourite amusement of ladies of rank in the time of Shakespeare, and buildings with flat roofs called stands, or standings, were erected in many parks, as in that of Sheffield, and in that of Fulkington, near Manchester, expressly for the purpose of this diversion. They were often made ornamental, as we may conclude from the following passage in Goldingham's poem, called The Garden Plot; when speaking of a bower, he compares it with one of these stands:—'To term it Heaven I think were little sin, Or Paradise, for so it did appear; So far it passed the bowers that men do banquet in, Or standing made to shoot at stately deer.' The Princess proposes at first to shoot concealed in a bush; but the forester conducts her to one of these stands, which would no doubt form a pleasing scene on the stage: 'Here by, upon the edge of yonder coppice, [12] a stand where you may make the fairest shoot.' In a sportive humour,
LOUES LABOUR'S LOST [ACT IV, SC. I.

Qu. I thanke my beautie, I am faire that scoote,
And thereupon thou speakest the fairest scoote.

For. Pardon me Madam, for I meant not so.

Qu. What, what? First praife me, & then again say no.

For. Yes Madam faire.

Qu. Nay, neuer paint me now,

Where faire is not, praife cannot mend the brow.
Here (good my glasse) take this for telling true:
Faire payment for foule words, is more then due.

For. Nothing but faire is that which you inherit.


no.] no f 24. can.] can q. Theob. et seq.

the Princess chooses to understand this as if the forester had intended to pay a compliment to her fair complexion; when the poor confused countryman, unable to extricate himself by any happy turn, only plunges deeper by assuring the Princess that he meant no such compliment; nothing that would have implied so unbecoming a liberty. The Princess will amuse herself again with her simplicity, and she again affects to misunderstand him, as if by retracting the compliment he had insinuated that which was at variance with his former compliment. 'Not faire? alack for woe!' The perplexed rustic, not aware of the turn which his words admitted, humbly replies, 'Yes, madam, faire.' Still the Princess will amuse her companions more with the confusion of the Forester, 'Nay, never paint me now; Where faire is not, praise cannot mend the brow; Here, good my glass, take this for telling true; Fair payment for foul words is more than due.' While saying this she slips money into his hand. The abashed forester, who had meant nothing less than to have become the lady's looking-glass to reflect anything but what was agreeable, repeats his assurance that he had the most exalted opinion of her perfections, 'Nothing but faire is that which you inherit.' When the Princess affects again to misunderstand him, and she now attributes the compliment paid to her to the gratuity she had just bestowed upon him, as if it were purchased by her, 'See, see, my beauty will be saved by merit: where 'merit' is used in its theological sense, as acts of charity were by some spoken of as meritorious, efficacious to salvation. 22. good my glassse] For this transposition of 'good' see, if necessary, Abot. § 13. 24. inherit] This is sometimes used without any reference to heirship, simply as possession; thus, 'even such delight . . . shall you this night Inherit at my house;'—Rom. and Jul. 1, ii, 30; or again, 'But to the girdle do the gods inherit,'—Lear,
ACT IV, SC. I.]  LOUES LABOUR'S LOST 113

Qn.  See, fee, my beautie will be fau'd by merit.
O herefie in faire, fit for these dayes,

26. in faire] in faith Coll. MS.

IV, vi, 125. Possibly, however, in the present instance, there may be, by the use of "inheris," a faint suggestion that the Princess's beauty is hers by right of birth. This starts the Princess on persevering the speech into an assertion that her beauty can be saved only by "imputed righteousness."—Ed.

26. hereasie in faire] COLLIER (Notes, etc., p. 87) tells us that the MS changed "faire" to "faith," and adds, "which is probably right, although Shakespeare, like many other poets of his time, uses "fair" for fairness or beauty." In his monovolume of Shakespeare Collier inserted "faith" in the text. In his ed. ii he simply noted the emendation and remarked that "it is, perhaps, one of those doubtful cases where it is certainly safer to adhere to the old reading." In the mean time, however, between Collier's monovolume and his ed. ii, there appeared DYCE'S Few Notes, etc., wherein (p. 54) Dyce says, "Surely the context proves the Manuscript Corrector to be altogether wrong. Here "fair" is, of course, equivalent to—beauty; in which sense Milton (though his editors do not notice it) uses the word in Paradise Lost: "no fair to thine Equivalent or second."—Bl. ix, 608." In a footnote Dyce gives an additional example: "Causing her to sit in a rich easie chaire, Himselfe, at ease, views and reviews her faire."—[The original having "ses distintes beautees"].—SYLVESTER's Du Bartas, Belthuid's Rescue, p. 502, ed. 1641. In the same year with the appearance of Dyce's Few Notes, the Reverend JOSEPH HUNTER, whose words are always entitled to respect, put forth A Few Words, etc., wherein (p. 12) we read in reference to the present passage: "I took some pains with it in my New Illustrations [see Hunter's note on line 13 above]; but I must honestly confess that there was one line in it which I could not introduce into any consecutive exposition of the passage, or, in other words, which I did not understand. And I now, having spoken in two instances in disparagement of the corrections so called, in Mr Collier's folio, am happy to express my thanks to Mr Collier and to the unknown corrector for having relieved me of all difficulty and brought this line to conform itself to what now appears evidently to be the scope of the passage. . . . I regard this [change of "fair" to "faith"] as one of the most decisive and most valuable of the suggestions of the old corrector. . . . Here we have a reading which gives out a just and very appropriate sense. The saving by merit rather than by belief being the heresy alluded to; instance in the praise given by the affrighted forester to the princess's beauty, when she slipped the money into his hand. Mr Collier need not have expressed himself with so much reserve; and I submit to Mr Dyce whether on consideration he will pronounce the correcor "altogether wrong." If he retain that opinion, I would gladly know how he would interpret "O, heresie in fair," granting him what he requires, that "fair" shall be read as a substantive." Dyce published three editions of Shakespeare after the date of this challenge by his friend, but never replied to it, confining himself to a repetition of the same note in all three, as follows: —"["Fair"] altered very improperly to faith by Mr Collier's MS Corrector, who perhaps did not know that here "fair" is a substantive and means beauty. The text of Collier's Third Edition adheres to the folio, and the emendation faith is not even alluded to.—ANON. (Blacketwood, August, 1853, p. 156) asserts that the substitution of faith spoils the passage, and then paraphrases the passage thus: "He
A guing hand, though foule, shall haue faire praife.
But come, the Bow: Now Mercie goes to kill,
And shooting well, is then accounted ill:
Thus will I faue my credit in the floote,
Not wounding, pittie would not let me do’t:
If wounding, then it was to thow my skill,
That more for praiue, then purpofe meant to kill.
And out of queftion, fo it is sometymes:
Glory growes guiltie of detefted crimes,
calls me an angel of light because I have given him half-a-crown. O heresy in
regard to beauty! None but the really beautiful ought to be so complimented.
Those who like me are plain (as this man thinks me in his heart) and have ‘foul
hands’ ought not to obtain fair praise,—ought not to be praised as fair, however
‘giving’ or liberal those hands may be. The heresy here playfully alluded to is
the error of supposing that people can be beautified by their gifts as well as by their
appearance; just as a religious heresy consists in the idea that a person can be justi-
fied by his works as well as by his faith.’—HALLIWELL says that ‘the heresy con-
sists in the actual change of the attribution of beauty on the receipt of money, not in
the belief of its being saved by merit.’—STAIWTON, on the other hand, says that
‘the heresy is, that merit should be esteemed equivalent to beauty.’ [When Dyce
was casting about for examples where ‘fair’ is equivalent to beauty, is it not strange
that he never looked five lines backward and read ‘Where fair is not, praise cannot,’
etc.? Or that he did not recall the line, mnemonic in this connection, in *Mid. N.*
_Dream,* ‘Demetrius loves your [Q2] faire: O happie faire!’ 1, i, 104? The diffi-
culty in the present passage appears to lie in specifying wherein the heresy consists.
As we have seen, no two critics exactly agree. The cause of this disagreement lies,
I think, in the unfortunate exclamation mark which Theobald placed at the end of
the line, after ‘days,’ and adopted by every subsequent editor. The result is that all
have looked for heresy in the preceding line, wherein there is really very small
heresy; on the contrary, the line expresses genuine orthodoxy: it is merely a para-
phrase of ‘handsome is that handsome does,’ which is generally accepted, I believe,
as sound doctrine. Remove the exclamation mark, restore the venerable commas of
the Folio, and we have the heresy revealed in the line following. Is it not, indeed,
heresy worthy of the fagget, to manifest such a disbelief in the worship of absolute
beauty as to bestow the praise of fairness on a foul hand merely because the hand is
liberal?—Ed.]

[Which is true; and, possibly, is therefore printed in the Folio with a capital,—a
fact, however, whereon no reliance can be placed. ‘Bow’ in this same line has a
capital.—Ed.]

29. shooting well] That is, mercifully missing the shots.
When for Fames fake, for praisr an outward part,
We bend to that, the working of the hart.
As I for praisr alone now fecke to spill
The poore Deeres blood,that my heart meanes no ill.

Boye. Do not curft wiuces hold that selfe-souveraigneitie


36, 37. When . . . hart.] WARBURTON: The harmony of the mesure, the easiness of the expression, and the good sense of the thought, all concur to recommend these two lines to the reader's notice.—CAPELL (p. 193) : If [Warburton] meant to include the two that precede them (as he must, the sense of these being imperfect without them), we allow his first article: the other two we demur upon; with respect to harmony,—the lines have their equals in most pages; and 'tis feas'd, was he call'd upon to put this well-expressed sense into other words, he would meet with some difficulty: In the first place, 'same' and 'praise' coming between, we don't immediately see that 'glory' is the antecedent to 'that': next, the words 'outward part' have no certain and definite meaning, being capable of many; what belongs to them here is—a part or thing foreign to man's real concern, 'part' coming in for the rime: and lastly, Do we necessarily understand by 'the heart's working'—the naturally good working of the heart? and yet we should understand it, when we read of bending it's working, i.e. changing its bent, turning it to any ill purpose that serves the purchase of 'glory.'

36. outward part] HALLIWELL: That is, an external consideration, as opposed to the spiritual; for these outward considerations, glory, fame, and praise, we turn to those the natural sympathies of our hearts, which would otherwise tend to purer objects. [The punctuation is defective and was corrected by Theobald; 'an outward part' is in apposition to 'Fame,' and an antithesis to 'working of the hart.' In the phrase 'We bend to that,' 'that' refers to 'Glory,' as Capell says in the preceding note, which, crabbed though its English be, contains good sense. Dr Johnson, speaking of Capell, said, 'had he come to me I would have endowed his purposes with words.' And Lettsom, speaking of Capell's style, said that it might be fairly described by parodying Johnson's panegyric on Addison. 'Whoever wishes to attain an English style uncooth without simplicity, obscure without conciseness, and slovenly without ease, must give his nights and days to the Notes of Capell.'—[En.]

39. that] For instances where 'that' supplies the place of 'a relative preceded by a preposition,' see SCHMIDT, Lex. s. v. That, conj. 6. Compare 'Upon the next occasion that we meete,'—V, ii, 149. WARBURTON conjectured, or, rather, asserted, that we should read this; and yet did not adopt it in his text.

40. curt] That is, shrivish when applied to women,—in Shakespeare passion. 40. self-souveraigneitie] CAPELL: 'Self' is no clear expression; for to make it suit with the context, we must add another word to it, and read self-assumed, or self-acquired; copies join it by a hyphen to 'sov'reinty'; but the sense of that compound, after our language's idiom is—sovereignty over themselves or their passions, which does not suit with 'cruet wivs.'—MALONE: Not a sovereignty over, but in,
LOVES LABOUR'S LOST

ACT IV, SC. I.

Onely for praiue sake, when they striue to be
Lords ore their Lords?

_Qu._ Onely for praiue, and praiue we may afford,
To any Lady that subdued a Lord.

_Enter Clowne._

_Boy._ Here comes a member of the common-wealth.
_Clo._ God dig-you-den all, pray you which is the head
Lady?

_Qu._ Thou halt know her fellow, by the reft that haue
no heads.

43. for praiue[s] for praiue; Theob.
44. a] her Rowe, +
47-57. In margin, Pope, Han.
49. her] her, V.c.

43. God digg-] God-dig- Cap. Good
47. dig Var. '73.
49. _all_] all; Theob. all/ Cap.

themselves. So, self-sufficiency, self-consequence, etc. [This note of Malone has been adopted as the correct interpretation by Knight, Halliwell, Dyce, and others. But the interpretation of Delius seems to me the true one. 'Self' is here used as equivalent to same, as in 'that self mould that fashioned thee,' _Rich. II:_ I, ii, 23; 'to shoot another arrow that self way which you did shoot the first,' _Mer. of Ven._ I, i, 148. Other examples are to be found in Schmidt's _Lex._, where Schmidt also follows Delius. It is the unfortunate hyphen in the text which has proved beguiling.—Ed.]

41. praise sake] For instance where the possessive cases of nouns ending with a sibilant sound are found without the genitive inflection, see _Walker, Vers._ p. 243, or _Abbott, _§ 471.

46. _Boy._ By an oversight in Johnson's edition this speech is given to the Princess, and the error has been followed by every editor, except Capell, down to, but not including, Knight. It then re-appears in Collier's First and Second Editions, in both of _Singer's_ editions, in White's First Edition, and is last seen in Knightley's.

46. member of the common-wealth] _Johnson:_ Here, I believe, is a kind of jest intended; a member of the common-wealth is put for one of the common people, one of the meanest.—M. Mason: Costard is thus called, because he is considered as one of the attendants on the King and his associates in their new-modelled society; it was part of their original plan that Costard and Armado should be members of it.

47. God dig-you-den] This abbreviated form of pronouncing _God give you good even_ is thus variously spelled by the composers of the Folio:—'God(g)oden.'

_Rom._ 5° Jul. I, ii, 58; 'God ye gooden.'—_Ibid._ II, iv, 115; 'God(g)oden.'—_Ibid._ III, x, 173. 'Good even' is spelled 'Godden' in _Coriol._ II, i, 103; _Rom._ 5° Jul. II, ii, 58; 'Godden' _Coriol._ IV, vi, 20, 23 (three times); _Rom._ 5° Jul. II, iv, 117; and 'good den,' _Tit. And._ IV, iv, 44; _Much Adv._, III, ii, 75. Another much abbreviated phrase is 'much good do it you,' which _Ellis_ (p. 165) quotes Cotgrave as writing _muscadetti_ and translating _much good may doe unto you._—Ed.
CLO. Which is the greatest Lady, the highest?
QU. The thickest, and the tallest.
CLO. The thickest, and the tallest: it is so, truth is truth.
And your waste Mistres, were as slender as my wit,
One of these Maides girdles for your waste should be fit.
Are not you the chiefest woman? Are you the thickest here?
QU. What's your will sir? What's your will?
CLO. I have a Letter from Monsieur Beroume,
To one Lady Rufatine.
QU. O thy letter, thy letter: He's a good friend of mine.
Stand a side good bearer.
BOYET, you can carue,
Breaue vp this Capon.
Boyet. I am bound to serve.
This Letter is miftooke: it importeth none here:
It is writ to Iaquinetta.
Qu. We will reade it, I sware.
Braike the necke of the Waxe, and every one giue eare.

Boyet reades.

66. writ] write F.

**to break up** was not long restricted to deer, but was applied to the cooking of meats in general; and at last to the breaking, as in line 68, of the hard wax whereewith letters were sealed. See Wmd. Tols, III, ii, 140, where Lucastes cries, 'Braike vp the Seales.'—Ed.

63. Capon] Thobold: That is, letter; 'caupon' is here used like the French *poulet.*—Farmer: Henry IV., consulting with Sully about his marriage, says: 'my niece of Guise would please me best, notwithstanding the malicious reports that she loves *poulets* in paper better than in a fricasse.' [Letter gives as the fourth definition of *poulet:* *Billet de guinierie, missive d'amour,* and remarks that there are several explanations of this use of the word, but that he is inclined to accept as the most likely that which attributes it to the custom of folding love-letters in such a fashion that 'there are two points which represent the wings of a chicken.'—Ed.]

64. I am bound to serve.] According to Capell, this is addressed to Rosaline, who 'shews signs of opposing the *breaking up*.'

64. serve] This rhymes with 'carne'; but it is not easy to decide whether 'serve' should be *serves* or 'carve' should be *serve.* Ellis (p. 954) gives a list of similar rhymes, such as: desert, part; heart, convert; departed, convertest; art, convert, etc., and remarks that 'it is very possible that the rhymes in this series were rendered perfect occasionally by the pronunciation of *er* as *ar.* From the time of Chaucer, at least, the confusion prevailed, and it became strongly marked in the XVIIth century.' From this it would seem that Ellis inclines to think that 'serve' was pronounced *serves,* and it is in his favour that this pronunciation is a well-known vulgarism at this day. On the other hand, the oldest spelling of 'carving' is almost uniformly *kerving,* as in Wynkyn de Worde's *Boke of Kerwenge,* and in Dame Juliana Berners's *Boke of St. Albans.* Wherefore, I am inclined to think that 'carve' should yield to our present pronunciation of 'serve' and be pronounced *serve.*—Ed.

66. Hunter (i, 271) opines that this should be printed 'It is writ to—Jaquenetta.'

67. sware] Here we find 'sware' rhyming with 'here,' and, possibly, with 'eare.' Again, we have 'What will Brounse say when that he shall *eare* Faith infringed, which such zeal did *sware*,* IV,iii, 150; and 'O you have liedd in desolation *sware,* Veneene, vnvisitid, much to our shame. Not so my lord, it is not so I *sware,*' etc., V, ii, 307. 'Here' rhymes with 'eare' and 'appeare' in IV, v, 43. These examples are purposely taken from the present play alone; a list from all the plays would be, of course, much larger. It is, however, sufficient to determine the probable present pronunciation of 'sware' as *swerr.*—Ed.

68. Braike the necke] Johnson: Still alluding to the 'caupon.'
ACT IV, SC. I]

LOUES LABOUR'S LOST

BY heauen, that thou art faire, is moost infallible: true
that thou art beautous, truth it felle that thou art
lonely: more faire then faire, beautifull then beautious,

71. beautous, ... beautious,]{F_r}
beautous, ... beautous,]{Q_2}
beautous, ... beautous,]{...}

72. more faire...beautifull}{fairer...}
more beauful}{Tywhit.

70, etc. HALLIWELL: Wilson, in his Arte of Rhetorique, 1554, p. 165, has ridiculed affected epistolary writing in a curious letter which begins as follows:—'Ponderyng, expentyng, and resoluynyng with thyself, thy ingent affability, and ingenous capacity for mundane airs: I cannot but celebrate, and extoll thy magni Nghall the other.' [The chapter in Wilson from which this extract is taken is an earnest plea for the use of our 'mothers language,' and an exhortation 'never to affect any strange yakehorn words.' When denouncing those who use these terms, Wilson says, strangely enough, 'the fine curtey will talk nothing but Chaucer.' He then proceeds:—'The mistical wise men and Poetical Clerkes, will speake nothing but quaint Proverbs, and blinde Allegories, delightynge muche in their owne darcke
nesse, especially, when none can tell what thei doe saie. The valyaren or foolishse phantastical, that smelles but of learning (suche fellows as have seen learned men in their daire) wil so Latin theyr tongues, that the simple can not but wonder at their
tales, and thinke surely thei spake by some resuolation. I know them that thinke
Rhetorique to stande wholy ypon darke woordes, and be thei that can catch an yake
horse terme by the tail, thei hel not to bee a fine Englishman, and a good
Rhetorician. And the rater to sette out this folle I will adde suche a letter as
William Sommer himself [Henry the Eighth's Court Fool] could not make a better
for that purpose. Some will thinke and swere it too, that there was never any
suche thyng written: well, I will not force any man to beleue it, but I will saie thus
much, and abide by it too, the like have beene made heretofore, and praised above
the Moone.' Hereupon follows 'A letter deuised by a Lincolnshire man, for a
woode benefice, to a gentleman that then waived thepon the Lord Chancellour, for the
tyme beyn', of which Halliwell has given above the first few lines. The letter
then continues:—'For how could you have adchte suche illustrate prorogative, and
domistical superiorite, if the fecunditie of your ingenie had not beene so fertile and
wonderfull pregnant. Now therto beynyng ascercited to such splendente renome,
and dignite splendidious: I doubt not but you will aduancie suche poore adnichial-
ste orphane, as whilome ware conchiples with you, and of antique familiartie in
Lincolnshire. Emong whom I beyn a Scholastical lanion, [2] obstate your
sublimitie, to extoll mine infrimitie. There is a Sacerdotall dignite in my natie
Courtrey confugiate to me, where I now contemplate: whiche your worshipfull
beuighty could some impetrato for me, if it would like you to extend your sedales,
and collaude me in them to the right honourable lord Chancellour, or rather Arch-
grammacian of Englande. You know my literature, you knowe the pastoral pro-
motion. I obstate your clemencie, to inisglate thus muche for me, according to
my confidence, and as you knowe my condigne merites for suche a compendious
lyuyng. But now a relinguyshe to fatigate your intellgence, with any more frivolous
verbostie, and therfore he that rules the climates, be esemore your beatour, your
fortresse, and your bulwarke. Amen. Dated at my Dome, or rather Maunion place.
truer then truth it selfe: haue consieration on thy hero-
call Vafiell. The magnanimous and most illustrate King
Cophetua fet eie upon the pernicious and indubitate Beg-
ger Zenelophon: and he it was that might rightly say, Ve-
ni, vidii, vici: Which to annotanize in the vulgar, O
base and obicure vulgar; videlicet, He came, Sce,and o-
in Lincolnshire, the penult of the monethe Sextile. Anno Millimo, quijijimo, 
trillimo Per me Ioannes Octo.'—p. 165, ed. 1384.—Ed.]
71, 72. beauteous ... beauteous] There is a noticeable tendency on the part of Shakespeare's composers to insert an additional syllable in such words as jealous, dexterous, stupendous, etc., which they spell jealous, dexterous, stupen-
dious. (See note in Twelfth Night, IV, iii, 30, of this edition.) This has been
generally considered a corruption, but I incline to think that it was an allowable
pronunciation, sometimes even available for rhythm's sake. This preference for the
form ions is found in words where the simpler form does not exist, such as prolicious,
robustious, superbious, splendidious (see the foregoing extract from Wilson's Rhet-
orique), and cannot be attributed solely to the composers; we have it now-a-days
in the vulgar mischievous. Possibly such words as tedious, gracious, delicious, may
be responsible for this tendency. It is noteworthy that here, within two consecutive
lines, we find 'beauteous' and 'beautious,'—albeit that the change of e to i does not
necessarily indicate a changed pronunciation; and it is also possible that just after
setting up 'beautifull' the compositor readily lapsed into 'beautious.' See 'bea-
tious,' II, i, 45. In the note on Twelfth Night, IV, iii, 30, cited above, are gathered
examples of this terminations in -ious. To them add from Milton: 'All with incredi-
ble, stupendous force.'—Sampson Agemister, line 1628.—Ed.
74. Vassalli] See I, i, 239.
74. [Illustrate] STEVEN: This is often used by Chapman in his translation of
Homer. Thus, in the eleventh IIiad: 'Jove will not let me meet Illustrate Hector,'
[Line 243. According to Bartlett's Concordance, Shakespeare uses this word only
here and in V, i, 117. Again, see the foregoing extract from Wilson's Rhetorique.]
75. indubitate] According to Bartlett's Concordance, used only here by Shake-
speare.
76. Zenelophon] PERCY: The beggar's name was Penelophon, here corrupted.
Penelophon sounds more like the name of a woman than Zenelophon.—Dyce (ed.
i): Perhaps so; yet both names sound oddly enough. [It is impossible to decide
whether this is a mistake of Armado or of the compositor. Armado's remembrance
of the ballad, when he asked Moth about it, seemed quite vague. Where there is no
impossible nonsense, is it ever worth while to correct the language of ridiculous
characters?—Ed.]
77. annotanize] KNIGHT (ed. ii): This is evidently a pedantic form of annotare,
LOUES LABOUR'S LOST

uercame: hee came one; see, two; ouercame three: Who came? the King. Why did he come? to see. Why did he fee? to overcome. To whom came he? to the Begger. What saw he? the Begger. Who ouercame he? the Begger. The conclusion is victorie: On whose side? the King: the captive is, inricht: On whose side? the Beggers. The catastrofe is a Nuptiall: on whose side? the Kings: no, on both in one, or one in both. I am the King (for so stands the comparision) thou the Begger, for so witnesseth thy lowlineffe. Shall I command thy loue? I may. Shall I enforce thy loue? I could. Shall I entreate thy loue? I will. What, shalt thou exchange for raggges, roabes: for titles, titles, for thyself mee. Thus expecting thy reply, I prophanne my lips on.


a coined word.—DUCK (ed. 1) : Mr Knight may rest assured that he is mistaken, and that 'annohanize' is merely a misprint for annomathece or annatomise, an old incorrect spelling of anatomise; compare The Tragedie of Claudius Tiberius Nero, 1607: 'Anatomize this sepulchre of shame.'—Sig. Ns. (In As You Like It, I, i, the folio has, 'but should I anathemize him to thee,' etc.; and in All's Well, IV, iii, 'I would gladly have him see his company anathemized,' etc.)—R. G. WHITR: Considering that the Latin phrase is explained and commented upon, I am quite sure that 'annohanize' is an Armadoism for annomatise, which was in use in Shakespeare's time. [Whole volumes in folio of examples of annomatise or annatomise would not suffice to prove that either of them should be substituted for Armado's word.—Ed.]

78. videlicet] CAPELL reads is. After quoting 'videlicet,' 'Excellent grammar!' he exclaims, 'It was not hard to see that this videlicet sprung out of is, mistaken for sic, and that enlarged by a printer.' [This emendation would be plausible enough, were we not dealing with Armado's words. Moreover, it assumes that the compositors composed by sight; it is more likely that they composed by ear.—Ed.]

82. Who] 'Who' for mak's is so common as hardly to be worthy of notice. It is noticeable here, because one would suppose that mere ease in speaking would prompt the use of an m between two s's. Cf. II, i, s, 6, where 'who' and 'whom' are found in two consecutive lines. See ABBOTT, § 274.—Ed.

90, 91. exchange for raggges.] For a parallel use of this unusual idiom, if it be one, WALKER (Crit. ii, 32) quotes Spenser, Faerie Queene, VII, vi, 61-65; 'Ne shee the lawes of Nature causly brake, But eke of Justice, and of Policie; And
thy foote, my eyes on thy picture, and my heart on thy cuerie part.

Thine in the dearest designe of industrie,

Don Adriana de Armatho.

Thus doft thou heare the Nemean Lion roare, Gainft thee thou Lambe, that standest as his pray:
Submiffue fall his princely feete before,
And he from forrage will incline to play.

wrong of right and bad of good did make, And death for life exchanged foolishly.'
'I know not,' says Walker, 'whether this was a native English idiom, or borrowed from the Latin.' Possibly, in the Faerie Queene, it occurs by a species of logical attraction,—'wrong' having preceded 'right,' and 'bad' having preceded 'good,' the worser preceding the better, in the final clause, where the better should precede the worser, the mind is so influenced by the former clauses that it retains their order of terms. In Armado's letter—well, it is Armado's. In the N. E. D., under the definition (marked obsolete): 'To obtain (something) in exchange for,' the present passage and that from the Faerie Queene are the only examples given.

—Ed.

97. [title] HALLIWELL: Any minute articles, very trifles. The term is usually applied to full stops, or any diminutive marks. 'The little black titlle in the dice whereby the chance is knowne, syse, sinke, cater, trey, dewse.'—Withals' Dictionarie, 1608, p. 263. [See New Testament, Matthew v, 18; Luke xvi, 17.]

98-102. WARBURTON: These six lines appear to be a quotation from some ridiculous poem of that time.—COLLIER: This stanza has been given, in modern editions, as if spoken by Boyet after he has read Armado's letter; but it is evidently a sort of conclusion to it in verse. The verse is quite consistent with the prose by which it is preceded, and Armado has already told us that he should 'turn souteret.' [2]
This is to be taken as a specimen of the 'whole volumes in folio' he promised to pen.—HUNTER (i, 271): Scarcely any instance of misjudgement can be found in any of the editions of Shakespeare greater than that which represents what is really a postscript to Armado's letter as if it were a comment of Boyet's upon the letter. It is evident, first, that it is in the Armado vein; and next that it refers to what he had written in the body of the letter: 'Shall I command thy love? I say. Shall I enforce thy love? I could.' [Since Collier's edition these lines have been generally and properly printed as a part of Armado's letter.]

99. Nemean] In placing the accent on the first syllable, both here and in Hamlet, 1, iv, 84, Shakespeare followed the scholastic pronunciation of his day, which was that of Reuchlin; wherein the Greek and not the Latin accent was retained. The same is true of Barabba in The Mfr. of Ven. Thus, Marlowe, Fawkes, 'Or why is this immortal that thou hast? Ah, Pythagoras' metempsychosis, were that true,' etc., p. 81, ed. Dyce, where the Greek accent requires 'Pythagoras.'—Ed.
ACT IV, SC. 1]

LOVES LABOUR'S LOST

But if thou strie (poore soule) what art thou then? 101
Foode for his rage, repaire for his den.

Qn. What plume of feathers is hee that indited this
euer hear better? 105

Boy. I am much deceiued,but I remember the file.
Qn. Elfe your memorie is bad, going ore it cerewhile.
Boy. This {Armado} is a Spaniard that keeps here in court
A Phantafime, a Monarcho, and one that makes sport

103, 104. What ... Letter] As one
line, Theob. et seq.
103. [feather] feather Fl, Rowe.
104. veine] vein QF, vain F,F4
106. deceiued] decried Cap. (Errata),

... plume of feathers. We still use the term, feather-headed, according to the N. E. D. Carlyle introduced the noun feather-head, and Mrs Carlyle speaks of Browsing as a 'fluff of feathers.'—ED.

107. going ore it] For the same pun on 'stile,' see I, i, 212.

109. Phantasmes] So also in V, i, 21; used by Shakespeare in only these two places, and, possibly, the only places where the word is found. It is not in the Century Dictionary. It is easy to say that it is the same as phantasm and to define it as fanciastic. But Shakespeare may have had in mind the Greek meaning of making a show or parade. Halliwell says that persons distinguished by 'their fantasticke change' are termed 'Phantasmas.' in Gulpin's Sibylla Britannica, 1598. It would have been, possibly, more correct had he said that such persons were termed 'butterflies,' as the lines themselves will show:—'When these & such like doe themselves strange, I never muse at their fantastic change, Because they are Phantasmagouries.'—Savage iii, p. 46, ed. Grosart.—ED.

109. Monarcho] Farmer: The alluion is to a fantastical character of the time:—'As a Chamaliow is fed with none other nourishment than with the syre, and therefore shee is always gaping: so popular applause doth nourish some, neither do they gape after any other thinge but vaine prasie and glory. As in times past Hostratus and Manuel Capitolinus did; and in our age Peter Shakery of Pauls, Monarcho that liued about the Court.'—Meres [Wits Common Wealth, Part 2, p. 390, 1634, in an Article on 'Braggers.']—Steevens: In Nashe's Blame With You to Saffron-Walden, 1596, I meet with the same allusion:—'but now he was an insulting Monarch, abonde Monarch [sic; Monarch, ed. Grosart] the Italian, that were crownes on his shoes: and quite renownst his naturall English accentts and gestures, & wrested himself wholly to the Italian punitios.'—ed. Grosart, p. 112. It is doubtful that the allusion to the 'Monarcho' extends beyond the word 'shoes'; the rest refers, I think, to Gabriell Harvey.—ED. But one of the epitaphs written by Thomas Churchyard, and printed in a collection called his Chans, 1580, will afford the most ample account of this extraordinary character. I do not therefore apologise for the length of the following extract:

...
LOUES LABOUR'S LOST

[ACT IV, SC. I]

[109. Monarchs]

'The Phantastical Monarchs Epitaph.

'Though Dant be dedde, and Marrot lies in grave,
And Petrarks sprite bee mounted past our vewe,
Yet some doe liue (that poets humours have)
To keepe old course with vains of verses newe:
Whose pens are prest to paint out people plaines,
That els a sleepe in silence should remaine:
Come poore old man that boare the Monarchs name,
Thyne Epitaph shall here set forthe thy fame.
Thy climing mynde aspired beyonde the starrs,
Thy loftie stile no yeartilly titell borne:
Thy witts would seem to see through peace and wars,
Thy taunting tong was pleasant sharre and sore.
And though thy pride and pompe was somewhat vaine,
The Monarches had a depe discoursyng braine;
Alone with freend he could of wonders treaste,
In publike place pronounce a sentence greater.
No matche for fools, if wisemen were in place,
No mate at meale to sit with common sorte:
Both grace of looks and fatherlike of face,
Of judgement quicke, of comedy forme and port.
Moste bent to words on hye and solempne dates,
Of diet fine, and daintie dieroues waies:
And well dispose, if Prince did pleasure take,
At any mirthe that he poore man could make.
On gallant robes his greatest glorie stood,
Yet garmens bare could never daunt his minde:
He feard no state, nor caerd for worldly good,
Held ech thyng light as fethers in the winde.
And still he saied, the strong thirsts weake to wall,
When sword bore swaye, the Monarches should have all.
The man of might at length shall Monarch bee,
And greatest strength shall make the feeble see.
When straungers came in presence any wheare,
Strangue was the talke the Monarcke uttered than:
He had a voice could thonder through the earre,
And speake mutche like a merry Christmas man:
But sure small mirthe his matter harped on.
His forme of life who lists to look upon,
Did shewe some witte, though follie fedde his will:
The man is dedde, yet Monarches liveth still.'

[Steevens would offer no apology for the length of this quotation; I offer one, and plead that as the quotation has been given by more than one subsequent editor, it must needs find a place here.—Ed.]-DOUCE (i, 227): Another trait of this person's character is preserved in Scott's Discovery of Witchcraft, 1584, p. 54:—
'Thrasibulus, otherwise called Thraxillus, being sore oppressed with this melancholike humor, imagined, that all the ships, which arrived at port Pyrene, were his: insomuch as he would number them, and command the mariners to lanch, &c. . . .
ACT IV, SC. I.  LOUES LABOURE'S LOST  125

To the Prince and his Booke-mates.

Qn. Thou fellow, a word.  

Who gauze thee this Letter?

Clow. I told you, my Lord.  

Qn. To whom shoul'dt thou give it?

Cle. From my Lord to my Lady.  

Qn. From which Lord, to which Lady?

Cle. From my Lord Beroume, a good master of mine,  

To a Lady of France, that he call'd Rosaline.  

Qn. Thou haft mistaken his letter. Come Lords away.  

Here sweete, put vp this, 'twill be thine another day.

Exeunt.  120

117. you, my} you my Qn. you; my Theob. et seq.  

118. Thou haft} thou'st Cap. (Er-  

119. Lord's] JOHNSON: Perhaps the princess said, rather: 'Come, Ladies, away.' The rest of the scene deserves no care. [It is put in the margin by POPE and HAMMER; CAPELL says that all or the most part of it is, 'in truth, below anything else in this play; the poet seems to think so himself, when in the person of Costard, he calls them 'most sweet jests! most incoy sugar wit!']

120. Here sweete.] This, of course, is addressed to Rosaline, as the Princess hands her the letter, and is so indicated in CAPELL's text.

120. thine another day] P. A. DANIEL (Athenaum, 13 Oct. 1883): No commentator or editor affords us a word of explanation of 'twill be thine another day.' It is the only instance of Shakespeare's use of the expression, and is now, I believe, entirely obsolete. From instances in the writings of his contemporaries I interpret it, It will be of use to you; you will find the benefit of it hereafter. Two or three instances, selected from a number I have noted, will, I think, bear me out in this interpretation. Ben Jonson, Tale of a Twb, II, i:—'Let un mend his manners then, and know his betters; It's all I ask 'un: and 'twill be his own, And a master's too, another day.' Middleton, The Witch, II, iii:—'The boy will do well certain; give him grace To have a quick hand and convey things cleanly; 'Twill be his own another day.' Cooke, Green's Tu Quoques, p. 272, vol. xi, Dodgley, ed. Haslitt:—'Gertrude. We'll be instructed by you. Will Rash. Well, if you be, it will be your own another day.' Wentworth Smith, Crennill, III, i:—'Hodge. Have I not many a time and often said, 'Tom, or Master Thomas, learn to make a horseshoe, it will be your own another day?'' In all these cases, it seems to me that no other interpretation than that I have given above is possible, and we may conclude, therefore, that this also is the meaning in the present passage. What use the Princess intended Rosaline to make of the letter must be left to the reader's im-
LOUES LABOURS LOST

Boy. Who is the shooter? Who is the shooter?

122. Who is...Who is...Who's Var. '85, Steev. et seq. (except Kn Cap. (Errata.) ii).

agitation; she may have presented it jestingly as a model of love-letter writing, or she may have intended her to dispose of it as Maria, in Fletcher's play, The Caskons, disposed of her (see last scene). 'They are for women's matters,' says she, 'and so I use them.' Probably for curl-papers.

122. shooter. At the suggestion of Farmer, who found here 'a quibble,' Steevens changed this to suitor, and remarked that 'suitor was anciently pronounced shooter. So, in The Puritan, 1607: 'Fralty. Forsooth, madam; there are two or three Archers at door would very gladly speak with your Ladiship. Widow. Archers? Sir Geoffrey. Your Husbands Fletcher I warrant. Widow. Oh, Let them come near. . . . [Enter the Shooters Sir Andrew Tipstaff, Sir Oliver Much-hill, and Pinni-duck.] Widow. Villain, which be those Archers? Frally. Why, do you not see 'em before you? are not these Archers, what do you call 'em Shooters: Shooters and Archers are all one I hope.'—[p. 60, col. b. in Third Folio.].—MALONE quotes from Essays and Characters of a Prison and Prisoners, by G. M., 1618: 'The King's guard are counted the strongest archers, but here are better suitors.' Malone also quotes, as a case in point, 'a grief that suitter My very heart at root' (Am. & Clof). Y. ii, 104), where 'suites' is used, as he thinks, instead of Shoots, but the best modern editors believe it is rightly corrected by Capell to suites. Malone adds, 'In Ireland, where, I believe, much of the pronunciation of Queen Elizabeth's age is yet retained, the word suitor is at this day pronounced by the vulgar as if it were written shooter.' That a 'quible' was intended, MONCK MASON (Additions Comments, p. 17) denies, and thinks that Steevens injudiciously admitted suitor into his text. 'Boyet,' he remarks, 'could not intend to ask, in consequence of the letter, who the Suitor was, as he knew Armstrong perfectly, and had just given the Ladies a description of him; the word 'Shooter,' therefore, appears to me to be used in its usual sense. The Princess, and her train, were going on a sporting party, and the Princess, at the beginning of the scene, asks the Forester, 'where was the bush at which they were to take their stand?' but, before they reached it, they were interrupted by Costard's arrival; when that business was over, they return to their intended amusement, and Boyet asks which of them was to use the bow.' Among later editors, KNIGHT appears to be the only one with whom Monck Mason's plea seems to have had any weight. 'We cannot understand,' he says in his Second Edition, 'what the question of Boyet has to do with a suitor. He wants to know which of the ladies is going to shoot; and instead of a plain answer has an evasive one. He has heard that the letter is from Biron; and needs no information on that point. We restore the old spelling.—HALLIWELL observes that 'the tenor of the dialogue would be scarcely intelligible to modern readers' without the change to suitor, and adds the following instances where su and at appear to be interchangeable:—'Though Enrie seth [shoot] her seven-times poyned dartes.'—Drayton, Shepheard's Garland [Fifth Eclog, p. 29, Collier's Repried]; 'Well, sir, then my shute [suith] is void.'—Merry Wives, 1602 [III, v, 85, Qto. Again in the same Qto, we find, unnoticed by Halliwell, 'Hast thou no shute against my knight,' II, i, 110, while, on the other hand, in II, ii, 96, we find, 'I have an earnest suit to you.'—Ed.]; 'He hath spoile[d] me a pech-colour satin shute.'—
ACT IV, SC. I.]  LOVES LABOUR'S LOST  

[122. Who is the shooter?]  

London Prudigall, 1605 [It is mis in the Third and Fourth Folios]; 'What will inshoe.'—ibid. [emrse in F,F.] 'I will shue him.'—ibid. [sir in F,F.] 'She bath wit at will and shooten two or three.'—ibid. [This quotation I failed to detect.—Ed.]; 'Hortensio a shufter to Bianca.'—Tamb. Shrews, I, i, 47 in F,—ELLIS (p. 315) does not seem to be aware of the examples of this degeneration of s into sh collected by Halliwell and others, and deals with only two examples, one (supplied by Dr W. Aldis Wright) from Rowley's Match at Midnight, 1633, II, i: 'Moll. Out upon him, what a suitter have I got! I am sorry you're so bad an Archer, sir. Earlock. Why, Bird, why Bird? Moll. Why, to shoot at Buta, when you should use prick-shafts.' [p. 39, ed. Hazlitt-Doddsley]; and the other example is the present passage, whereas he has the following foot-note:—'The preceding dialogue seems at first sight to point to suitter as Boyet's meaning, which Rosaline perversely takes as shooter. But the connection is not evident. There is no allusion to suitter, but much to shooter in what follows. Boyet knew both the suitter (whether we take him as Biron or Armado) and the shooter (the Princess apparently, who is represented as going to shoot a deer at the opening of the scene), but Rosaline's reply, and her remark that it is a "put off," look as if she was purposely misunderstanding him. In the absence of a tenable hypothesis for the introduction of the new word suitter, we may suppose that Boyet, looking off after the shooting party which has just left, sees an arrow sped, and inquires of Rosaline who shot it, whereas she puts him off with the truism that it was she (one of the Princess's company) who bore the bow.' Ellis then continues: 'In the present day we have a joke of an Irish shopman telling his customer to shoot himself, meaning suit himself. The Irish pronunciation, however, only shews an English pronunciation of the XVIIth century. In England at the present day, shoot for suit would be vulgar, but the joke would be readily understood, though few persons use, or have even heard, the pronunciation. Might not this have been the case in Shakespeare's time? At any rate there is no authority for supposing that such a pronunciation could have been used seriously by Shakespeare himself.' In a footnote Ellis here quotes some observations to the point, by Dr W. Aldis Wright, which are so valuable that I make no apology for repeating them at full length:—'Mr Aldis Wright seems to suppose that the composers might have had that pronunciation and that it therefore might have crept into the text. In Lear, II, ii, the word three-suited of F is spelled three shooted, in all the Quos, but one, where it is three smited, an evident misprint for three smuted. Now shooted may indicate the transitional pronunciation; on the other hand, it may be itself a mere misprint for smuted, which would be a legitimate orthography for smited. This hypothesis is questioned by Mr Wright, who says: 'in books printed in the time of Shakespeare and Bacon variations occur in different copies of the same edition. I have never seen two copies of the 1625 edition of Bacon's Essays which were exactly alike. A list of the variations is given at the end of my edition. Now there are six copies of the Quarto of King Lear printed in 1608, which we [the editors of the Cambridge Edition] have in our notes erroneously (as we confess in the Preface) called Q₀, whereas we are now convinced that this edition was earlier than the one in the same year which we have called Q₁. These copies of Q₀ (so-called) differ from each other in having, some of them, been corrected while passing through the press. The earliest of these which we have met with is one of the two copies in the Bodleian. This has the reading three smited; but all the other copies of the same edition read three-shooted. I suppose therefore that while the edition
LOVES LABOUR'S LOST

[ACT IV, SC. I.]

Rosa. Shall I teach you to know.

Boy. I my continent of beautie.


was in course of printing, the error was discovered, and the correction communicated verbally to the compositor, who inserted it according to his own notions of spelling. It is not a question between the readings of two different editions, but between an uncorrected copy and a corrected copy of the same edition..." Hurried corrections, whether of print or manuscript, frequently introduce additional errors, and hence there is no guarantee in this curious history that the compositor who substituted "shent" for "smeted" when he meant to have inserted "smuted". More instances are certainly required to decide the point. [In the 1600 Qto of Henry the Fifth 'shout' stands for 'suite'.] Mr Aldis Wright observes that this was "an instance of a play apparently taken down at the time of acting, and whether 'shout' or 'suite' be the true reading, one of them could not have been substituted for the other unless the pronunciation was somewhat similar," and he thinks that these instances lead to the conclusion that the pronunciation 'shout' "was in existence at the beginning" of the XVIIth century. The jokes upon 'shooter' and 'suitor' certainly establish that a sufficiently similar pronunciation of the words was in existence to make the joke appreciable. The various spellings, I fear, prove nothing, because, considering the frequency of the word, "suite" occurs 163 times, "suitor" once, "suited 7, suitting 1, suitor 38 times in Mrs Cowden-Clarke's Concordance,—the rare variations can only pass for misprints. The absence of any notice of such a practice in orthoepists of the XVIIth century (if we except a doubtful passage from Hart), together with the deprecating manner in which similar usages are mentioned in Cooper, shew that any such pronunciation was considered not worth mentioning." On p. 928 Ellis says that, in addition to the examples already given, 'Mr Edward Viles has kindly furnished me with the following: "There was a Lady in Spaine, who after the decease of her Father hadde three suitors (and yet newer a good Archer)."'—Lilys Euphues and his England, p. 293, Arber's Reprint. The resolution of "i" into "e" was not the received, or polite custom of that period, although it was known and reprobat'd.'

"I see nothing pertinent in Boyet's asking who is the 'suitor'. He knew, of course, that the 'sitter' was not Armado, and he had just heard the Clown speak of a letter to Rosaline from the Lord Berowe. He knew quite as well as all the others that Lord Berowe was the suitor. But he does ask, as the Princess is leaving, who of the ladies was to accompany her as the 'shooter'; and that the text is right is proved, I think, by Rosaline's reply, 'why she that bears the bow.' To be sure, Rosaline adds that she has finely evaded the question; but this only means, I think, that instead of naming the 'shooter,' she has merely defined what a 'shooter' is. Had Boyet's question been, in intention, who is the 'suitor,' would not Rosaline have answered, 'why she that bears the bow?' Finally, when Rosaline is graved, she acknowledges that she herself is the 'shooter,' which is to me conclusive.—Ed.

124. continent] Walker (Crit. iii, 37): Does 'continent' here mean simply (ut passion opus pollas set.) that which contains; my repository of beauty? Among other instances of 'continent' in this sense note Herrick, The Aegnor of Flowers [ii. 56, ed. Singer].—To gather Flowers Sappha [sic] went, And homeward she did bring Within her Lawns Containst, The treasure of the Spring.' Again, in
ACT IV, SC. i.]

LOUES LABOUR'S LOST

Rofa. Why the that beares the Bow. Finely put off.

Boy. My Lady goes to kill hornes, but if thou marrie,
Hang me by the necke, if hornes that yeare miscarrie.
Finely put on.

Rofa. Well then, I am the shooter.

Boy. And who is your Deare?

Rofa. If we chooze by the hornes, your selfe come not
neare. Finely put on indeede.

125. Finely put off.] Separate line, Cam. Glo. hornes, your self; Rowe et
seq. 130. Deare] QF, Dear F,F, Deer
Rowe. 131. not] Om. Steev. Var. '03, '13,
'21. (misprint?)

The Broken Chrisstall [i, 251, ibid.],—To Fetch me Wine my Lucia went, Bearing a
Christall continent; etc. [As Walker says, instances abound of the use of continent in its derivative Latin sense. A Concordance to Shakespeare gives sufficient examples.—Schmidt (Lex.) defines the word in the present passage as equivalent to 'the abstract, inventory,' which aptly applies to 'Here's the scroule, The continent, and summarie of my fortune,'—Mer. of Ven. III, ii, 137; but I prefer here Walker's nicer discrimination, 'the repository,' the casket wherein all beauty is contained.—Ed.]

125. (Bow) It has been asserted that Rosaline here makes a pun on 'bow' and
bou, overlooking the fact that bou in the sense of suitor or lover did not come into
use until a hundred years after Shakespeare's play.—Ed.

125. Finely put off.] Farmer swept aside this and 'Finely put on.' (line 128)
as 'only marginal observations.'—Halliwell quotes an example of it in Heywood's
Foure Maydes of the Exchange, 1607.—'Moll. Away, you ass! hinder not my busi-
ness. Cripples, Finely put off, wench, f'ath.' [II, ii, ed. Field]; and also, from
The Marriage Broker or the Pander, but the date, 1665, is too late Shakespearean.—Dyer (ed. ii) says that he 'once suspected that these words, as well as the subsequent, "Finely put on!" and "Finely put on, indeed!" should be assigned to Costard.' It would be, indeed, a pity to deprive Rosaline and Boyet of these triumphant exclamations.—Ed.

130. Deare] It seems almost impertinent to call attention here to the pun. In the
next line, a printer's error in the omission of 'not' in Steevens's edition of 1793
was repeated in the Variorum editions down to and including that of 1821.
131. hornes] An allusion to 'horns' as a marital penalty for a wife's infidelity appears
be a chartered libertine in very many European languages; its origin until
within recent years has been not even plausibly traced.—Murray (N. E. D. s. v. Horn.
† 7) offers the following:—'The origin of this [penalty] which appears in so many
European languages, and, seemingly, even in late Greek in the phrase apara radion
roi (Artemidorus, Oenipou ecstaticus, II, 23) is referred by Dugan (Germania, axix,
59) to the practice, formerly prevalent, of planting or engraving the spurs of a cas-
trated cock on the root of the excised comb, where they grew and became horns,
Maria. You still wrangle with her Boyet, and shee
strikes at the brow.

Boyet. But shee her selfe is hit lower:

\[135\]

I have I hit her now.

Rofa. Shall I come vpon thee with an old saying, that
was a man when King Pippin of France was a little boy, as
touching the hit it.

Boyet. So I may answer thee with one as old that
was a woman when Queene Guinouer of Britaine was a
little wench, as touching the hit it.

Rofa. Thou canst not hit it, hit it, hit it,

\[143\]

sometimes several inches long. He shows that German \textit{Kehren} or \textit{Kuhren},
"cuckold," originally meant "caupon." [The punctuation of this line deserves
attention. By placing a semi-colon after 'yourself,' Rowe, followed by a large
majority of editors, represents Rosaline as naming Boyet as her 'deer' and at the
same time as casting a deep slur on herself. Is it conceivable that this can be right?
It seems to me that the Folios and Quartos should never have been deserted.
According to their punctuation, Rosaline erases the question by an allusion to horns,
coarse enough, it is true, according to modern propriety, but far better than the
implication, inevitable in Rowe's punctuation.—Ed.]

138, 141. King Pippin, Queene Guinouer] Grey (i, 147): King Arthur, hus-
band to Queen Guinevere, died in the middle of the sixteenth century, and King Pepin
began his reign in the middle of the eighth.—Halliwell quotes at length an
absurd, fanciful description of Queen Guinevere from a MS (Ashmole, 802) by Dr
Forman, the astrologer, wherein it is stated that she was 'twelve foote longe' and
'lived almost a hundred years.' Tennyson, whose story of the Queen is likely to
become the accepted version, does not follow Sir Thomas Malory, nor, I believe,
with close fidelity, any of the many accounts of her. All that is germane at present,
however, is to note, as Halliwell does, that the name of this Queen was 'proverbial
in Shakespeare's time, and any flattering person was called after her, the name also
being used jocularly or in contempt. "His life and doctrine may both be to vs an
ensemble, for since the reign of Queen Guinevere was there never seen a worse."—
"Guinodra, a word of mockerie for the Tartares Queene or Empresse, as we say,
Queene Guinuer."—\textit{New World of Words}, 1611.

143. Thou canst not hit it, etc.] Chappell (p. 239): The tune was transcribed
by Dr Rimbault from one of the MSS presented by Bishop Fell to the Music School
at Oxford, bearing date 1600. 'Cant thou not hit it' is mentioned as a dance in
\textit{Why Rynald}, [1666, p. 337, ed. Hazlitt-Dodgson. The music is here given as it
stands in \textit{Naylor}, p. 200.]:
LOVES LABOUR'S LOST

Thou canst not hit it my good man.

Boy. I cannot, cannot, cannot:

And I cannot, another can.

Exit.

Clos. By my troth most pleasent, how both did fit it.

Marry. A marke maruelous well shot, for they both did hit.

Boy. A marke, O marke but that marke : a marke faieth my Lady.

Let the mark have a pricke in't, to meat at, if it may be.

145. 146. One line. Q.


And I cannot Q. Boy. An I cannot Theob. et seq.

146. And] Am Theob. et seq.

Exit.] After line 144. Q. Exit


150. mark.] mark fit or mark / Theob. et seq.

152. breach.] mark / Rowe.

152. meet.] F, meet Q, F, meet F, et seq.

Thou canst not hit it, hit it, hit it, Thou canst not hit it, my good man:

An I can not, can not, can not, An I cannot, an-o -ther can.

152. pricke] In the singular, this is sometimes used as a technical term in Archery for the centre of the target. Thus, it 'was never sene yet amonges men, as always to heale the sycke, euer more to leade a shyppe without daunger, at a tyme to hit the pricke : shal no Schooleman, no shypmaste, no shoter euer do.'—Ascham, _The Schoole of suche a tyme, 1545_, p. 99, ed. Arber, _of passion_. When used in the plural, the meaning is by no means evident. Thus, 'In the fyeldes alse, in goyng betwixt the pricks, eyther wyth your hande, or elles wyth a clothe you muste keepe your bowe in suche a temper.'—p. 122, _op. cit._ 'In stroypythe of the pryckes, hastie and quicke drawing is neyther sure nor yet cumly.'—p. 149. 'When you have pleasure we wyll go to the pryckes.'—p. 150. 'even in the midway betwixt ye prickes.'—p. 152s.

Strutt says that 'the marks usually shot at by the archers for pastime were "butts, prickes, and rovers." The butt, we are told, was a level mark, and required a strong arrow with a very broad feather; the pricke was a "mark of compass," but certain in its distance; and to this mark strong swift arrows, of one flight, with a middling sized feather, were best suited; the roaver was a mark of uncertain length.'—_Sports and Pastimes_, p. 62, ed. 1841. Again, 'the prickes, the first corrupters of archery, through too much preciseness, were formerly scarcely known, and little practised.'—_Ibid._—_Purnivall_, in his _Preface to The Roysters Book_ (E. E. T. Soc. 1868, p. ci), has a note wherein much information on this obscure subject is,
Mar. Wide a’th bow hand, yfaith your hand is out.

Clo. Indeede a’must shoote nearer, or heele ne’re hit
the clout.

Boy. And if my hand be out, then belike your hand
is in.

Clo. Then will fhee get the vphshoot by cleauning the
is in.

Ma. Come, come, you talk greedily, your lips grow
foule.

Clo. She’s too hard for you at pricks, sir challenge her
to boule.

Boy. I feare too much rubbing: good night my good
Oule.

153. a’th] o’th Rowe li et seq.
bow hand] bow-hand Theob.
154. he’s] Q,F,F, he’s Q,F,F, he’s F,F.
he’s F,F. he’s F,F. Rowe.
155. And i’f] An i’f Theob. et seq.
157. is in] Q,F. Pin F,F et seq.
greedily] greedily F,F,Y.
159. for] for F,F,F, sir; Cap. et seq.
houle] houle Q, houle F,F.
160. Oule] Q,F, oule Q.
[Except all but Costard. Theob.

garnered, and as a final word adds, with his unflinching honesty:—'If any reader of
this note feels certain as to the meaning of prycke, he knows more about it than
I do.'—Ed.

152. to meet at] Dyce (Glos. s. v. ‘mets’): To measure with the eye.

153. Wide a’th bow hand] Douce says that this means ‘a good deal to the
left of the mark.’ [Possibly, this should not be taken literally,—any more than the
modern slang phrase ‘over the left’ is to be construed literally. The phrase, as
Maria uses it, means, I suppose, merely ‘you are far-wrong.’—Ed.]

155. clout] Strevens: The white mark at which archers took their aim.—Fur-
Nival quotes ‘Mr Peter Muir, Bowmaker to the Royal Archers at Edinburgh’ as
authority for the statement that the Royal Archers at Edinburgh ‘within thirty years
shot at a square mark of canvas on a frame, and called “the clout”; and an arrow
striking the target is still called “a clout.”’—The Babes Book, p. ciii.

159. is in] See Text. Notes. —Knightley (p. 105): Possibly, the poet thus
wrote it; for it makes a kind of sense, and he may have had his reasons for using
it.—Strevens: The ‘pin’ was the wooden nail that upheld the clout.

163. houle . . . Oule] In reference to the former word, Ellis (p. 153)
thus quotes Walker:—‘Many respectable speakers pronounce this word so as to
rhyme with houle, the noise made by a dog. Dr Johnson, Mr Elphinstone, and Mr
Perry declare for it; but Mr Sheridan, Mr Scott, Dr Kenrick, and Mr Smith
pronounce it as the vessel to hold liquor, rhyming with hole. I remember having been
corrected by Mr Garrick for pronouncing it like houle; and am upon the whole of
that pronunciation that pronouncing it [to rhyme with houle] is the preferable mode, though
the least analogical.’ Ellis hereupon comments:—Walker derived his knowledge
entirely from observing the spelling and custom of his time. Hence his argument
ACT IV, SC. I.]

LOUES LABOUR'S LOST

Clo. By my foule a Swaine, a moft simple Clowne. Lord, Lord, how the Ladies and I have put him downe. O my troth moft sweete ihets, moft inocenf vulgar wit, When it comes fo smoothly off, fo obfcenely, as it were, fo fit. Armather ath to the fide, O a moft dainty man.

168. O'QFF. O' Rowe ii et seq. 171. ath to the] Qqr. ath to them Qo, ath to Ft. Cap. 'th to Wh. i. 'th to Wh. ii. The one Dyce. 'th t' other Kity. at th' one Marshall. 'th' one Rowe ii et cet.


is perfectly groundless. Bowl, the cup, is connected with full, boil, and the sound of ow [or long o] is to be expected. . . . But bowl, the ball, was the French boul, correctly written boul or boul, in older English. . . . The change of us into ou in English, which occurred partly perhaps in the XVth century, . . . was not fully completed in the XVIth, and which the words through, youth, you, a wound (some say a wound), Would, would, should, fround (a bounder), sound, ground, rouge, route (occasionally called rou like roul), Couper [i.e. Cooper] only called Couper by those who do not know the family, Brougham, (Broom) as spoken by Lord Brougham, though the carriage is often called broom-em, will convince us that the change is not yet complete.' [The pronunciation of bowl, a bell, and bowl, a cup, was evidently unsettled in Shakespeare's day. Both, in the present play, rhyme with 'owl'—the former in the passage before us, and the latter at V, ii, 1007-8. While in Mid. N. Dream, (11, i, 45) which Shakespeare must have written nearly at the same time as Lovel's Lab. Lost, bowl, a cup, rhymes with 'fool.' 'Foule' must be left out of consideration; its pronunciation is as unsettled as 'bowl.'—Ed.]

164. rubbing] MALONE: To rub is a term of the bowlining green. [Compare Hamlet's, 'ay, there's the rub.']

168. Inconic] See III, i, 142.

171. Armather] Dyce: As Costard elsewhere is troubled with the infirmity of either forgetting or blundering in the Spaniard's name (at I, i, 200, he stammers out 'Signior Arm—Arm—commends you'); [It is Dull not Costard who thus stammers. —ED.] and again at IV, ii, 209, he says, 'Of Dna Armadodo, Dna Armadodo,' we may conclude that it was intended he should blunder here: but (as will be seen) he does not blunder, if we read with the Qo 'Armado'; he does, if we adopt the reading of F, 'Armador;'—which however in a modern text must be 'Armador.' . . . It is evident either that Shakespeare hesitated between 'Armado' and 'Armato,' or (what is most probable) that he had originally written 'Armado,'—that he afterwards preferred 'Armado,'—and that by an oversight the former spelling was retained in some places of the MS of the 'newly corrected and augmented' play (see the title-page of the Qo, 1598). [See note on 'Armado,' Dram. Pers. B, supra.—ED.]

171-176. Dyce's remark that 'what Costard here says of Armado seems strangely out of place,' receives emphasis from Staunton, who asserts that 'the reference to Armado and the Page is so utterly irrelevant to anything in the scene, that every one
LOVES LABOUR'S LOST

To see him walke before a Lady, and to beare her Fan. 172
To see him kiffe his hand, and how moost sweetly a will
ieware:


must be struck with its incongruity. I have more than a suspicion," he adds, "that
the whole passage, from line 168, "O' my troth, etc., or, at least, from line 171,
"Armando o' the one side," etc., down to " Ah heavens, it is a most pathetical nit!" belongs to
the previous Act, and in the original MS followed Costard's panegyrin on the
Page,—"'My sweet ounce of man's flesh! my incony Jew!" [III, i, 142]. It
is evidently out of place in the present scene, and quite appropriate in the one indi-
cated. 'The propriety of what Stanton 'more than suspected' appealed so strongly
to Hudson that he adopted the change in his text, and transferred lines 168-176 to
follow III, i, 142, with the remark that 'a thing so palpably wrong cannot be set
right too soon.' Herein, in this transference, Rolfe has followed Hudson. Having
possibly found the shadow of a shade of appropriateness in Costard's speech (see
next note) I think it needless here to improve Shakespeare.—Ed.

171. ath to the side) R. G. WHITE (ed. i): [Rowe's change] gives the sense,
but by introducing one which does not exist in the text, and taking out of Costard's
mouth a phrase which he meant to use, which was 'the to side,' i.e. 'the hither
side,' an old, and, though now obsolete or vulgar, a correct form of expression.—
DYCK (ed. ii): Mr White says nothing of the reading of the Quarto, which is in
fact the original. [Keightley's reading seems to conform to the text of the Qto with
less violence than any other. The objection to it which may be urged is that it dis-
regards the antithesis of Armando on the one side and his Page on the other; but for
this Keightley is not responsible. It is undoubtedly difficult to weld these lines into
coherence with the rest of the speech. But we must remember that Costard's mind
is not eminently logical, and, possibly, be here, in imagination, contrasts Boyet's
behaviour with what he supposes would be that of Armando in the company of such
fine ladies; in Costard's eyes Boyet is a mere clown, a country bumpkin, whereas
he pictures Armando as a dainty courtier, and alongside of his master the presence
of Moth is inevitable. Is it not possible to interpret 'o' th' one side' as meaning on
the other hand? It is not necessary to suppose it means that Armando is on one side
of the ladies and Moth on the other. Indeed it would be, even to Costard, highly
improper to suppose that a page like Moth, whose place is at his master's heels,
should be walking by the side of Court dames. If, then, 'another' does not refer to
Moth's position at the ladies' side, why should 'o' th' one side' refer to that of
Armando? We do not get rid of this question by transposing the whole passage to
another Act. No answer comes to us there, any more than here. Or, rather, the
same answer comes in both places, namely, that 'o' th' one side' and 'at other' are
not locative, but represent Costard's process of reasoning: 'on the one hand' and
'on the other.' On a passage such as this it seems to me that hermeneutical torture
is justifiable.—Ed.] 174. abide] MALONE: A line following this seems to have been lost.—COLLIER
(ed. ii): The whole speech is in rhyme excepting the line ending in 'sware,' which
wants its consort, and here we find it in MS of the time when, perhaps, the play was
acted, as follows:—'Looking babies in her eyes, his passion to declare.' [This line
ACT IV, SC. I. | LOVES LABOUR'S LOST | 135
And his Page atother side, that handfull of wit,
Ah heauens, it is most pathetickall nit.
Sowla, sowlia.  

Schoote within.  

175. at other] Q., at other Q.F., Rowe 1. o 't other Rowe ii et seq. of wit.] of small wit. Coll. MS. 
176. heauen,] Hear'ns! Rowe.  


Exeunt. | QFf. Exit running.  

Exeunt. | QFf. Exit running.  

Collier inserted in his text.] It is, besides, entirely consistent with what precedes, and carries on the description still more ludicrously.—HALLIWELL: Even were this addition [of Collier's MS] unexceptionable, few editors would venture to introduce a new line into the works of the great dramatist, on the sole authority of a volume of unascertained antiquity; but it seems scarcely to agree with the contest, the act of looking for babies in the eyes requiring a nearer approach than would be practicable in a walk, and that Armado is described throughout as walking in company with a lady, is apparent from the commencement of the next line, 'and his page o'ther side.' The expression of looking for babies in the eyes is an old and common one.—R. G. WHITE (ed. i): The rhyme provided by [Collier's MS] is, to me, sufficient evidence that it is entirely without authority. I am fully convinced that, at the time when this play was written, 'sweat' was pronounced ruer, and that all words of similar orthography had the same vowel sound. [This last broad assertion, that eo was always oe, White afterward withdrew in his Memorandum of English pronunciation in the Elizabethan Era, vol. xii, p. 417; he might, however, have found, in the present play, examples of the pronunciation of 'sweat' as ruer.—See IV, i, 67.]—BRAX treats the added line of Collier's MS Corrector with scorn and contempt; he asserts that the expression 'his passion to declare' is entirely at variance with Costard's phraseology and character; and that the line was due to Malone's 'unlucky and silly remark' that there appears to have been a line lost here. 'On this hint,' says BRES (p. 83), 'the Old Corrector went to work and turned out this precious composition; the folly and impudence of which is only equalled by the gullibility with which it has been received.' Bres's answer to the question, how Costard's sudden reference to Armado is to be explained, has the fine old Warburtonian flavour:—'In no other possible way,' he replies, 'than that the speaker is supposed to have just caught sight of Armado, in the distance, escorting one of the ladies of the court with over-strained and ridiculous gallantry; and that the break after 'o' will sweat' is intended to be filled up by a clownish imitation of Armado's gestures by Costard, then alone upon the stage; after which he resumes his description of what he sees afar.'  

177. Sowla, sowla.] This is evidently the same as Launcelot's 'Sola, sola; who ha ho, sola, sola;' in Mr. of Vm. V, i, 49; what it means we learn immediately from Lorenzo's saying, 'Leave hollowing, man.' Costard gives this ballo in
Enter Dull, Holofernes, the Pedant and Nathaniel.

Nat. Very reverent sport truly, and done in the testimony of a good confidence.

1. Dull,] Dull. F.F., et seq.
the Pedant] Om. Rowe et seq. 2. reverent] reverend Theob. Warb.

answer to the 'shouting within.' Halliwell overlooked this cry of Lennoxol and Lorenzo's explanation when he gave, on the present passage, the following note: 'Senvius appears to be some exclamation, or some musical note, the meaning of which is not very apparent, unless it be a form of one of the terms of the gamut.'—Ed.

1. the Pedant] From Rowe downward all editors have omitted these words, which are really quite harmless, and, in the Qto and Folio, are used at times, instead of his patronymic, to indicate the speaker,—but only at times; after the first eighty lines there is much confusion in the speeches set down to 'Hol.' and 'Nath.' Holofernes speaks, in this scene, twenty times, and of these twenty, his speeches in eight instances, as proved by the context, are given to 'Nath.' In one case, line 153, this confusion culminates in the singular error of addressing Holofernes as 'Sir Holofernes,' thus bestowing, as the Cambridge Editors remark, a title on the Pedant to which he had no claim. See note ad loc. The origin of this confusion Fleay (Life, etc., p. 202) finds in the retouches, hurried for the Court performance, of the original MS. In Anglia (vol. vii, 1884, p. 228) the same learned commentator somewhat extends this scope. 'In the first draft of the play,' he says, 'Holofernes was the curate and Nathaniel the pedant, as is clear by comparing V. i, and IV. 2, l. 66-156 [Fleay does not give the text from which he quotes, and as I have found it impossible to make his lines correspond with the Globe or the Cambridge Edition] so as to transpose them to the Folio, I reprint his figures as they stand on the page of Anglia, merely remarking that the lines to be compared seem to be identical.—Ed.,] which evidently belonged to the first draught, with IV. 2, l. 65 and 157, which latter portions of the play, and which only, agree with the arrangement adopted by all modern editors, surely without consideration, with Holofernes as pedant and Nathaniel as curate.' At the close of his notice of this confusion Fleay remarks (Life, etc., p. 203): 'I am not aware that this singular change of character has been noted, or any reason assigned for it, except my conjecture, that it was intended to disguise a personal satire which, however pertinent in 1596, had become obsolete in 1597.' I find it hard to believe that a mere exchange of names would have increased the interest in the play to royal ears. The 'wytt and mirthe' would remain about the same whether the speeches be given to Holofernes or to Nathaniel; and we must remember that it was for these qualities that, six years later, Burbage recommended the play to Sir Walter Cope, and said it would please the Queen exceedingly. I prefer the safe traditional scape-goats: the composers or the composers' reader, who in deciphering the erasures or interpolations in a stolen prompter's copy became confused with the 'Per.' and 'Ped.' and 'Nath.' and 'Hol.' and 'Peda.'—Ed.
ACT IV, SC. ii.]  

LOUES LABOUR'S LOST 137

Ped. The Deare was (as you know) sanguis in blood, 
ripe as a Pomwater, who now hangeth like a Jewell in 
the eare of Celio the fkie; the welken the heauen, and a-

4. Ped.] Hol. Rowe et seq.  

sanguis in blood.] Pope, Han. in sanguis, blood; Cap. Mal. Steev. Var. in sanguis, in blood; Ran. sanguis, in blood; Theob. et cet. 5. Pomwater] Ff., q. et seq.  

Pomwater Cap. et seq.  

ii, iii. Celio Ff., et cet.  

Mal. Steev. Var. in sanguis, in blood;  

Ff., q. et seq.  


welken] webkin Rowe.  

feuern,] heavens; Theob. Warb.  

et seq. 4. sanguis in blood.] Capell pertinently asks what is the sense of "the deer was sanguis?" and thereupon changes the text to "the deer was in sanguis, blood," wherein he was followed first by MALONE and then by all other editors down to KNIGHT, who returned to the original text. MALONE quotes another instance of the use of "in blood" in "If we be English deer, be then in blood; Not rascal-like," etc.—Hem. VI: IV, ii, 48. That the phrase means in full vigour, in perfect condition, is plain from what follows: "as ripe as a Pomwater." In the two other cases where Holofernes uses a Latin word in this sentence he gives the preposition: "of Celio" and "of Terra"; and it seems to me merely a printer's oversight that he does not give the in before 'sanguis.' I incline, therefore, to think that the text should read 'the deer was in sanguis, in blood'; as RANV has it. Capell was right in putting the in 'before sanguis,' but he was wrong in taking it away from before 'blood.' This is not a question of the Pedant's Latinity, but of his English.—MARSHALL (p. 59) believes that Holofernes, not only in this speech, but throughout, uses Italian and not Latin words, and that he here uses an Italian adjective sangugino, or, so Marshall says, "as it was written sometimes in Shakespeare's time, sanguine.... The printers corrected sangugino or sanguino to "sanguis," taking the in, very likely, to be a repetition of "in." Accordingly, Marshall prints in his text sangugino here, and cite in line 6.—ED.  

5. Pomwater] In his "Chap. 101. Of the Apple Tree," Gerard gives (p. 1459, ed. 1633) a wood-cut of the 'Malus Carthamaria, The Pome Water tree,' but no description. Among 'The Vertues' of the fruit, he recommends for certain ailments, 'the pulp of waxed apples, in number four or five, according to the greatness of the Apples, especially of the Pome-water, mixed in a stone quart of faire water, laboured together vtil it come to be as apples and Ale which wee call Lambes Wooll.' He also says that 'there is likewise made an ointment with the pulp of Apples and Swines grease and Rose water, which is used to beautifie the face, and to take away the roughness of the skin, which is called in shops Pomatum of the Apples whereof it is made.'—ED.  

5. hangeth like a Jewell, etc.] Compare, 'she hangs upon the cheek of night Like a rich jewel,' etc.—Rom. &c. Jul. I, v, 47.—ED.  

6. Celio] In order to add some little strength to Warburton's unfortunate conjecture that Florio was attacked in the character of Holofernes, MALONE quoted the definition of Celio, from Florio's Works of Words, 'housem, the she, the firmament or welkin,' wherein the words italicised are those used by Holofernes in the present passage. Again TERR is explained: 'the element called earth, an earth grounde, earth, country... land, self,' etc., again using the same words as Holofernes.
non falleth like a Crab on the face of Terra, the soyle, the
land, the earth.

Curt. Nath. Truely M. Hofoernes, the epythethes are
sweetly varieled like a scholler at the leaft: but sir I affure
ye, it was a Bucke of the first head.

Hol. Sir Nathaniel, haued credo.

Dul. 'Twass not a haued credo, 'twas a Pricket.

Hol. Mofh barbarous intimation : yet a kinde of infi-
nuation, as it were in vio, in way of explication facere: as
it were replication, or rather oſtentare, to shew as it were
his inclination after his vnadrefed, vnpollifhed, vneduca-
ted, vnpruned, vntrained, or rather vnlettered, or rathe-


14. 15. explication facere: ] explication; facere, Theob. et seq.

16. replication, ] replication; Theob. et seq.

17. inclination ] inclination: Theob.

18. inclinaion— Cap. et seq.

9. epythethes ] An unusal, accidental spelling; it can hardly be supposed to be
intentional; unless the second th be the same as in 'Moth.' The ordinary spelling
is given in the F. —Ed.

11. Bucke of the first head ] STEVENS: In The Returne from Pernassus,
1606, there are the following appellations of deer, at their different ages:— I caused
the Keeper to seuer the rascall Deere, from the Buckes of the first head: now sir, a
Bucke of the first yeare is a Fawne, the second yeare a pricket, the third year a
Sorell, the fourth yeare a Soare, the fift a Buck of the first head, the sixt yeare a
compleat Buck: as likewise your Hart is the first yeare a Calefe, the second yeare a
Brochet, the third yeare a Spade, the fourth yeare a Stappe, the fift yeare a great
Stag, the sixt yeare a Hart; as likewise the Roe-bucke is the first yeare a Kid, the
second yeare a Girle, the third yeare a Henuse: and these are your speciall beasts for
cause, or as wee Huntsmen call it, for venerie.— [II, v, p. 107, ed. Macray.]

12. Sir ] JOHNSON: He that has taken his first degree at the University is in the
academic style called Dominus, and in common language was termed Sir. [See
Twelfth Night, IV, ii, 4, for a discussion of the application of 'Sir' to the inferior
clergy, who were only Readers.]

13. Pricket ] See note on line 11. Cotgrave has: 'Brocart: m. A two-years-
old Deere; which if he bee a red Deere, we call a Brocket; if a fallow, a Pricket.'
ACT IV, SC. ii.]  LOVES LABOUR'S LOST  139

reft vnconfirmed fashion, to inset againe my haud credo for a Deare.

Dul. I said the Deare was not a haud credo, 'twas a
Fricket.

Hol. Twice sod simplicitie, bis coltus, O thou mon- 
ster Ignorance, how deformed dooft thou looke.

Nath. Sir hee hath neuer fed of the dainties that are 
bred in a booke.

He hath not eate paper as it were:

He hath not drunke inke.

His intellecf is not replenished, hee is onely an animall,

29
27. He hath] Hol. He hath Kin-

27. 28. One line Q.

27–30. He...purt] Prose, Dyce, Sta.

27. 28. 29. animal] animal, not to think 

25. fed of] fed on Rowe, +.

Coll. MS.

29. animal] Cotgrave has: 'Animal: m. An animal;... (we sometimes call 
a blockhead, or gull, an Animal).'

19. fashions,] fashions—Cap. et seq.

23. 24. O...looke] Separate line, Dyce, near.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

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23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

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23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.

23. 24. 25. 26. 27. 28. 29. 30. lines run on, Pope, +, Cap.
LOUES LABOUR'S LOST [ACT IV, SC. ii.

onely sensible in the duller parts: and such barren plants are yet before vs, that we thankfull shold be: which we taste and feeling, are for thoe parts that doe fruictifie in vs more then he.

For as it would ill become me to be vaine, indiscreet, or a foole;

So were there a patch set on Learning, to see him in a Schoole.

30-33. and such...then he} Two lines, the first ending should be: Han. John.
et seq.

31. 32. which we taste and feeling, are] F.F., which we taste, and feelings, are QF., Rowe, Pope, which we, having taste and feeling, are Coll. MS. Which we, of taste and feeling, are Coll.

ii. (Which we of taste and feeling are) Tyrwhitt, Var. '78, '85, Rym. Mal. Steev.

32. do} Om. Q.

34. indifferend] indifferent Q.

36. set] Coll. ii, iii (MS), Sing.

Dyce ii, iii, Kty.

31, 32: thankfull should be...then he} In an unhappy hour THEOBALD adopted the changes in these lines proposed by Warburton as follows: 'that we thankfull should be for those parts, (which we taste and feel, indifferent) that do fruictifie in us, more than He,' and appended a note of WARBURTON, which, after quoting the original text, begins: 'If this be not a stubborn Piece of Nonsense, I'll never venture to judge of common Sense,' and concludes: 'The Emendation I have offer'd, I hope, restores the Author; At least I am sure, gives him Sense and Grammar: and answers extremely well to his Metaphors taken from planting.—Indifferent, with the Italians, signifies, to rise higher and higher; andare di grado in grado, to make a Progression; and so at length to come to "fruitify" as the Poet expresses it.' Of course, Warburton adopted his own emendation in his own text. HANSER accepted his transposition of 'for those parts,' and, omitting his absurd Italian, reads for the first time as verse: 'that we thankfull should be, For those parts which we taste and feel do fruictifie in us more than he.' and was followed by CAPELL. JOHNSON's text follows F, except that it omits the comma after 'feeling' and reads as verse, but in a note he observes, 'I read, with a slight change, "—we thankfull should be; When we taste and feeling are for those parts," etc. That is, such barren plants are exhibited in the creation, to make us thankfull when we have more taste and feeling than he, of those parts or qualities which produce fruit in us, and preserve us from being likewise barren plants. Such is the sense, just in itself and pious, but a little clouded by the diction of Sir Nathaniel.' HEATH (p. 129) proposed 'we thankfull should be, While we taste and feeling have, for those parts,' etc. It was reserved to TYRWHITT to suggest the reading which has been adopted by subsequent editors almost without exception—'-we thankful should be (Which we of taste and feeling are) for those parts,' etc. As the CAMBRIDGE EDITORS remark, 'This reading appears to make the best sense with the least alteration.' For other examples of 'which' meaning as to which, see ABBOTT, § 272; and of 'he' for him, IM. 5, § 206.—Ed.

36. patch] JOHNSON: The meaning is, to be in a school would as ill become a 'patch,' or low fellow, as folly would become me.—HARRIS: 'Patch' in this
ACT IV, SC. ii.]  LOVES LABOUR'S LOST  

But omne bene say I, being of an old Fathers minde,
Many can brooke the weather, that loue not the winde.

Dul. You two are book-men: Can you tell by your wit,
What was a month old at Cains birth, that's not five
weekes old as yet?

Hol. Dictifima goodman Dull, dictifima goodman
Dull.

Dul. What is dictifima?

Nath. A title to Phebe, to Luna, to the Moone.

Hol. The Moone was a month old when Adam
was
no more.

(fcore. And wrought not to five-weekes when he came to fiewe-
Th' allusion holds in the Exchange.

place must mean a blot or defacement. Nathaniel intends to say, that it would dis-
grace learning to see Dull in a school. [I prefer Harness's interpretation, which is,
I think, strengthened by the 'see him in a school,' the sight of such a dullard in
a school would be a disgrace to learning.—Ed.]

40. tell] It seems barely worth while to follow the Qto here.—Ed.

43. Dictifima] KNIGHT (p. 133): The answer of Holofernes is the very quin-
tessence of pedantry. He gives Goodman Dull the hardest name for the moon in
the mythology. [If it were not for Dull's interrogation in the next line, I think it
would be venturesome, to say the least, to correct this 'Dictifima.' STEEVENS
points out that this 'uncommon title for Diana' is to be found in Golding's Ovid
(the Second Book, p. 21, verso), a book with which, it is supposed, Shakespeare
was familiar. Golding's line is 'Dictynna garded with her traine, and proud
of killing deere.'—Ed.]

49. wrought] That is, raught, which, as Steevens explains, possibly needlessly,
means reached.

50. allusion . . . Exchange] That 'allusion' is here used in its Latin derivative
sense of jest or sportive play is clear.—WARBURTON defines it as the riddle.
But to what 'the exchange' refers is by no means clear. Warburton asserts that it refers
to the indifferent use of 'the name of Adam or that of Cain.' On the other hand,
BRAK (p. 86) says that 'the jow lies in the change of the moon,'—an interpretation
much to be preferred if we could only find that the change of the moon was ever
called 'the exchange.' This objection disappears, however, if we assume,—and I
Dul. 'Tis true indeede, the Collusion holds in the Exchange.

Hol. God comfort thy capacity, I say th'allusion holds in the Exchange.

Dul. And I say the polusion holds in the Exchange: for the Moone is newer but a month old: and I say beside that, 'twas a Pricket that the Princeffe kill'd.

Hol. Sir Nathaniel, will you heare an extemporall Epytaph on the death of the Deare, and to humour the ignorant call'd the Dcare, the Princeffe kill'd a Pricket.

53. [W'] Q.F.F., the F. et seq. 60. call'd') Q.Fl. cold Qr. I will call
d. polusion] Q.F. polution Rowe Sing. Huds. I call Coll. ii. call Wh. i,
ii, &. polution Q.F.F. Rowe i, et Marshall. I'm call'd Hal. conj. call
cet. I Cam. Glo. Wh. ii. I have call'd Rowe
59. [deare,) Deer Rowe. et cet. a] the Qr.
60. ignorant] ignorant Q.

think we can,—that change is a word far too simple and plain for the grandiloquent Holofenes, and in his mouth it becomes 'the Exchange.'—Ed.

51. Collusion] Courthope (iv, 86): I am not aware that the blunders in language had been made the subject of ridicule on any stage before Dull and Costard started a tradition which was continued in English comedy, through Bottom and Dogberry, down to Mrs Malaprop. Shakespeare, however, was under some obligation to a predecessor. The character of the pompous official, who reasons syllogistically to absurd conclusions, had been already represented by Lyly in Endymion; and in the following passage in that play [IV, ii, 83–115, ed. Bond; vol. i, pp. 54–55, ed. Fairholt] joined to the humours of the Constable and Clown in Love's Lab. Lost, we have the germ of the inimitable folly of the Watchmen in Much Ado.

55. polusion] In a modern text, I think the spelling of Rowe's second edition, pollution, should be preserved. Dull's blunder is too much veiled under polu-
sion.—Ed.

59. Epytaph] Capell's native discernment deserted him when he stated that it was 'more than suspicion (our belief, indeed)' that this should be epigram. He is, of course, right,—there cannot be an epitaph on the death of anything, but he lost sight of the magniloquent speaker. He found one follower, however, RAWN, whose text reads epigram.—Ed.

60. call'd] Evidently, a misprint. See Text. Notes. The call I of the CAM-
BRIDGE EDITORS adheres, with reasonable closeness, to the ductus litterarum; but, it seems to me, we should test misprints more by the eye than by the eye; in this case, then, call 't could be readily misheard 'call'd,' and the true reading would, therefore, be: 'to humour the ignorant, call 't, the deer the Princeless killed, a pricket.' I suggest this reading with the more confidence, inasmuch as it occurred to MAR-
SHALL also.—Ed.
ACT IV, SC. ii.] LOUES LABOUR'S LOST 143

Nath. Perge, good M. Holofernes, perge, so it shall please you to abrogate scurilitie.

Hol I will somthing affect the letter, for it argues facility.

The prayfull Princeffe pearf and prickt
a prettie pleasing Pricket,
Some say a Sore, but not a fore,
till now made fore with shooting.
The Dogges did yel, put ell to Sore,
then Sorell jumps from thicket:
Or Pricket-fore, or else Sorell,

62. M[.] Q. Master Pf.
63. scurilitie] squilitio Q., 64. pearf] pierc’d F4 et cett.
66-77. Six lines, Cap. Var. ’78, et seq.
praisfull F4, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
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praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
praisfull F5, prayersfull Coll. Hal. Sing. Dyce,
LOVES LABOUR'S LOST

[ACT IV, SC. II.

the people fall a hunting.

If Sore be sore, then ill to Sore,

makes fifty ores O sorell:

Of one ore I an hundred make

by adding but one more L.

Nath. A rare talent.

Dul. If a talent be a claw, looke how he clawes him with a talent.

Nath. This is a gift that I haue simples: simple, a foolifh extraugant spirt, full of formes, figures, shapes, objects, Ideas, apprehensions, motions, resolutions. Thele

74. el] el Q. L. Pope et seq. (sub.)
77. L.] L. Q.
80. Nath.] QFQ. Rowe i. Hol. Rowe ii et seq.

75. O sorell} WARBURTON: We should read 'of sorell,' alluding to L. being the numeral of 50.--CAPPELL: Holofernes rings the changes on 'sore' in its three senses, on the letter and numeral, and concludes with admiring the power of that sore letter to make fifty sorens one way and a hundred another by only different spellings of one word--sore-i or sore-ll. [JOHNSON'S reading, a modification of Warburton's conjecture, is good; but that of the CAMBRIDGE EDITORS, with but slight change of text, possibly better emphasises the contrast between 'fifty' and 'one.'--Ed.]

79. talent] HALLIWELL: 'Talent or clawe of a hauke.'--Hulot's Acederium, 1552: 'The talents of an hauke.'--Baret's Alvearie, 1560.--DYCE (Gloss.): Here the quibbl positively requires that the old form talent (i.e. talent) be retained. In I Hen. IV: I, iv, the earliest quarto and the first three folios have 'an eagles talent'; and in Pericles, IV, iii, all the old eds. have 'thine eagles talents'; compare, also, 'Or buying armes of the herald, who gives them the Lion without tongue, tail, or talents.'--Nath's Pierce Penniless, etc., sig. F4, ed. 1595.

79. clawers] MURRAY (N. E. D.): 1. To scratch or tear with the claws or nails. b. To scrape. 2. To seize, grip, clutch, or pull with claws. 3. transitl. To scratch gently...or soothe. 4. To claw the back of, or to 'stroke down,' to dote, dote upon. b. So to claw the ears, humour, etc., to tickle, gratify (the senses, etc.). 5. Thence claw itself came to mean: To dote, dote, wheedle, dote upon. Thus: 'I must...laugh when I am merry, and claw no man in his humour.'--Mach Ane, I, iii, 16.

81. Nath.] The next speech (lines 88-91) shows conclusively that the present one should be given to Holofernes and that it itself is wrongly marked.—Ed.

83. resolutions} I suppose this means simply changes. Possibly, the 'formes, figures, shapes' may refer to the figures, representing columns, pyramids, triangles, eggs, etc., illustrated by Puttenham in his Arts of English Poesie, 1589, p. 104, ed. Arber, into which it sometimes pleased the poets of that day to build their composi-
are begot in the ventricle of memorie, nourisht in the wombe of primater, and deliuered upon the mellowing of occasion: but the gift is good in thofe in whom it is acute, and I am thankfull for it.

Hol. Sir, I praiue the Lord for you, and so may my parisioners, for their Sonnes are well tutor'd by you, and their Daughters profit very greatly vnder you: you are a good member of the common-wealth.

85. primater] Q Anglo. pia mater Rowe et seq. 85. the Lord] the L. Q. 86. in whom] whom Q. my] our Rowe i. 88. Hol.] QF; Rowe i. Nath. Rowe

tions; there are some remarkable examples by Joshua Sylvester in his translation of Du Bartas. If this be so, then possibly, by these 'revolutions' Holofernes may wish to refer modestly to his power to change or alter these 'shapes' at will, and that hereby it will 'argue facility.' Hamlet speaks of the 'fine revolution' of a courtier's skull into my Lady Worm's.' V, i, 96.—Ed.

84. ventricle of memorie] 'Next is the Braye, of which it is marvellous to be considered and noted, how this Piamater deuidest the substance of the Braye, and lappeth it into certain selles or diuisions, as thus: The substance of the braine is diuided into three partes or ventrikles. . . . In the thirde Ventrikle, and last, there is founded and ordeyned the vertue Memoratine: in this place is registrd and kept those things that are done or spoken with the senses, and keepest them in his treasure.—Vicary, The Anatomie of the Body of Man, 1548, E. E. T. Soc. p. 31. —Ed.

85. primater] Bucknill (p. 79): The pia mater is no part of the brain substance, but the vascular membrane by which the brain proper is closely invested, and from which it is mainly nourished. That part of the brain especially which modern science indicates as the organ of thought, namely, the grey substance of the cerebral convolutions, is in immediate contact with the pia mater, and derives all its nourishment from thereon. The pia mater, therefore, is in very much the same anatomical relation to that portion of the brain in which thought is located, as the womb is to the embryo, and Shakespeare's assertion that the pia mater is the womb which nourishes thought is, therefore, in strict accordance with modern physiology. It is only, however, within a quite recent date that these views, localising thought in the grey substance of the convolutions, have been established or indeed suggested, and, therefore, the full truth of this remarkable expression [of Holofernes] must be accepted as only a happy accident. [For the explanations of the pia mater by Bartholome and by Crooke, see Twelfth Night, I, v, 114. It is possible that 'primater' is intentionally used, but it is more likely to be a mistake of the compositors.]

85. mellowing] Compare the parallel phrase in Mer. of Ven. II, vili, 43, where Antonio tells Bassanio to 'stay the very riping of the time.' See, if need be, a discussion of Viola's words, 'Till I had made mine owne occasion mellow.' Twelfth Night, I, iv, 45-47.
LOVES LABOUR'S LOST

Nath. Me hercile, If their Sonnes be ingenuous, they
shall want no instruction: If their Daughters be capable,
I will put it to them. But Vir sapit qui pauca loquitur, a
foule Feminine faluteth vs.

Enter Iaconetta and the Clowne.

Iaqv. God give you good morrow M. Perfon.

Me hercile] QoF, Me hercule F F Rowe ii. F F Rowe i. Scene III. Pope, +.
fapis] Q, fapit QoF, F fapiti.

92. ingenuous] That compositors stumbled in the use of this word we have
proof in the 'ingenious cil' of I, ii, 28. Here, however, they have given us no
genuine word at all, and we are, therefore, free to choose between ingenuous and
ingenious. That either word is here suitable we may gather from Coigrave, upon
whom we may generally depend for the meanings of words in Shakespeare's day.
Coigrave gives, 'Ingeniusus: m. Ingenious, witty, intentimon, sharpe-witted, nimble-
headed'; and 'Ingenius: com. Ingenuous, open-hearted, free, liberal, nobly-
affected.' The Cambridge Editors, who have given us the Globe Edition, (probably
the received text hereafter,) prefer ingenuous. The majority of editors follow
Capell, and read ingenious, which, under the authority of Coigrave, is the prefer-ence of the present Ed.

93. capable] MURRAY (N. E. D.): 6. absolutely. Having general capacity,
intelligence, or ability; qualified, gifted, able, competent. [That there is any
reference here to the marriageable age I utterly refuse to believe. HALLIWELL
goes so far as to say that 'the next Latin proverb is fully justified, if not induced,
by the double entendre.' It is surprising that, in this regard, Dyce and others should
have followed the ignoble leadership of Stereens and Malone. In certain words,
the purity of the English tongue is preserved in this country better than in England.
'Capable,' exactly in the meanings given above by Murray, is a case in point; and
thus applied to boys and men, girls and women, it is in this country in every-day
use.—Ed.]

94. Vir ... loquitur] Holofernes will impart his instruction to the sons and
daughters only in case they are intelligent and competent, otherwise he will not
waste his words on them. —SCHMIDT (Lex. p. 1427) gives this phrase under the
head (τ.) of 'Latin apparently composed by the poet himself.' But in Lyly's
Grammar we find the following:—'The Relative agreeeth with his Antecedent in
Gender, Number, and Person; as, Vir sapit qui pauca loquitur, that Man is wise
that speaketh few things or words.'—p. 42. ed. 1789.—Ed.

97. Person] Stereens: Thus, in Holinshed: 'Jerom was vicar of Sentpie, and
Garard was person of Honie lane.'—[vol. ii, p. 952, ed. 1587.]-MALONE refers to
the following passage in Blackstone's Commentaries: 'A person, persona ecclesie,
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Nath. Mafter Perfon, quaifi Perfon? And if one should be perf, Which is the one?
Clo. Marry M. Schoolmafter, hee that is likeft to a hoghead.
Nath. Of perforfi a Hogshead, a good lutter of con-

98-104. In margin, Pope, Han.
98. Nath. ] QFF. Hol. Rowe et seq.
100. Clo.] QFF. Hol. Rowe et seq.

is one that hath full possession of all due rights of a parochial church. He is called parson, persona, because by his person the church, which is an invisible body, is represented ... the appellation of persona, however it may be deprecated by familiar, clownish, and indiscriminate use, is the most legal, most beneficial, and most honourable title that a parish priest can enjoy.'—Bk. 1. p. 384.—STAWTON quotes from Selden's Table-Talk: 'Though we write Parson differently, yet 'tis but Person; that is, the individual person set apart for the service of such a Church, and 'tis in Latin persona, and Personatus is a Personage.' [p. 82, ed. Arber.]

99. perf] That pierced and piercing (line 102) were pronounced pers and perning we can hardly expect to meet with proofs more conclusive than are afforded by the present pun and by Falstaff's pun, 'if Percy be alive, I'll pierce him.'—s Hen. IV'; V, iii, 59.—ELLIS (p. 105, note) calls attention to the fact that in 'America' the family name 'Pierce' is pronounced Perre; possibly this usage is restricted to New England.—HALLIWELL quotes Palsgrave, 1530, 'He persed hym thorowre bothe the sydes with an arrowe.' [p. 66, ed. 1852.] See note on 'pears,' line 66 myrra.—ED.

99. is the one] WALKER (Crit. ii, 91): One, in Shakespeare's time, was commonly pronounced sce (a pronunciation not yet obsolete among the common folk) and sometimes, apparently, sm.

102. Of piercing] CAMBRIDGE EDITORS (see notes, II, i, 223; IV, iii, 300): The word 'Of,' which in the original MS was part of the stage-direction 'Holofe' has crept into the text.—DYCE (ed. iii) quotes the foregoing note and adds: 'This is a very ingenious mode of accounting for a word which certainly would be better away; but (the prefixes to speeches in early plays being always much contracted) the prefix 'Holofe' never occurs either in the quarto or folio ed. of this comedy; it is always abbreviated to 'Holofe'; and what makes still more against the hypothesis of the Cam. Edd. is the fact that to the present speech both the quarto and folio prefix 'Nath.'—MARSHALL ingeniously gives it a dramatic turn. 'Holofernes,' he remarks, 'does not understand the joke for a minute or two, and says, "O—piercing a hoghead!"' [It is much to be regretted that the hypothesis of the Cam. Edd. is not of more validity. It is difficult, extremely difficult, to explain this 'Of.'
ceit in a turph of Earth, Fire enough for a Flint, Pearle enough for a Swine: 'tis prettie, it is well.

Isaq. Good Master Parson be so good as reade mee this Letter, it was giuen me by Coffard, and fent mee from Don Armatho: I befeech you reade it.

Nath. Facile precor gellida, quando pecas omnia sub umbra ruminat, and so forth. Ah good old Mantuan, I

102. turph] Turye Rowe ii.
108. [Nathaniel reads to himself. Q.
108, 109. Facile ... umbra] Fauste...

Hol. Rowe i et cet.

Facile ... omnia] Qf. Fauste 108, 109. umbra (as one line) Theob. Var. '85 et seq.

Only one solution occurs to me. According to some among us who take upon themselves the mystery of things, as though they were God’s spies, these plays of Shakespeare are crowded to suffocation with covert allusions to an alien authorship. Now the titles of Bacon’s Essays always adopt the following form: ‘Of Negotiating,’ ‘Of Discourse,’ etc. Can anything be clearer than that we have here in the present phrase, ‘Of persing a Hogshedd,’ a reference to these very Essays? Should a timid doubt still linger, it is crushed by the pointed use of ‘Hogshedd.’ I marvel that this noontide reference has escaped our lynx-eyed enthusiasts.—ED.”

105. Parson] Dyce (ed. ii): As regards the spelling, Jaquenetta’s preceding speech shows this to be an error. Compare her speech in next scene, line 204, ‘Our person misdoubts it.’

105. reade mee] As a good example of this ethical dative, compare, ‘A Gentleman lent him an old velvet saddle...and what does me be, but,’ etc.—Nashe, House with you to Saffron-Walden, p. 108, ed. Grosart.—ED.

108. Nath.] THEOBALD, through an oversight unusual in him, says that ‘all editions concur in giving this speech to ‘Nath.’ He overlooked Rowe’s first edition. He continues, ‘the Curate is employed in reading the letter to himself; and while he is doing so, that the stage may not stand still, Holofernes either pulls out a book, or, repeating some verse by heart from Mantuanas, comments on the character of that poet. Baptista Spagnolus (sirnamed Mantuanus from the place of his birth) was a writer of poems who flourished towards the latter end of the 15th century.’—WARBURTON: A note of Le Monnoye’s on these very words in Les Cent des Pierres, Nov. 42, will explain the humour of the quotation, and shew how well Shakespeare has sustained the character of his pedant.—I’ll designe the Carme Baptiste Mantuan, dont au commencement du 16 ieule on lisoit publiquement a Paris les Poetes; si celebres alors, qu, comme dit plaisamment Parabue, dans sa preface sur Martial, les Pedans ne faisaint nulle difficulte de preferer a l’Arma viroamque cano, le Fauste precor gellida, c’est-a-dire, a l’Encide de Virgile les Eclogues de Mantuan, la premiere desquelles commence par Fauste,’ etc.—STEVENS: The Eclogues of Mantuanus, the Carmelites, were translated before the time of Shakespeare, and the Latin printed on the opposite side of the page, for the use of
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schools.—HALLIWELL: They were translated into English by Turbervile, and published in 1597, and again in 1597; but I have not succeeded in finding any account of a translation made before the time of Shakespeare, with the Latin printed on the opposite side of the page, mentioned by Steevens.—MALONE: From a passage in Nashe's Apologie of Pierce Penniless, 1593, the Elocogues of Mantuanus appear to have been a school-book in our author's time: 'With the first and second leafe he pisies were pretille, and in ordinarie terms of extenuating, verdid Pierce Penni-
lisse for a Grammar Schoole uti; male his Margine is as deepely learned as Faustus precor gelida,' etc.—Strange News, etc., p. 249, ed. Grosart.] So, in Drayton's Epistle to . . . Henry Reynolds', Esq.: 'To my mild tutor merrily I came (For I was then a proper goodly page Much like a pigmy scarce ten years of age) Clasping my slender arms about his thigh, "O my dear master I cannot you, (quoth I) Make me a poet?" . . .—when shortly he began And first read to me honest Mantuan.' [p. 393, ed. 1748. Drayton, however, did not always speak of the Mantuan as 'honest.' In his Epistle of Mrs. Shore to Edward IV, Mistress Shore says, 'Nor are we so turn'd Neapolitan, That might incite some foul-mouth'd Mantuan To all the world to lay out our defects, And have just cause to rail upon our sex.' On these lines Drayton has this note, 'Mantuan, a pastoral poet, in one of his elocogues bitterly inveigheth against woman-kind; some of which, by way of an appendix, might be here inserted, seeing the fantastic and insolent humours of many of that sex deserve much sharper physick,' etc. A corroboration of Malone's remark that Mantuanus appears to have been a school-book, we find in Harvey's Foure Letters, where, speaking of Greene, Harvey says, 'He lost his imagination a thousand waies, and I beleue searched every corner of his Grammar-schoole witte (for his margine is as deepely learned, as Faustus precor gelida) to see if he could finde anie mesnes to relieu his estate.'—p. 195, ed. Grosart. It seems as if this first line were as hackneyed in those days as Thyrsis, in is in ours.—Ed.].—BAYNES (p. 184). Professor Baynes is here dealing with Malone's remark and supplying proofs of its truth): Why Mantuanus should have become so popular as to acquire the reputation of a classic, and become established as a text-book in the schools of almost every country of Europe, were lauded and lectured upon ad nauseum. Farnaby's satirical reference [see Warburton's note supra] was, indeed, the instinctive revolt of a genuine scholar and critic from the tasteless elegogies which had become a scholastic tradition. . . . [Mantuanus] is enumerated in the year 1585 amongst the school-books to be used at St. Bees [in Cumberland] and half a century earlier he was prescribed amongst the authors to be read in the newly-established grammar school of St. Paul's. The Elocogues are also contained in each of the lists of forms and school-books given by Hoole [Head-master of the Grammar-school of Rotherham in the first half of the seventeenth century]. And in the body of his work, Hoole not only states that Mantuanus was usually read in the grammar schools, but he selects the very lines quoted by Shakespeare to illustrate one of the ordinary school exer-
cises known technically as metaphor. . . . Were there still any doubt on the sub-
may speake of thee as the traveuler doth of Venice, vem-
ch, vencha, que non te vede, que non te perreche. Old Man-

Vinegia, Vinegia Chi non te vede, ei non te pregia. Cap. Vinegia, Vinegia, Chi non te vede, non te pregia Coll. Vinegia,
Venetia, Chi non ti vede non ti presta. Cam. Gio.

ject, this [illustration] is decisive as to the general use of the Elogues in the grammar schools. It also shows that, notwithstanding the occasional protests of the more cultured critics, they kept their place in the established curriculum down at least to the second half of the seventeenth century. [Sir Nathaniel's quotation is the beginning of Baptist's First Elogue, which is a dialogue between Fortunatus and Faunus. The first two lines are as follows: "Facile precor, quae sub umbra Raminali, antiquum pustum recitasti amore."
I am by no means certain that the 'Facile' of the Quartos and the First Folio should be cor-
rect. Sir Nathaniel's Latin may have been intentionally made slip-shod as a characteristic.
'Facile precor,' though absurd, is not impossible Latin. Professor Baynes writes as though the Elogues were only a portion of Baptist's 'voluminous
Latin poetry.' I think (I speak under correction) he wrote nothing but Elogues; ten Elogues comprise all his works in my copy of the edition of 1592. As to the cause of his popularity in the schools of the sixteenth century,—I think it is not utterly incomprehensible; his verse is very smooth,—almost too smooth,—and, being no poet, his ideas are common-place, and, expressed in lucid language, quite suited to teachers of moderate intelligence and Latinity. One phrase,—it occurs in this very Elogue quoted by Sir Nathaniel,—is become one of our hackneyed quotations: "veni a insaniissime omnes."—Ed.]

109. Mantuan] A. Lang (Harper's Mag., May, 1893, p. 906): Holofernes has this essential mark of the pedant, that he loves his learning less for its own sake than because he meets other people to whom it is caviare.

110, 111. vemch...perreche] To Threobald belongs the signal credit of discerning an Italian proverb beneath this gibberish: 'Our author is applying the praises of Mantuanus to a common proverbial sentence, said of Venice, "Vinegia, Vinegia qua non te vedi, ei non te pregia."' O Venice, Venice, he who has never seen thee, hast thee not in esteem."—Stevens: The proverb stands thus in Howell's Letters, b. 1, sect. 1: 'Venetia, Venetia, chi non te vede, non te pregia. Ma chi ta troppo vede e te disprega. Venice, Venice, none thee unseen can prize. Who thee has seen too much, will thee despise.'—Letter xxxvi.—Malone: Our author, I believe, found this Italian proverb in Florio's Second Frutes, 7591. [It is impossible to say whether 'our author' found it in Florio's Second Frutes, 1591, or in His first Frutes, 1578; it is the same in both. On p. 54 of the latter, it reads: 'Venetia, chi non ti vede, non ti presta, ma chi ti vede, ben gli costa. Venice, woe seeth thee not, praiseth thee not, but who seeth thee, thine costeth hym wel.' According to Malone's quotation, the Italian is the same, letter for letter (except that 'ma' is 'Ma'), in the Second Frutes, a copy of which I do not own. There is yet a third source whence Shakespeare might have obtained this proverb. WOLFGANG KELLER, one of the learned editors of the invaluable Jahrbücher of The German Shakespeare Society, has discovered it in The Garden of Pleasure. 'Done first out of Italian
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iuan, old Mantsuan. Who vnderstandeth thee not, ut re
fol la mi fa : Vnder pardon fir, What are the contents? or
rather as Horrace layes in his, What my foule verfes.

Hol. I fir, and very learned.

Nath. Let me heare a staffe, a fтанze, a verfe, Legе do-
mine.

If Loue make me for sware, how shall I sweare to loue?

112. thee not.] Ff, Rowe. thee not,

What, Cap. et seq.

113. mi] muff F., Rowe i.

115. [Fi] in his.] Qff. in his; Rowe,+


117. Annas Annas Q. Annas Fl.

118. ] Nath. ff Rowe ii et seq.
[reading. Cap.

into Englishe by James Sandiford, 1573.' Of the first edition, Keller says, there are
copies in the British Museum; he gives the full title of the second edition, 1576,
wherein the proverb is printed exactly as in the first. On p. 223 the saying reads:
'Venetia, chi non ti vede, non ti pretia; Venice, he that doth not see thee, doth not
esteem thee.'—Jahrbuch, xxxiv, 1859.—Ed.]

112, 113. vt... fa] KNIGHT: The pedant is in his altitudes. He has quoted
Latin and Italian; and in his self-satisfaction be sel/fas, to recreate himself and
shew his musical skill.—[DOUCE thinks that Holofernes here hums the notes of
the gamut, as Edmund does in King Lear, I, ii, 130. The parallelism between
Nathaniel and Edmund may be closer than Douce supposed. In the 'fa, sol, la, mi'
of Edmund excellent musicians have detected a phrase, based upon a poignant dis-
cord, appropriate to the tragic situation. So, also, here Nathaniel's notes do not seem
to have been selected haphazard. The following note has been furnished to me
by my son:—'It is curious to observe that these six notes form with the tonic the
most harmonious intervals, and in the same order, indicated by Bacon, in his Syllva
Syntarum —'—The Concerds in Musick which are Perfect, or Semiperfect, between
the Unison and the Diapason, are the Fifth, which is the most Perfect; the Third
next; And the Sixth which is more harsh: And as the Ancients esteemed, and so
do my self and some Other yet, the Fourth which they call Dissonare... For
discords, the Second and the Seventh, are of all others the most odious, in Harmony,
to the Sense.'—Century, II, § 107, ed. 1651. Of course, Bacon is not giving his
individual opinion, but stating a general law in Harmony. It is merely a curious
'coincidence' that the same law appears to have been hovering in Shakespeare's
mind, and that apparently there is as much meaning in his present selection of notes
as there is in the selection of Edmund in Lear.'—H. H. F., Jr.]

114. Horrace... verses] THEOBALD (Nicholas, Illust. ii, 313): Does this allude
to the 'Nescio quid meditans sugarum,' and ' dulcisimae rerum,' in Horace's Serm.
I, ix? Or is Holofernes going to quote Horace, and stops short on seeing verses in
Nathaniel's hand? thus, 'Or rather as Horace says in his —What! my soul! verses?' [Unfortunately, Theobald did not, in his edition, retain this excellent dash.]

118, etc. If Loue, etc.] These verses are found on the fifth page of 'The Fai-
Ah neuer faith could hold, if not to beautie vowed.
Though to my felle forforn, to thee Ille faithfull proue.
Thofe thoughts to mee were Okes, to thee like Oliers bowed.
Studie his byas leaues, and makes his booke thine eyes.
Where all thofe pleasures lye, that Art would comprehend.
If knowledge be the marke, to know thee shall suffice.
Well learned is that tongue, that well can thee cōmind.
All ignorant that foule, that fees thee without wonder.
Which is to me some prafie, that I thy parts admire;
Thy eye loues lightning beares, thy voyce his dreadfull thunder.
Which not to anger bent, is mufique, and swet fire.
Celefiall as thou art, Oh pardon loue this wrong,

119, 122. vowe] vowe'd, vowe'd... [vowes Q.
121. were] theke Pass. Pilg.
129. part] partes Q.
130. Thy... beares] Thine... seems Pass. Pilg.
Cam. Glo.
130. ai] is Rowe ii, Pope, Han.
133. pardon loue this] QF, Dyce,
Cam. Glo. Coll. iii. do not loue that Pass. Pilg. pardon, loue, this Row et cet.

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118. how shall I swer to loue?] CAPELL (p. 205): That is, 'how shall love credit me?' by what oath shall I gain love's belief? and the latter words of the next line are put loosely for—if that faith cannot which is vowed to beauty.'

123. byas] MURRAY (N. E. D.): An adopted form of French bias, in the 14th century, 'oblique, obliquity'; of unknown origin. 2. A term at bowls, applied alike to: The construction or form of the bowl imparting an oblique motion, the oblique line in which it runs, and the kind of impetus given to cause it to run obliquely. . . . Formerly bias was given by loading the bowls on one side with lead, and this itself was sometimes called the bias; they are now made of very heavy wood, and the bias given entirely by their shape. . . . 3. transferred sense: An inclination, leaning, tendency, bent; a preponderating disposition or propensity.

123. leaues] This is a verb, not a noun, as it has been explained. The meaning is that the student leaves his particular study.—Ed.

133. pardon loue this] DYCE: The meaning plainly is—'Celestial as thou art, O, pardon the wrong love does in singing heaven's praise (that is thine) with such an earthly tongue.' Yet the modern editors alter the punctuation to 'pardon, love, this.'
That fings heauens praise, with such an earthly tongue.

Ped. You finde not the apostrophas, and fo misse the accent. Let me superuire the cangenten.

Nath. Here are onely numbers ratiffed, but for the


134. That sings heauens] Both Halliwell (who is generally letter-perfect) and Walker (Crit. iii, 38) attribute to The Passionate Pilgrim the reading 'the heavens.' This is not the reading in 'The Iaham Reprint.'—Marshall notes that 'Q has singer,' and adds, 'which, doubtless, was the right reading, pronounced, as in Chaucer, as a dissylable.' It is to be feared that Chaucerian pronunciation is an unsafe guide to Shakespearean.

135. finde] The CAMBRIDGE EDITORS here record as a reading 'mind Collier MS,' which is doubtless correct, albeit that I have not found it in the notes to Collier's text; in his Notes and Emendations (First and Second Editions); in List appended to Seven Lectures; nor in his monovolume, 1853. Like so many of the emendations of Collier's Manuscript Corrector, it is ingenious but needless.—Ed.

135. apostrophas] Knight (ed. ii, Revised): We judge it, therefore, right to print 'vowed' and 'bowed' (II. 119, 122), instead of 'vowd' and 'bowd.' It is strange that Knight, the champion of the First Folio, should have failed to note that 'vowed' and 'bowed' are the words in that edition.—Ed.]—Gollance: Does not Holofernes' criticism bear directly on the last line of the cansonet? Nathaniel should have read, 'That singeth heaven's,' etc. It was usual to mark w with two dots when sounded; Holofernes may mean by 'apostrophas' diresst. [There are, possibly, more words than 'vowed' and 'bowed' where Nathaniel might have missed the accent by not finding the apostrophes. He might have said Ok-es, or len-o, or ey-es, or part-es. Possibly in all these words Nathaniel may have failed to observe the 'apostrophas,' whatever they may be. The modern editors, who have followed the Folio, in reading 'Apostrophas' have, apparently, assumed that there is a singular Apostrophos, of which 'Apostrophas' is the plural. But the N. E. D. knows no such word as 'apostrophas' or apostropha. Murray gives two forms: apostrophos, and, from the 16th to the 18th centuries, apostrophos. In quoting the present passage from Love's Lab. Lost he queries if 'apostrophas' be not apostropha,—'an emendatio certissima, I think, and an additional proof that the compositor of the Folio followed his ear and not his eye. An apostrophos or apostrophos Murray defines as the sign (') indicating the omission of a letter.—Ed.]

136. Let . . . cangenten] According to the CAMBRIDGE ED. this sentence is given to Nath. by Collier's MS Corrector. I have failed to find any note of it. If 'cangenten' be a sophistication for cansonet, as emended by Thirobalde, we have another proof of a word either mis-read aloud or mis-heard.—Ed.

137. Here are onely, etc.] Thirobalde: Though this speech has all along been
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elegancy, facility, & golden cadence of poeie caret: O-

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siddius Nafo was the man. And why in deed Nafo, but

for smelng out the odoriferous flowers of fancy? the

ierkes of inention imitarie is nothing: So doth the

HOUND his master, the Ape his keeper, the tyred Horfe

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138. carret] coronet
139. in deed] indeed
140. flowers] flowers
141. imitarie] imitating
142. tyred] try'd

139. Osiddius] Qn.
140. in deed] indeed F F '.
141. imitarie] imitating Coll. MS.
142. tyred] try'd Warb. Theob.
143. flowers] flowers Fs.
fancy] fancy, Cap. et seq.
invention imitarie] Q. invention imitarie F F Rowe, Pope. invention

placed to Sir Nathaniel, I have ventured to join it to the preceding words of Holo-

fernies, and not without reason. The speaker here is impeaching the verses; but

Sir Nathaniel, as appears above, thought them learned ones; besides, as Dr Thirby

observes, almost every word of this speech fathers itself on the pedant.

137. numbers ratified] SCHMIDT (LXX.): Possibly, this means, sanctioned and

acknowledged in their excellence by careful observation; as the Alexandrine verse,

in which the poem is written, shows the good schooling of the author.

141. invention imitarie] THIEBOALD [see Text. Notes]: The speech is by a

pedant, who frequently throws in a word of Latin amongst his English; and he is

here flourishing upon the merit of invention, beyond that of imitation, or copying

after another.—BRACK (p. 114): So long as the Editor of Fs supposed 'imitarie' to be

an English adjective (it was at that time read in conjunction with invention—

'imitation imitarie') he was only modernizing the spelling by changing it to 'imi-

tary.' But since it is now known that the right reading is the infinitive of the Latin

verb imiter, we must go back to the original and derive it from 'imitarie,' the

word in the old copies. There are two forms of the infinitive of this verb—imitarier

and imitarier; one of which has a letter less, and the other a letter more, than

'imitarie.' Now, inasmuch as it is more probable that a misprint should arise from

the falling out of a letter than from the intrusion of one, so it is more likely that

imitarier would be the true restoration.

142. tyred] WARBURTON asserts that Shakespeare wrote 'try'd horse,' i. e., one

exercised and broke to the manage. But HETH (p. 130) remarks that 'we never

say in English a try'd horse to signify a horse exercised in the manage. Undoubt-

edly we should read, the 'train'd horse.'—CAPELL, by printing the word 'tyred,'
evidently supposed that it meant a horse gaily attired with trappings, and this idea
has found favour with many subsequent editors, although none has explained the
aid to imitation imparted by gay trappings.—FARMER 'chose to fancy,' as Dyce
says, that the 'famous Bankes' horse, adorned with ribbands,' was here alluded
to; but I cannot recall any reference to Banks as a 'rider' of his horse,—small
wonder would Morocco's tricks have inspired had his master been seated on his
back. Farmer quotes Lyly's Mother Bombie, 'Hackneyman. But why didst thou
boare [the horse] thorough the eares? . . . Halfpenny. No, it was for tyring.' Hack.
ACT IV, SC. ii.]

LOUES LABOUR'S LOST

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his rider: But Damofella virgin, Was this directed to you?

Iaq. I sir from one mounfier Berowme, one of the frange Queenes Lords.

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145. Damofella virgin] damascella, virginem, Coll. [directed] directly Theob. Warb. to one of the stranger-Queen's ladies Theob. conj.

Johns.

He would never tire; it may be he would be so weare he would go no further, or so.' (IV, ii, p. 213, ed. Bond.)—MADDEN (p. 82, footnote): I believe [that 'tired'] expresses in condensed and elliptical language, characteristic of Shakespeare, the same idea which is fully developed in the [50th] Sonnet—the sympathy of the horse with his rider, the mysterious 'instinct' by which 'the beast which bears me, tired with my woe,' becomes a partaker of my feelings, as the hound shares thoughts of his master, and the ape of his keeper. As it has been elsewhere expressed, "that horse his mettle from his rider takes" (A Lover's Complaint, 107). The passage, thus interpreted, expresses a favourite thought of the author's; but I cannot understand how a riderless horse going through a barrebacked performance can be said to imitate a rider, because its master chooses to adorn it with ribbons.

The sense of the passage would have been more apparent if the meaning had been noted which was formerly borne in the language of farriers by the word 'tired' as applied to the horse. It was a term of art, and as such is fully explained in the chapter of Markham's Maister-piece entitled 'Of Tyred Horses' (Bk. I, ch. 62): ['In our common and vulgar speech we say every horse that giveth over his labour is tyred.' This may proceed 'from the most extreme Labour and Travail which is true tyredness indeed,' or from some fault of the horse's, among others, 'from dulness of spirit,' for which an excellent remedy is to take 'three or four round pebble stones, and put them into one of his ears, and then tye the ear that the stones fall not out, and the noise of those stones will make the Horse go after he is utterly tyred.' Shakespeare put into the mouths of his characters, irrespective of nationality or condition in life, the common and vulgar speech of English farriers,—according to Markham, for the most part very simple smiths, to suit whose capacity, he writes in his Maister-piece so as to be understood by the weakest brain. Blind-evil, whose readers were more enlightened, and who translated largely from foreign authors, in his chapter 'Of Tired Horses' uses the word in its correct sense, as 'tired with over much labour.'—(Four Chiefest Offices of Horsemanship, 1580.) It is, I think, certain that the beast of Sonnet 50, plodding dully on, tired with its riders woe, was affected with the kind of tiring that 'proceedeth from dulness of spirit,' otherwise Shakespeare would never have said, in the person of the rider, 'The bloody spur cannot provoke him on, That sometimes anger thrusts into his hide.' Had he suffered from 'true tyredness,' his treatment at his hands would have been very different:—'sudden water A drench for sur-reined jades, their barley-broth.'—Henry V; III, v, i. If Shakespeare had translated into ordinary English the 'common and vulgar speech' of the farrier, and told us that the dallspirited horse imitates his rider, no one, however tired, could have misunderstood his meaning.

143, 145. I sir... Lords.] Inasmuch as Jaquenetta had already said that the
Nath. I will ouercloigne the superscript.

To the snow-white hand of the most beauteous Lady Rosaline. I will looke againe on the intellect of the Letter, for

letter was sent to her from "Don Armado," her present assertion presents a difficulty which is not diminished when she adds that Berowne was "one of the strange Queen's lords." This latter error THEOBALD violently and effectively emended (see Text. Note) ; but he overlooked the discrepancy between Jaquenetta's "Don Armado" and "Berowne." To this discrepancy MONCK MASON called attention, and explained it by saying that "Shakespeare forgot himself," which, says Dryce, "is no more satisfactory than Mr Knight's remark that "it was the vocation of Jaquenetta to blunder.""—DANIEL (p. 25) attempts to solve the difficulty by adopting THEOBALD's correction of the second error, and, to obviate the first, suggests an emendation and a redistribution of the speeches, thus: "faq. Ay, Sir. Nath. 'Tis from one Monstre Biron to one of the strange queen's ladies," etc. Daniel adds, "Sir Nathaniel had already over-read the letter and knew by whom it was written and to whom it was directed. Holofernes now has the letter in his hand. We must suppose that Jaquenetta and Costard do not hear, do not understand, the conversation between the Parson and the Pedagogue; for when, in the next scene, they present the letter to the King, they still suppose it to be Don Armado's." In this portion of the scene there is so much confusion in the distribution of the speeches that Daniel's suggestion in this regard is assuredly allowable. HUDSON, indeed, adopts it in his text, because, as he says, "it sets things right all round," and then adds, "the changes are, indeed, pretty bold, but I see no way to escape them except by printing stark nonsense." There are, however, two other ways of escape, one of them antedating Daniel's. The COWDEN-CLARKES propose no change in the text, but assign the whole speech to Nathaniel ("who replies for Jaquenetta, although she is addressed"), and for the following reasons:—"In the first place, Nathaniel usually begins his speeches to Holofernes with, "Ay, sir"; and in the next, Holofernes sets the mistake respecting Biron right by the words—"Sir Nathaniel," [see note on line 153.—Ed.] this Biron is one of the rotaries with the King;" showing who it is that has made the mistake of asserting that Biron is "one of the strange queen's lords."" The second way of escape is supplied by KINNAR, who proposes to give the speech to Costard instead of to Nathaniel. In view of the confusion in the distribution of the speeches in this portion of the scene, it seems permissible to Daniel, to the Cowden-Clarkes and to Kinnar to add other instances to the many which have been hitherto approved.—En.

See note on IV, i, 71, 72, and add the following example which I have since found: 'the Troyans were so lost about in tempestuous weather.'—Webbe, Discourse of English Poetrie, 1586, p. 47, ed. Arber.—Ed.

149. intellect] BAYNES (p. 192) : I had often been puzzled by the peculiar use of the term 'intellect' in this passage, before I made the discovery that it was simply another stroke, helping to bring out more vividly the character of the school pedant. In the unfamiliar use of this familiar term Holofernes is simply parading
ACT IV, SC. ii.]  LOUES LABOUR’S LOST  157
the nomination of the partie written to the perfon writ-
ten vnto.  150, 151. written] QFF. writing Rowe et seq.

his knowledge of rhetorical technicalities. As a rhetorical exercise the boys of
the upper school were required, in reading the poets, to pick out the figures of speech,
enter them in a note-book, and give to each its technical name or names. In the
classification of the figures common to the older manuals of rhetoric, synecdoche
usually follows metaphor, and the Latin equivalent of synecdoche is intellectio.
Being given in the school manuals, this technical use of the term intellectio would
be familiar to most who had received a training in the elements of rhetoric. But its
precise meaning and range of application in this connection will be made clear by
an extract from Wilson’s Arte of Rhetorique, published before Shakespeare was
born. Wilson, following a tendency common in his day, endeavoured to Anglicize
the technical terms of his art; and, where this could not conveniently be done, he
often selected the better known Latin equivalent instead of the original Greek word.
Thus he translates synecdoche by intellectio, . . . Intellection, Wilson also points
out, is used in relation to signs and their significance for the mental act of realizing
by means of the sign the thing signified. He illustrates this meaning as follows: —
‘By the signe we understande the thing signified, as by an Izie garland we judge
there is wisse to sell. By the signe of a Bear, Bull, Lion or any suche, we take any
hous to be an Inne. By eating bread at the Communion, we remember Christes
death, and by faith receive him spiritualie.’

The precise signification of ‘intellect’ in Holofernes’ speech will now be appar-
ent. It really means the sign-manual or signature of the letter. The signature is
the sign reflecting and revealing the thing signified, which is of course the writer
of the letter. Intellect, in this sense, is the object, the sign, and its significance, of
which intellectio is the act, the perception of the related terms. As a name for the
signature of a letter it is thus strictly analogous to superscription, as a name for its
address. As superscription is properly the act of writing an address, and superscript
the address written, so intellectio is the act of interpreting or understanding a sign,
and intellect the sign interpreted or understood. The following extract from a rare
and curious book, The Fountaine of Ancient Fiction, 1599, by Richard Linche, will
illustrate Shakespeare’s peculiar use of the noun... . . . ‘These stations are many
times thus intellected: by the Spring is meant Venus; the summer signifies Ceres;
Autumne challengeth Bacchus;’ etc. Here it will be seen that the verb to intellect
is used in the strict technical sense of interpreting a sign, just as Shakespeare uses
the noun for the sign interpreted. But although the word had this special meaning,
none but a dominie bent on displaying his knowledge of scholastic technicalities
would have designated the signature of a letter in this high-flying and pedantic
style. The most strained and far-fetched terms are, however, quite natural in the
mouth of Holofernes. But it may be safely asserted that only one trained in the
elements of rhetoric could have added this characteristic touch in drawing the por-
trait of the school pedant. [MURRAY (N. E. D.)] has either overlooked this nice,
distinctive use of ‘intellect,’ or has discarded it. The present passage is quoted by
him as an illustration of the following definition: — ‘† 5. That which one is to under-
stand by something; the sense, meaning, signification, purport (of a word or passage).
OEt. rare.’ — Ed.}
Your Ladi/hips in all deferd impleyment, Berowne.

Per. Sir Holofernes, this Berowne is one of the Votaries with the King, and here he hath framed a Letter to a fa-
quent of the stranger Queene: which accidentally, or by the way of progresfion, hath miscarried. Trip and
go my fweete, deliuer this Pape into the hand of the King, it may concerne much: flay not thy complemet, I
forgue thy dutie, adue.

Maid. Good Coftard go with me:

Sir God faue your life.

Coft. Haue with thee my girle.

Hol. Sir you have done this in the feare of God very

Maid. in] it Q.
Per.] if Ped. Q. Dull. Rowe,
Pope. Om. Theob. et seq.
Per. Sir Holofernes] Om.
Theob.+
Holofernes,] Nathaniel, Cap. et
seq.
157. hand] royall hand Q, Cap. et seq.
Nashe, 1600:—"Trip and goe, heauen and hoe, Vp and downe, to and fro, From
the town to the groove, Two, and two, let vs move A Maying, a playing: Lose hath
no gainesaying; So merrily trip and goe."—[Line 249, ed. Groat.]—Chappell
(p. 130) gives the musical notation, and says that it was one of the favourite
Morris-dances of the sixteenth and seventeenth centuries, and frequently alludet to
by writers of those times." He gives many references.

158. complement] R. G. White (ed. ii): That is, don't stop to make curtsey.
159. duetle] Murray (N. E. D.): An expression of submission, deference, or
respect. [The present line quoted as authority.]

160. Hol.] The next speech proves beyond a peradventure that 'Hol.' is here an
error for 'Nath.'
LOUES LABOURS LOST

religiously: and as a certaine Father faith

Ped. Sir tell not me of the Father, I do feare colourable
colours. But to returne to the Verfes, Did they pleae
you for Nathaniel?

Nath. Marveiles well for the pen.

Ped. I do dive to day at the fathers of a certaine Pu-
pill of mine, where if (being repaist) it shall pleae you to
gratifie the table with a Grace, I will on my priviledge I
haue with the parents of the forefaid Childe or Pupill,
viendtak your bien venuto, where I will prowe thofe
Verfes to be very vunlearned, neither sauouring of
Poetrie, Wit, nor Inuention. I befeche your So-
cietie.

Nat. And thanke you to: for societie (faith the text)
is the happinesse of life.

164. faith] Q. faith—Ff et seq.
Rowe i. Hol. Rowe ii et seq.
168. Marvellous] QFf. Marvellous
Ff. Ff i.
169. Fd. QFf. Hol. Rowe et seq.
170. mine,] mine; Rowe.
being] before Q, Cap. Mal. et
seq.
172. forefaid] aforesaid Pope, +.

165. 166. colourable colours] JOHNSON: That is, specious or fair-seeming appearances. [Wherefrom we may learn, I suppose, that Holofemes was a studdy Protestant. Possibly, plausible protests (see N. E. D. s. v. colour, 12) is a better paraphrase than specious appearances, but either paraphrase is legitimate. R. G. WHITTIE'S assertion (ed. ii) is almost incomprehensible, to wit: it is 'a slang phrase of the day, the meaning of which is now unknown.'—Ed.]

168. for the pen] Possibly, this may refer to texts for writing in copy-books.—Ed.

170. being repaist] TEBALD (Nichols, Illustr. p. 322): But what? was Sir Nathaniel to go to a gentlelaman's house to dinner, and say grace only after meat? Our chaplains now-a-days crave a blessing as well as return thanks. I have suspected a small transposition of letters here, and read, I do not know how rightly, 'being a priest.' [HALLIWEI properly reminds us that Theobald was acquainted only with the Folio.]—HEATH (p. 130) suggests the 'substitution of "being request" for requested.'—KIGHTLEY (Exp. p. 106): The Folio may possibly be right, the schoolmaster, in his pedantic way, using 'repaist' as a participle. The grace then would be after dinner. [It required no pedantry to use 'repaist' for repaisted. See many similar participles of verbs ending in d or t in ABBOTT, § 342.]

173. Bien venuto] This phrase occurs again in Tam. of the Shrew, i, ii, 25.
LOUES LABOURS LOST

[ACT IV, SC. iii.]

Pedz. And certes the text most infallibly concludes it.
Sir I do inuite you too, you shall not say me nay: pauca verba.

Away, the gentles are at their game, and we will to our recreation.

Exeunt. 183

[Scene III.]

Enter Beroune with a Paper in his hand, alone.

Berou. The King he is hunting the Deare,
I am coursing my selfe.

They haue pitcht a Toyle, I am toyling in a pytch.


179. certes] MURRAY (N. E. D.) : Middle English certes, adopted from Old French certes, more fully a certes, according to Littre an extant representative of the Latin a certe from certain (grounds), certainly. In French now pronounced (certef): in English usually disyllabic, but, from 1300, occasionally found as a monosyllabic, spelt cert or certe, or shown by the rime or rhythm to be so pronounced when written certes. [As a monosyllabic, Murray quotes Hen. VII.: I, i, 48.]

180. [To Dull. Theob. et seq.]
180-183. Prose, Pope et seq.

Scene IV. Pope, +. Act IV,
Scene i. Cap. Scene III. Var. 73 et seq.
A Grove in the Same. Cap. The

same. Cam.
2-4. Lines run on, Pope et seq.
4. in a] in Han.

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180-183. Sir . . . recreation] KNIGHT (ed. ii) printed these lines as they stand in the Folio, because 'they are undoubtedly meant for verses; and yet they do not rhyme.' Knight thinks that Shakespeare is here ridiculing some form of pedantry, and believes that we shall discover the form 'in Sydney's Arcadia and other books of that age.' 'The lines are hexameters,' he asserts, 'and all the better for being very bad.' In Knight's Second Edition, Revised, the lines are printed as prose and his note wisely omitted.

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Berou. The King he is hunting the Deare,
I am coursing my selfe.

They haue pitcht a Toyle, I am toyling in a pytch, 4

2. The King he is] This emphatic repetition of the personal pronoun is not uncommon; compare 'The skipping king, he ambled up and down.'—t Hen. IV.: III, ii, 60. See ABBOTT, § 243.

3. coursing my selfe] This is not, 'I myself am coursing.' The King is hunting a deer, Beroune is endeavouring to recapture that self which he had lost when he fell in love with Rosaline. HARTZBERG translates: 'Der König jagt im Flug das Wild. Ich jag mich selbst mit meinem Fluch,' and remarks that 'previous critics appear to have overlooked the pun in "coursing" and "cursing".—very naturally, I think.—Ed.

4. They haue pitcht, etc.] COURTHOPE (iv, 84): The logical and verbal conceits, which Lyly had brought into fashion, are illustrated in this speech.

4. pytch] JOHNSON: Alluding to lady Rosaline's complexion, who is through the whole play represented as a black beauty. [This remark is in general true, but
pitch that defiles; defile, a foule word: Well, fet thee
downe forrow; for so they say the foule fald, and so say
I, and I the foule: Well proved wit. By the Lord this
Loue is as mad as Atax, it kils sheepe, it kils mee, I a
sheepe: Well proved againe against my fide. I will not love;
if I do hang me: yfaith I will not. O but her eye: by
this light, but for her eye, I would not love her; yes, for
her two eyes. Well, I doe nothing in the world but yle,
and yle in my throate. By heauen I doe loue, and it hath'
taught mee to Rime, and to mallicholie: and here is:
part of my Rime, and heere my mallicholie. Well, the


6. see Han. Cap. (Errata), Ran.

7. and I and ay Wh. i, ii, Huds.


9. a mine] on my Rowe, +. o my Cap. et seq.

10. doe] doe, Fv et seq.

11. love her] love Rowe ii, +.

12. her two] her to her Fv.'


14. 15. mallicholie] Qv. mallicholy

15. Fl. melancholly Rowe. mallicholy Hal.

how does it accord with Lady Rosaline’s ‘snow-white hand’ mentioned in the pre-
ceding scene? Is not Berowne just at this present recalling the deep black of
Rosaline’s eyes, to which, in III, i, 204, he refers as ‘two pitch balls’? Again
in the present speech, he speaks of her eyes as the sole cause of his love.—Ed.
6. the foule said] See I, i, 310.

7. and I the foule] R. G. WHITE (ed. 1) reads: ‘and ay the fool’ (where ‘ay’
is a verb), which, he says, means, ‘confirm the fool in what he said.’ He then con-
tinues, ‘Here and just after, “it kills me, ay a sheep,” the old copies of course
print “I the fool,” and “I the sheep”; that being the way “ay” is always spelled
in them. The pun is patent, even did Birone not put himself on the back with,
“Well proved, wit!” but all editions hitherto have lost it by printing “I.”’
[White in his Second Edition was still temerarious enough to read ‘ay the fool’,
but he deserted the sheep. According to MURRAY (N. E. D.), ‘ay’ as an affirm-
aive response ‘appears suddenly about 1575, and is exceedingly common about 1600;
origin unknown; . . . it was at first always written I.’ Not a single instance of its
use as a verb is recorded in the N. E. D.—Ed.]

7, 8. this Loue . . . it kils mee] RITSON: This is given as a proverb in Fuller’s
Chronologia. [I must confess my ignorance of this book. I can find no such title
in the list of Thomas Fuller’s works in the D. N. B. There are many proverbs
given in the accounts of the various counties of England in Fuller’s Works, but
I can find them nowhere gathered under one head. Ritson’s assertion has been
frequently repeated; so that my ignorance is really inexusable.—Ed.]

10. hang me] This reminds us of Benedick in Much Ado, i, i, 249.

12. nothing in the world but yle] Because, I suppose, in his heart of heart,
he knows that it is not alone for the fascination of her eyes that he loves her.—Ed.

14, 15. mallicholie] HALLIWELL: This form, being a genuine archaismus derived
LOUES LABOUR'S LOST

[ACT IV, SC. III.

hath one a'my Sonnets already, the Clowne bore it, the
' Foole lent it, and the Lady hath it: sweet Clowne, sweeter
Foole, sweeterest Lady. By the world, I would not care
a pin, if the other three were in. Here comes one with a
paper, God give him grace to grone.

*He stands aside.*

_The King entreath._

_Kin._

Ay mee!

_Ber._

Shot by heauen: proceed sweet _Cupid_, thou haft

16. a'my] o'my Rowe et seq. (sub.)
18, 19. _I would...were in_] Two lines 21. He stands _aside._ retiring. Cap.
of verse, Hal.
20. _paper_; Theob. et seq.

from the Anglo-Norman, an editor is scarcely justified in rejecting for _melancholy_,
which is the usual reading. 'I hope, sir, you are not malicollie at this, for all your
great looks.'—Middleton, _The Honest Whore_, III, i, p. 55, ed. Dyce. It occurs
at an earlier period in MS Cantab. Ff, ii, 38. And pray hym, pur charyte, That
he wyll forgive me Hys yre and Hys malecholye.

18, 19. _I would not...three were in_] Halliwell, in whose text these words
are printed in two rhyming lines, remarks, 'This distich, which is possibly a sapo
of a ballad, has hitherto been printed as prose. The phrase is proverbial, and has
continued in common use to the present time. 'Tush, for the preaching I passe not
a pin,' Wapull's comedy of _The Tyde Torreth no Man_, 1576.

19. the other three] These were, of course, the King, Longaville, and Dumain.
20. grone] Possibly, Berouwe here uses this word in its dialectic sense, wherein
It has a specific meaning, referring to the pangs of parturition. See _Homer_, III,
ii, 250.—Ed.

21. He stands _aside._] The stage-direction, 'gets up into a tree,' which Capell
introduced after line 25, has been transposed to the present line and substituted for
'He stands _aside_,' by almost every succeeding editor. The justification for this
ascent of a tree is supposed to be found in line 81, where Berouwe says, 'here sit I
in the skie,' and also in line 170, where he says, 'with what strict patience have I
sat.' On the other hand, in line 156, Berouwe says, 'Now step I forth to whip
lygging,' but this may be reconciled with the modern stage-direction by supposing
that he descends from the tree and then steps forth into the circle. Capell's stage-
direction is found, also, written in the margin of Collier's Corrected Folio of 1632.
This circumstance is adduced by R. G. WHITE (Shakespeare's Scholar, p. 56) as
'tfatal to the pretence of [Collier's MS Corrector] to 'authority.' Why was the
printed direction only 'He stands _aside_,' in the second folio as well as in the first?
Because, when this play was written and printed, painted scenery, and, above all,
practicable' trees did not exist upon our stage. . . . Scenery of that sort was not
introduced until after the Restoration.'—HALLIWELL: R. G. White fairly adduces
these MS stage-directions [in Collier's Folio] as incontestable evidences of the late
period of the writing in that volume.

21, 24. He stands _aside_. _The King entreath_. . . . _The King steps aside._

These are not 'stage-directions,' but _stage-descriptions_. The former are mandatory,
and phrases such as a prompter would use in directing the movements of actors.
thump him with thy Birdbolt vnnder the left pap: in faith
secrets.

King. So sweete a kiffe the golden Sunne gies not,
To thofe freth morning drops upon the Rofe,
As thy eye beames, when their freth rafye haue smot.
The night of dew that on my cheekes downe flowes.

24. in faith] QPI, Rowe, +, Coll. Hal. Dyce, Sta. Cam. Qtn. 's faith
25. [gets up into a Tree. Cap.

The present expressions are those of a spectator, or of one who sees the play in
imagination, and induce the belief that the Qto from which the Folio was printed
was not a prompter’s copy. Indirectly, they tend to confirm the suggestion of the
CAM. EDD. that the Qto was printed from Shakespeare’s MS.—ED.
24. Birdbolt] An arrow with a thick flat end, used for killing birds without
 piercing them. Probably pronounced burnbolt; see, if necessary, Much Ado, i, i,
43.—HALLIWELL: Compare, Now the boy with the bird-bolt be praised!—
Cooke, Green’s Th Quoque [1614, p. 200, ed. Hazlitt-Dodgley.]
24. left pap] Compare, ‘I, that left pap, where heart doth hop.’—Mid. N. D.
V, i, 305; which possibly gives us the pronunciation of ‘pap.’—ED.
29. night of dew] KENRICK (p. 82): It is evident from the context that the
King, being over head and ears in love, employs himself, as people usually do in
that situation, ‘Wasting the live-long hours away, In tears by night and sighs by
day.’ What objection [could there be to substituting nightly dew, instead of ‘night
of dew’?]... the alteration is certainly an amendment, and a very harmless one.—
STEVENSON: The poet means, ‘the dew that nightly flows down his cheeks.’—R. G.
WHITE (ed. 1): ‘The dew of night’ of Collier’s MS is plausible only; the King’s
‘night of dew’ is not only opposed to ‘the fresh morning drops,’ but expressive of
his gloom during the absence or indifference of his mistress.—HALLIWELL:
It may be a variation of such constructions as ‘your mind of love.’—Mer. of
Ven. II, viii, 45; ‘mind of honour.’—Meas. for Meas. II, iv, 179; ‘eye of
death.’—1 Hen. IV, I, iii, 143. [See Halliwell, vol. i, p. 281, where several
other similar examples are given; but none is exactly parallel to ‘night of dew,’
unless we accept the interpretation, the decency night, which is not impossible.
BRAE upholds this interpretation. ‘It is not the dew;’ he says, p. 83; ‘that is the
object of the verb, but the night; metaphorically predicated in the dew upon the
lover’s cheek. And it is not until after the night has been smote and driven away
by the sunny rays of his mistress’s eyes, that the dew upon the lover’s cheek be-
comes assimilated to the morning dew upon the rose.’ Unless Brae’s interpretation
be accepted, Musgrave’s transposition seems the simplest solution. And as far as
our sensitiveness to transpositions is concerned, surely this play, of all plays, should
make us pachydermatous.—EN.]
Nor shines the filuer Moone one halfe so bright,
Through the transparente boforme of the deepe,
As doth thy face through teares of mine glie light:
Thou shin't in evry teare that I doe wepe,
No drop, but as a Coach doth carry thee:
So ridest thou triumphing in my woe.
Do but behold the teares that dwell in me,
And they thy glory through my grieue will shew:
But do not loue thy selfe, then thou wilt keepe
My teares for gaffes, and still make me wepe.
O Queene of Queenses, how farre dost thou excell,
No thought can think, nor tongue of mortall tell.
How shall she know my grieses? Ile drop the paper.
Sweet leaues shalde folly. Who is he comes heere?

Enter Longaville. The King steps aside.

What Longavill, and reading: liisten eare.

Ber. Now in thy likenesse, one more foole appeare.

Long. Ay me, I am forsworne.

Ber. Why he comes in like a periuere, wearing papers.

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34. Cook.] touch (i. e. lock Scotticd) 35. Longaull.] Q. Longavill! Ff
Grey (i. 148). et seq.
38. more] well Q.
39. for] sorne Rowe ii, Pope ii.
Sing. Dyce, Kity, Hudz.
43. to bever] tosm Theob.
44. Enter. ..] Enter Loongville with a paper. Cap.
45. What?] Q. What! Ff, Rowe, +. What, Cap. et seq.

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30-32. Nor shines ... glue light] MALONE: Compare Venus and Adonis,
"But hers, which through the crystal tears gave light, Shone like the moon in water
seen by night."—II. 491, 492.
40. dost thou?] COLLIER (ed. ii): The old copies read as if it were an exclama-
tion; but the MS much more naturally makes the sense run on to the conclusion of
the poem, the point of exclamation properly coming after 'queen of queens.' All
that is done is to transpose 'dost thou.' [And to remove the comma after 'excl.'
The change is objectionable, I think, on account of the scansion; it makes the em-
phasis fall on 'dost' instead of on 'thou.'—ED.]
48. perjurie] COLLIER (ed. ii): This was the word for a perjurier in Shakespeare's
time.—HALLIWELL quotes 'black-spotted perjury as he is,'—The Troublesome
ACT IV, SC. iii.] LOUES LABOUR'S LOST

Long. In loue I hope, sweet fellowship in shame.
Ber. One drunkard loues another of the name.
Lon. Am I the first 'ye have been periur'd fo? (know, Ber. I could put thee in comfort, not by two that I Thou makest the triumphery, the corner cap of focietie, The shape of Loues Tiburse, that hangs vp simplicitie. 54

(subs.)
53. triumphery] F, triumpherie Q. 


48. wearing papers] Johnson: The punishment of perjury is to wear on the breast a paper expressing the crime.—Stevens: Thus, Holinshed, p. 858 [ed. 1587], speaking of Cardinal Wolsey:—'he so punished perjurie with open punishment, and open papers wearing, that in his time it was lesse vnd.' Again, in Leicester's Commonwealth:—'the gentlemen were all taken ... and afterwards were sent down to Ludlow, there to wear papers of perjury.' [p. 76. For additional quotations to the same effect, see Halliwell.]

49. Long.] Clearly this speech does not belong to Longaville. All editors have followed Rowe (ed. ii) in giving it to the King.

52. two that I] If 'that' were omitted, it would improve the metre.—Ed. 
53. triumphery] Walker (Crit. iii, 38) Day, Isle of Gaults, IV, i, near the end, 'Now am I rid of a triumvirie of fools.' Chapman [and Shirley] Chubet, III, ii, near the beginning,—'the chief of this triumvirie, our chancellor.'

53. corner cap] Murray (V. E. D.): A cap with four (or three) corners worn by divines and members of the Universities in the sixteenth and seventeenth centuries.—Halliwell: It is frequently alluded to as symbolical of the Established Church. Thus in Heywood's Troia Britannica, 1609, the Brownists are said to 'hold more sinne a corner'd cap to weare, then cut a purse.' Taylor, the Waterpoet, classes the corner-cap with the cope and surplice, under vestments that were abominations to the Puritans. '['And some [women] weare Lattice [?] cappes with three hornes, three corners I should saie, like the forded cappes of Popishe Priestes, with their periwinkles, chitterlynges, and the like spishe toyes of infinite variety.'—Stubbes, Anatomie of Abuses, 1583, p. 69, Reprint New Sh. Soc.—Ed.

54. Tiburse] Douce (i, 229): An allusion to the gallowes of the time, which was occasionally triangular. Such a one is seen in some of the cuts to the first edition of Holinshed's Chronicle, and in other ancient prints.—Halliwell: Tyburn near Hyde Park, was the scene of such frequent executions that the name became emblematical of the execution on gallowes, and a hangman's rope was termed a Tyburn-tippet up to a comparatively recent period, the phrase being an ancient one and used by Latimer in his Fifth Sermon.
Loues Labour's Lost [ACT IV, SC. iii.]

Lor. I fear these stubborn lines lack power to move. 55
O sweet Maria, Empress of my Loue,
These numbers will I teare, and write in profe.

Ber. O Rimes are gards on wanton Cupids hofe,
Disfigure not his Shop.

Lor. This fame shall goe. He reads the Sonnet. 60
Did not the heaunenly Rhetoricke of thine eye,

59. Shop] Theobald (5th, restored, 169) : What agreement in sense is there between Cupid's 'hosen' and his 'shop'? ... Or, what is Cupid's 'shop'? Correct it: slop. Slops are, as Skinner and others inform us, large and wide-kneed Breeches, now only worn by rusticks and sea-faring men; and we have at this day dealers whose sole business it is to furnish sailors with shirts, jackets, etc., who are called slop-men, and their shops, slop-shops.—Collins (ed. i): The MS Corrector of Lord F. Egerton's copy of F, reads shope. The meaning is, 'do not disfigure Cupid's appearance by tearing the raiments, which are the guards, or ornaments of his dress.' [Collins' MS reads slop.]—Dyce (Few Notes, 55): I incline to think that the right reading is shope; in the first place, because the poet would hardly have used the word slop immediately after 'hosen'; and, secondly, because in Fletcher's Beggar's Bush, V, i, the first folio has,—'who assured me, Florio Liv'd in some merchant's shop,'—a misprint which, in the second folio, is properly altered to 'shope.' (Shope was often anciently spelt shap, a form occasionally found even in MSS of Shakespeare's time; hence the greater probability of the word being mistaken by a compositor for shop)—Dyce (ed. ii): In my Few Notes I expressed myself in favour of shope; but I now adhere to slop, because 'The shope of Love's Tyburn,' etc., occurs only a few lines before.—HALLIWELL: Slop is certainly misprinted 'shop' in eds. 1594, 1598, of A Looking Glass for London, as is noted in Greene's Works, 1, 134, ed. Dyce. (On turning to this reference we find the following stage-direction:—Enter Adam solus, with a bottle of beer in one slop, and a great piece of beef in another.' Of the word 'slop' Dyce notes: 'The two first 4tos 'shop,'—In Grosart's edition of Greene we find, at the corresponding passage, vol. xiv, p. 105, the same stage-direction as in Dyce, but no note of the readings of the 4tos; instead thereof is the incomprehensible remark: 'Dyce reduces all this to "Enter Adam."'—ED.]—STAUNTON: If any change is necessary, of which I am not sure,—for 'shop' may have been an old word for garb,—I prefer shope. [In a modern text, slop would be the preference of the present Ed.]
'Gainst whom the world cannot hold argument,
Per-suade my heart to this false per-iusie? .
Vowes for thee broke de-verse not pun-ishment.
A Woman I for-suore, but I will prove,
Thou being a Godde-sse, I for-suore not thee.
My Vowe was earthly, thou a heavenly Loue.
Thy grace being gain'd, cures all dis-grace in me.
Vowes are but breath, and breath a vapour is.
Then thou faire Sun, which on my earth doest shine,
Exhailest this vapour-vow, in thee it is:
If broken then, it is no fault of mine:
If by me broke, What foole is not so wise,
To looche an oath, to win a Paradys? 

64. de-verse] deferses Qe.
66. earthyly] earthy F,F6, Rowe, +.
67. vowes are but] My vow was Pass. Pilg.
70. which on my] that on this Pass. Pilg.
70. doetl] Qe. doeft Qe. disk Pass.
72. vow: F, et seq.
73. broken then,] broken, then Pass.
74. looche] breaks Pass. Pilg. /e
75. F,F6.

62. hold argument] To 'hold argument' is merely the same as 'to argue,' 'to dispute.'
65. for-suore,] The punctuation in The Passionate Pilgrim is here better, and has been followed by a majority of editors.
70. does?] A monosyllable, of which Q gives the pronunciation.—Ed.
71. Exhailest] It is doubtful if the imperative, 'Exhale,' of The Passionate Pilgrim, be not the better reading here. If the faire sun does actually exhale this vapour-vow, which is implied in 'exhalest,' then a subsequent contingent 'if' is needless. For 'exhale,' in the sense of 'drawing up,' see Rom. & 1 Pet.: 'You light is not daylight. . . . It is some meteor that the sun exhales.'—III, v, 12.—Ed.
72. in thee it is] This may mean either 'it is in thy power to do it,' or 'after thou hast exhale it, it is no longer on my earth but in thee.'—Ed.
73. broken then,] This punctuation is better than that in The Passionate Pilgrim. 'Then' is emphatic, meaning 'if broken through the action of the fair sun.'
LOUES LABOUR'S LOST

[ACT IV, SC. III.

Bor. This is the liuer veine, which makes feth a deity. 75
A greene Goofe, a Coddeffe, pure pure Idolatr
God amend vs, God amend, we are much out o' th'way.

Enter Dumaie.

Lon. By whom shall I fend this (company?) Stay.
Boro. All hid, all hid, an old infant play,
Like a demie God, here fit I in the skie,
And wretched fooles secretes heedfully ore-eye.
More Sacks to the myll. O heauens I haue my wifh,
Dumaie transform'd, foure Woodcocks in a dith.

Dum. O moft diuine Kate. 85

Bero. O moft prophane coxcombe.

Dum. By heauen the wonder of a mortall eye.

75. liuer veine] JOHNSON: The liver was anciently supposed to be the seat of love.
76. greene Goose] See I, i, 104.
76. Idolatr] FURNIVALL (Griggs, Facsimile, p. iv.): If ydastarie of Q is for our idalry, it may stand.
80. All hid] HALIWELL: This was a name for the game of hide-and-seek.
"—our unhansome fac'd poet does play at bo-peeps with your grace, and cries,—All hid as boys do."—Dekker, Satiro-Masitic [p. 187, ed. Hawkins].
82. fools] See II, i, 193.
83. More Sacks] HALIWELL: See also, 'there's other iron's th' fire, more sacks are coming to the mill.'—Webster's Westward Ho! [p. 31, ed. Dyce].
84. Woodcocks] Although this is a synonym for a dolt, a ninny, yet it is not to be supposed that there is, either in it or in 'fooles,' just above, any contemptuous meaning on Browne's part.—ED.
86. coxcombe] Cotgrave: Godetobeau m. A gull, flop, ass, coxcombe; a proud woodcock.
ACT IV, sc. iii.]

LOUES LABOUR'S LOST

88. not, corporall.] Q. Cam. Rife.

not: corporall, F,F₂, Rowe, Pope, Sta.
Wh. i, Kiy. not, corporall; Cap. Mal.
Knt. Wh. ii. not corporall; Var. '73,
hair Cap. conj.


haires) heires Q. hair Cap. conj.

88. she is not, corporall.] THEOBALD: Duman was a young lord; he had no
sort of post in the army: what wit, or allusion then, can there be in Biron's calling
him 'corporal'? . . . Duman calls his mistress divine, and the wonder of a mortal
eye; and Biron in flat terms denies these hyperbolical phrases. I scarce need hint
that our poet commonly uses 'corporal' as corporal. --HEATH (p. 131): I suppose
the poet meant we should understand in [Duman's] exclamation that the Lady was
of a rank above mortals, or, in plain English, an angel, otherwise she could not have
struck a mortal's eye with such wonder at her beauty. --CAPELL (p. 205): 'Corporal
of [Cupid's] file' ['field' F₂] is a title this very speaker bestows on himself at III,
1, 194. And why not compliment with it here his companion, Duman, who is
engaged in the same warfare? --DOUCE (p. 230) discards Theobald's amendment,
and adds, 'Biron does not give the lie to Duman's assertion that his mistress was a
divinity, as presumed by [Theobald's] reading, but to that of her being 'the wonder
of a mortal eye.' Duman is answered sentence by sentence. --R. G. WHITE (ed. i)
asserts, in opposition to Theobald, that 'Duman had a post in the army'; because
when in V, ii, the ladies recount the vows of their lovers, 'Maris alone (line 309)
says that Duman "and his sword" were at her service." [A fragile argument, it is
to be feared. --EtC.]--HALLIWELL: Duman certainly had called himself a corporal
of Cupid's field, but this was in a soliloquy, and no allusion to that confession can
be here intended. [Is not this, too, a soliloquy? --ED.]-DYCE (ed. i) quotes
Capell's interpretation and adds, 'a most improbable explanation, I think. 'Yo
misprint is more common than that of "not" for but."--STAUNTON: The old section
is to me more intelligible than [Theobald's]. Biron now terms Duman 'corporal'
in the same sense [as that in which he had applied it to himself], but uses the word
for corporal also, in allusion to the 'mortal' eye of the preceding line. [The text
of the Folio should not be disturbed, I think; and for Capell's reasons. When
Duman swears that his Kate is the wonder of a mortal eye, is it not a weak contra-
diction by Berowne to say that she is only corporal? What has the fact that she is
corporal do to with her being the wonder of mortal eyes? Does not Berowne mean,
that she is not the wonder of his eye? --ED.]

89. coted] The similarity of cote and quote, with an apparently interchangeable
spelling, has given rise to some confusion. According to DR MURRAY (N. E. D.),
Cote, spelt also coate (quote) during the 16th and 17th centuries, is a countern
with the transferred and figurative sense, to pass by, go beyond, to oustrip, as in Ham-
lett, II, ii, 320, 'we coate [the players] on the way.' ' Its origin is uncertain. Ety-
mological writers have treated it as a doublet of coast, modern French côté, but in
a quotation of the date 1575 cote and coast are distinguished. ' Quote, 'also spelt
cote from the 14th to the 17th centuries, cote, quoted in the 16th century, and coté in
the 16th and 17th, is an adaptation of medieval Latin guastare, to mark the number
An Amber coloured Rauen was well noted.  
As vpright as the Cedar.  
Stooke I say, her shoulde is with-child.  
As faire as day.  
I as some daies, but then no funne must shine.  
O that I had my whif?  
And I had mine.  
And mine too good Lord.  
Amen, so I had mine: Is not that a good word?  
I would forget her, but a Feuer she  
Raignes in my bloud, and will remembred be.  
A Feuer in your bloud, why then incision  
Would let her out in Sawcers, sweet misprison.

90. coloured] coloured Fl. coloured Q.  
95. wish?] with / Pope.  
97. And mine.] And I mine Johns.  
Stoop.] Stoope Jervis, Dyce ii. iii.  
101. bleded.] bleded / Fl.

of, distinguish by numbers, a form of quest how many, or quota.' Under the second signification: 'To give the reference to (a passage in a book), by specifying the page, chapter, &c., where it is to be found,' Dr Murray gives as a figurative use, 'His faces owne margent did coate such amares,' II, i, 264, supra. Under the sixth signification, viz.: 'To regard, look on, take as something; to note, set down (a person or thing) for something; to speak of, mention, bring forward for having done something,' Dr Murray gives the present line, and also V, ii, 860, 'We did not coat them so.' Accordingly, Dampaign means that Kate's amber hairs have set down amber itself for foul. We cannot accept 'bath' of Fp unless we are willing to convert Dampaign's ecstatic compliment into a slur.—Ed.

92. Stoope It is not easy to construe this word.—HALLIWELL, taking 'corporeal' in the line above as standing for corporeal, concludes that 'stoope' is in a similar elliptical construction. But as he does not define the ellipsis, our progress is slow. Dyce follows Jervis and boldly adds an s,—and is possibly justified by the general typographical inaccuracy of the play. This is again an elliptical expression, but the ellipsis she is readily supplied.—SCHMIDT (LEX.) defines it as crooked, and queries if it be not an adjective, which it is really more like to be than a verb, as Jervis makes it. It is barely possible that there is here an absorption of at by the S of 'Stoope.' Dampaign has said that Kate is 'as upright as the cedar.' Berowe ejaculates 'Stoop,' that is, 'As stope ('as the cedar' being understood).—Ed.

101. incision] MONCK MASON erroneously supposed that this is the same as the lover's incision, mentioned in Mer. of Ven. II, i, 10. This present 'incision' is the blood-letting for fevers.

102. Sawcers] HALLIWELL: The practice of bleeding in fevers was very common in Shakespeare's time, and it was not unusual for the barber-chirurges to exhibit their sacers with blood in them as signs of their profession; so that the term used by Biron would be quite familiar to an Elizabethan audience. Among the MSS
ACT IV, SC. iii.]  LOUES LABOUR’S LOST 171

Dum.  Once more Ile read the Ode that I haue writ.
Ber.  Once more Ile marke how Loue can varry Wit.

Dumane reade his Sonnet.

On a day, alack the day:
Loue, whose Month is every May,
Spied a blossome passinge faire,
Playing in the wanton ayre:
Through the Veluet, leaves the winde,
All unseen, can passage finde.
That the Louer fike to death,
Witf himselfe the heauens breath.
Ayre (quoth he) thy cheeks may blowe,
Ayre, would I might triumph fo.

103.  Ode] Ode, Q.  
104.  vary] varrie Q.  vary, F,F.  
105.  slack the day] (alacke the day)  
106.  day] day, Pope.  
107.  Month is every May] month was ever May Pass.  
110.  leaves, F,F.  Rowe, Pope, Han.  velvet leaves Pass.  
111.  can] Q,F,F.  Rowe, Pope, Han.  
112.  shepher’d Eng.  Hel.  fike to death] (fike to death)  
114.  may] to F,F.  Rowe i.  

of the Company of Barbers of London is the following order under the date 1606:—
‘Item, it is ordered that no person useinge flebothomy or bloodlettinte within
London . . . shall at any tyme hereafter set to open shewe any (of) his or their por-
rengers, saucers or measures with bloud, upon peyne to forfeyt,’ etc.

105.  Sonnet] This, also, is in The Passionate Pilgrim; and in England’s
Hilicon, 1600.
108.  passing faire] Faireholt calls attention to the use of this phrase in Lyly’s
Sophie and Phoe, 1584: ‘I feare mee fare be a word too foule for a face so passing
fair,’ II, i, 6,—but it is of small moment.

111.  can] Dyce (ed. ii): Our early poets (as here) use ‘can’ for gan or began
in passages without number.  [In the present line, ‘gan is surely out of place.
—Ed.]

112.  That] For other examples of the omission of so before ‘that’ see, if neces-
sary, Abbott, § 283.

113.  Wish] Abbott (§ 368): I know of no other instance in Shakespeare but
[the present] where the subjunctive is used after ‘that’ used for ‘so that,’ of a fact.
The metre may have suggested this license; or –er or –d may have easily dropped
out of ‘wisher’ or ‘wish’d.’  [This subjunctive is, I think, much to be preferred.
—Ed.]
But alacke my hand is sworne;  
Nere to plucke thee from thy throne:  
Vow alacke for youth vnmeet,  
Youth fo apt to plucke a fruit.  
Doe not call it finne in me,  
That I am forsworne for thee.  
Thou for whom Ioue would sweare,  
Iuno but an ÁEthiop were,  
And denie himselfe for Ioue.  
Turning mortall for thy Ioue.  

This will I fendi, and something else more plaine.  
That shall expreff my true-loues faffing paine.
ACT IV, SC. iii.]

LOUES LABOURS LOST

O would the King, Beroune and Longauill,
Were Louers too, ill to example ill,
Would from my forehead wipe a periu'd note:
For none offend, where all alike doe dote.

Lon. Dumaine, thy Loue is farre from charitie,
That in Loues griefe defir't societie:
You may looke pale, but I should bluff I know,
To be ore-heard, and taken napping fo.

Kin. Come fir, you bluff: as his, your cafe is such,
You chide at him, offending twice as much.
You doe not loue Maria? Longauile,
Did never Sonnet for her fake compile;
Nor never lay his wretched armes athwart
His louing bosome, to keepe downe his heart.
I haue beeene closely throwed in this buft,
And market you both, and for you both did bluff.
I heard your guity Rimes, obseru'd your fashion:
Saw fighes recke from you, noted well your passion.
Aye me, fayes one! O Ioue, the other cries!

139. too,] too ! Theob. et seq.
ill to] ill, to Theob. Warb. et seq.
139, 136, 136. [Coming forward. Rowe.
135. ore-heard') ore-hard Q.
137. chad') chad F.
138. Maria] QF, Pope, +. Maria, Ff, Rowe. Maria; Mal. et cet. (subs.)

138. Longauile,] QF. Longavile Rowe et seq.
139. compile:) compile ? Rowe ii.
140. Ay'] lay'd Rowe, +, Var. '73, '76, '85, Ran.
142. Aue] Q. Had F.
143. suff] paffowe Q.

136. you blush] WALKER (Crit. ii, 190): Read 'your blush.' The second line preceding this, and the two which follow it, begin with You; whence, perhaps, the error. But 'you' for your is a frequent error in the folio. [Hereupon Walker gives fourteen instances where, in the Folio, you is misprinted 'your'; and seventeen where the converse error occurs: your for 'you'; besides several from other dramatists. Such an array breaks down opposition to Walker's more sprightly and appropriate change: 'Come, sir, your blush.'—Ed.]

138. Maria?] The interrogation mark should be retained, I think, or, if discarded, it should be replaced by a period. The sentence is addressed to Longavile, and in the same tone of banter that Beroune afterward uses to the King, 'your eyes do make no coaches,' etc. The King then turns to Dumain, and, speaking of Longavile in the third person, recounts his treachery.—Ed.
On her haires were Gold, Christall the others eyes.
You would for Paradize breake Faith and troth,
And Iowe for your Loue would infringe an oath.
What will Berowyn say when that he hall heare
Faith infringed, which fuch zeale did fwearne.
How will he fcorne? how will he fpend, his wit?
How will he triumph, leape, and laugh at it?

On her haires] MALONE (Variorum, 1785): Read, 'One, her hairs,' etc., i. e. the hairs of one of the ladies were of the colour of gold, and the eyes of the other as clear as crystal. The King is speaking of the panegyricks pronounced by the two lovers on their mistresses.—WALKER (Crit. iii, 39): Considering the scandalous state of the text in this part of the play in the folio, I should almost venture to read, 'One's hairs were,' etc. Perhaps 'One her hairs,' whoever wrote it, was meant for the possessive, like 'Thomas his book,' 'Mary her gown,' etc. So in the play of LINGUS, iv, vii, 'Psyche her majesty'; in Sir Clymen, etc., Dyce's Peele, vol. iii, p. 45, 'Atropos her stroke.' [An objection to Walker's emendation lies in the cacophony of the sibilants, 'One's hairs'; these, coupled with the concluding words, 'Crystal the other's eyes,' make up a line of unpleasing harshness.—Ed.]—MARSHALL: The Cam. Edd. read, 'One, her hairs were gold,' which makes a dreadfully inharmonious line. We prefer omitting the 'were,' which was, perhaps, inserted by mistake.—One, her hair's gold, etc. [I prefer the 'dreadfully inharmonious line.' The ear, I think, might find some difficulty in catching the meaning of 'hair's gold.'—Ed.]

Of course, it was by a reference to the respective Sonnets that Dr Johnson was led to indicate the characters to whom these lines were addressed.

LOVES LABOUR'S LOST [ACT IV, SC. iii.]

153. leape] WARBURTON: We should certainly read geasp, i. e. jeer, ridicule.
For all the wealth that euer I did see,
I would not haue him know so much by me.

Bero. Now stepping forth to whip hypocrie.
Ah good my Liede, I pray thee pardon me.
Good heart, What grace haft thou thus to reproove
Thefe wormes for louing, that art moft in loue?
Your eyes doe make no couches in your teares.
There is no certaine Princeffe that appears.
You'll not be periu'ed, 'tis a hatefull thing:
Tufh,none but Minfrels like of Sonnetting.
But are you not afham'd? nay, are you not
All three of you, to be thus much ore'hot?
You found his Moth, the King your Moth did fee:


154. I did see.] CAPELL plausibly conjectures, 'ever eye did see,' to which the same probability attaches as to Hamlet's 'Take him for all in all, Eye shall not look upon his like again.'—Ed. 155. by me.] For examples of 'by' meaning about, concerning, see ABBOTT, § 145. 156. step I forth.] R. G. WHITE (ed. i.): It is noteworthy that Birone does not say 'Now I descend,' but 'Now step I forth,' which betrays the poet's consciousness that, although he imagined the character to be in a tree, the actor who played it would be on the same plane with the others.—ROLFE: We are inclined to think that 'step I forth' refers to his coming forward after descending from the tree. 159. wormes.] STEEVENS: So in The Tempest, Prospero addressing Miranda says, 'Poor worm, thou art infected.' 160. couches] STEEVENS: Alluding to a passage [line 34] in the King's sonnet, 'No drop, but as a coach doth carry thee.' 163. like of Sonnetting.] For 'like of,' see I, i, 117. 165. ore'hot] SCHMIDT (Lex.): [In the present passage, equivalent to] blundering, having the worse, put to shame.—WHITNEY (Century Dict.): Exceeded in shooting, or in any effort; surpassed. [With the present passage as the illustration. The essential idea of 'over shooting' is shooting over or beyond the mark. The mark which 'all three of' them had sworn to aim at was to vanquish 'their own affections And the huge armie of the world's desires.' Instead of hitting this mark they had overshot it by falling in love, and overshot it 'thus much' by writing sonnets.—Ed.] 166. Moth] See note, line 13, Dram. Pers. infra.
But I a Beame doe finde in each of three.
O what a Scene of fool'y haue I seene.
Of fighes, of grones, of forrow, and of teene:
O me, with what strict patience haue I fat,
To see a King transformed to a Gnat?
To see great Hercules whipping a Gigge,
And profound Salomon tuning a Lygge?
And Neflor play at pulh-pin with the boyes,

168. Seme] Same Q. fool'y?] Fl. Rowe, +, Hal. Wh. i. foolery Q. foolery Cap. et cet.
169. teene?] teen / F, teen / Han.


169. teene] That is, grief, vexation. The word is archaic, but can hardly be called obsolete; Matthew Arnold uses it more than once,—'that spiced magic draught.' Working love, but working teen.'—Tristram and Isoula. 1.—ED.
171. Gnat!] It is a waste of time to record at any length, or to read, the reasons given, by critics of the text, for the rejection of this word and for the substitution of another.—Theobald (Nichols, Illust. ii, 323) 'suspects' that it should be gnat, and recalls that in Othello, V, i, 14, 'gat' of the Fl is gnat of Q.; in his text, he silently adopted knot; which Steevens, who adopted it in the earlier Variorums, explained as 'a true-lover's knot,' that is, the King had remained so long in the lover's position, with his 'wrestled arms aathwart His loving bosome' (the King's own words) that he seemed actually transformed into a knot!—Kenrick, the author of a scurrilous Review of Dr Johnson's edition, declares (p. 84) that knot is a small 'delicious kind of water-fowl,' called by the naturalists, avis Canute, 'because King Canute was very fond of them.' Eight years later, in the Variorum of 1773, there is a note signed Collins wherein occurs this same explanation of knot. I refer to this date because the credit or discredit of this interpretation is apparently due to Kenrick; in the Cambridge Edition it is given to Collins. (The name, 'Collins,' attached to notes in any Variorum with which Steevens was connected, is to be generally mistrusted. John Collins was the editor of Capell's Notes. Collins was the name which Steevens appended to weak or far-fetched notes of his own, just as he appended Amner to those which were inexcusably coarse.)—Heath's judgement is evenly divided between knot and gnat,—'if the true word be the former, it referred to the King's position; if the latter, then it was an allusion to the singing of that insect, suggested by the King's poetry. To Staunton, 'gat' seems to be without meaning;' and he has 'some notion' that the true word is gnat. As we have seen, Theobald proposed gat in his private correspondence with Warburton. Finally, Hallewell says that 'gat' was a common old word of contempt for anything peculiarly small and worthless, or silly: an insignificant insect, the 'foolish gat,' as Shakespeare elsewhere [Com. Err. II, ii, 30] calls it. Of this signific, the true one here, I think, the N.E.D. furnishes many examples.

172, 173, 174. whipping . . . tuning . . . play] Abbott (§ 349): [These words]
ACT IV, SC. iii.]  

LOUES LABOUR'S LOST  

And Crittike Tymon laugh at idle toyes.  
Where lies thy griefe? O tell me good Dumaine;  
And gentle Longauill, where lies thy pane?  
And where my Liedges? all about the breft:  

A Candle hoa!  

Kin. Too bitter is thy ieft.  

Cap.  
Johns. Var. '73. Candle Q, Pope et cet.  
toyes} toyes Q sp. Cam.  
hoa} hou. Q.  
he} Cap.  

show that, after 'see,' the infinitive, whether with or without 'to,' is equivalent to the participle. 'Whipping,' 'to tune' [Abbott follows the Qto], and 'play' are all co-ordinate. The participial form is the most correct; as in Latin 'Audivi illam cantentem'; modern English, 'I heard her sing'; Elizabethan English, 'I heard her to sing.' [See I, i, 53.]  

172. Gigge] HALLIWELL: A kind of whipping-top, now out of fashion. It is described by an aged person as having been generally made of the tip of a horn, hollow, but with a small ballast at the bottom of the inside; and as having been much more difficult to set and keep up than the common whipping-top. [In V, i, 67, Moth speaks of making a gigge of horn.]  

173. Igge] MURRAY (N.E.D.): Origin uncertain. Often assumed to be identical with Old French gigue, a kind of stringed instrument, a rude fiddle. Italian and Spanish gigio, Middle High German gige, German gige; but as to this there are difficulties; the Old French word has none of the senses of jig; it was also obsolete long before jig is known to have existed; moreover, modern French gigue, the dance, and dance tune, is not a continuation of Old French gigue, but is said by Darmesteter to have been simply adopted from English jig. 1. A lively, rapid, springy kind of dance. 2. The music for such a dance, [whereof the present line is given as an example.]  

174. push-pin] HALLIWELL: This game is now played, in the provinces, as follows: two pins are laid upon the table; each one in turn jerks them with his finger; and he who throws one pin across another, is allowed to take one of them; those who do not succeed must give a pin.  

175. Crittike] That is, cynical, censorious. Compare, 'my adder's sense to critic and to flatterer stopped are.'—Sonn. 112. 'I am nothing if not critical.'—Othello, II, i, 120. 'A snarling censor,' says Halliwell, 'the word being often used by our early writers in the worst sense.'  

177. toyes] In the Text Notes the reading toyes of Q, is credited to the Cam. Ed.; my copy of this Qto here, unfortunately, lacks a leaf.—Ed.  

179. Candle] A meaning can be tortured out of 'candle'; Berowne wished to obtain some knew to his companions' ailment by the light of personal inspection; but the candle of the Qto is so much more appropriate, with its contemptuous suggestion of this cruel for women, that a decision in its favour is, I think, inevitable.—HALLIWELL says that 'one copy at least' of the Qto of 1598 'reads candle.' Here is the innuendo that some copies read 'candle.' His own Facsimile reads candle, and candle stands recorded in the Cambridge Edition.—Ed.
LOUES LABOUR'S LOST

Are wee betrayed thus to thy ouer-view?

Ber. Not you by me, but I betrayed to you.

I that am honest, I that hold it sinne
To breake the vow I am ingaged in.

I am betrayed by keeping company
With men, like men of inconstaunce.

181. betrayed] QF, Rowe, Hal. 

185. men, of strange inconstaunce] Johns. Hal.

186. men, like men of inconstaunce] Q, Glo.

186. With men, like men] Johnson observes, in regard to Warburton's emendation ('With same-like men'), that 'this is well imagined, but the poet, perhaps, may mean,—with men like common men.'—Heath (p. 132) maintains what Johnson has merely suggested and gives, as the 'obvious' sense, 'With men of strange inconstancy, as men in general are.' Had this interpretation of these two excellent critics been duly weighed and digested, we should have been spared much of the subsequent comment, but not all.—Capell failed to perceive its force. He adopted Warburton's reading and after pronouncing it 'a true emendation,' goes on to say that, 'it is evident, the speaker [Berowne] means to reproach. But how are his companions and master reproached by telling them that they are 'as men in general are'?' Is it not the severest of reproaches to tell men who had vowed to be such brave conquerors over their affections that their fame was to live registered upon their brazen tombs, that they were after all just as inconstant as are common men, 'men in general'? Unmindful of Johnson and Heath, Monck Mason (p. 62) suggested moon-like instead of 'men-like,' as 'a more poetical expression, and nearer to the old reading than same-like.'—Stevens did not 'scruple to place this
When shall you see me write a thing in rime?
Or grone for Ioane? or spend a minutes time,

happy emendation in the text : remarking at the same time that a same is no where styled inconstant, although our author bestows that epithet on the moon in Rom. 6.
Jul. " the inconstant moon That monthly changes," [II, ii, 105]. Again, in Ant. 6 Cymb. " now from head to foot I am marble-constant; now the fleeting moon no planet is of mine." [V, ii, 240]. -KNIGHT, apparently unaware of Johnson's and Heath's interpretation, gives a similar paraphrase, - Biron appears to us to say—I keep company with men alike in inconstancy,—men like men,—men having the general inconstancy of humanity. - R. G. WHITE (ed. i) sensibly follows in the same path, and pertinently adds Browne's exclamation as soon as he is detected: -' O let us imbrace, As true we are as flesh and blood can be.' —HALLIWELL gives, in effect, the same interpretation. - COLLIER (ed. i) says, 'Considering the state of mind in which Biron pretends to be, we might perhaps read ' With men, like women of inconstancy.' This emendation, which Collier nowhere, I think, repeated, STAUTHON acknowledges that he 'would have preferred either to some-like or to moon-like, but that 'men-like' might have been a term of reproach as man-kind was.' Hitherto, almost every editor had adopted ' strange inconstancy' of F, for the sake of the metre. - WALKER (Crit. iii, 40) adhered to F, and added a syllable in the second foot: - Qu, " With men like you, men of inconstancy." Yet this seems unsatisfactory. Moon might be corrupted by its neighbour ' men," as perhaps in Mid. N. D. V, i, "—they may pass for excellent men. Here come two noble beasts in, a moon and a lion"; where the folio has "a man and," etc. In a footnote to this paragraph LYTTON has: —Walker probably thought 'men of inconstancy' a weak phrase under the circumstances. Quo, "men all inconstancy," Compare Tro. 6 Cress. V, ii, "I am all patience." Although Walker himself found his emendation 'unsatisfactory,' it has, nevertheless, been adopted by some of the best editors. It is difficult to put LEO's emendation (p. 19) in the restricted space of the Text. Note. It is as follows: —' Like men" perhaps is a misprint for like me, and this is to be said aside, '—With men (Aside) like me—men of inconstancy." He knows that he is as much perjurious as they are. The safest text to follow is, I think, the Folio and the Quo (there is only a comma's difference between them), with the addition, possibly, of strange of the F. for the sake of the metre, not of the sense. The line will then remain helplessly weak and hopelessly corrupt. The only words in it, of which, I think, there is any real certainty are 'With' and 'inconstancy,' with, at a pinch, one of the 'men' thrown in. Yet taking the line as it stands Johnson's interpretation is, I think, satisfactory.—ED.

How much contempt lies in this word.—ED.

The Quo belonging to Lord Francis Egerton has ' Ioane,' quite distinctly printed; while that of the Duke of Devonshire has, as distinctly, 'Love,' [Love ap. Cam.] the word 'love' being printed with a capital letter in order to make the matter quite clear. The correction must have been made while the sheet was passing through the press.—HUNTER (i, 272): It is obvious that a new reading at which we arrive [by collision of different copies of the same edition]
In pruning mee, when shall you heare that I will praise a hand, a foot, a face, an eye : a gate, a frite, a brow, a brest, a waste, a legge, a limme.

*Kin.* Soft, Whither a-way so faft?


need not necessarily be the true reading; because it is equally probable that either of the readings may be the first or be the second; and because a correction made while the process of printing is actually being performed would probably be made by the pressman only, whose form had been by some accident disturbed. In the present case *fome* or *Lowe* may either of them be the first or be the second reading, and there are no means by which we can determine the reading which it was meant by the author should be received, from a mere comparison of the two; that is, *fome* might be the reading while the earlier impressions were being worked off, and then for some reason *Lowe* substituted; or *Lowe* might be the first reading, and then for some undiscernable reason *fome* be substituted. The question, therefore, at last is only like the question which arises in so many passages in the plays where early authorities present different readings, from among which taste and judgement have to make a selection; but with this difference, that in the present case the weight of the authority of the old copies is in favour of the received text. . . Nor can I think that an editor is justified in making so violent a change on such slight grounds, when we remember what kind of a character Biron the speaker is, full of jokes and cranks of all kinds, a 'merry man'; that this is spirited colloquialism, not set speech, in which something may be left to the actor; and that Biron may be reasonably supposed to refer to the compliet with which the third act closes—'Well, I will love, write, sigh, pray, sue, and groan; Some men must love my lady, and some Joan.'—*Walker* (Crit. i, 316) refers to a converse error in *Much Ado*, 'within the house is Loose,' II, i, 92 where the Qto has *fume*. (I cannot find any reason for discarding 'fume' given by any editor who has adopted *Lowe*, nor can I imagine an excellent one. *Lowe* is merely a variant and must be judged on its merits, which are by no means, I think, sufficient to justify its adoption. We must bear in mind that the whole speech is pure banter, with no serious word in it. How can there be any such? Was not Berowne chuckling to himself over the honest character he was so falsely assuming? And his object was to represent his companions' passion as of the commonest. The lower the object, the deeper their fall. They had broken their vows not for my Lady, but for a kitchen wench! 'Joan!' in her abasement may well cry to editors and critics 'Hands off!'—Ed.)

189. pruning *Whitney* (Cont. Dict.) 4. To dress or trim, as birds their feathers; to preen.

190. *a state.* *Stevens.* 'State,' I believe, in the present instance, is opposed to 'gilt' (i. c. motion), and signifies the act of *standing.* So in *Ant. & Cleop.* 'Her motion and her station are as one.' III, iii, 22. [Thus also Schmidt, Lex.]

191. *a limme.* *Dellius.* Biron breaks off in the midst of his raving at the sight of Costard, from whom, as the bearer of his letter to Rosaline, he fears a betrayal of his love. [See Text. Notes.]
ACT IV, SC. iii.

LOVES LABOUR'S LOST

A true man, or a theefe, that gallops fo.

Ber. I poft from Loue, good Louer let me go.

Enter Iaconetta and CLOWNE.

Iacu. God bleffe the King.

Kin. What Prefent haft thou there?

Clo. Some certaine treafon.

Kin. What makes treafon heere?

Clo. Nay it makes nothing fir.

Kin. If it marre nothing neither,

The treafon and you goe in peace away together.

Iacu. I befeech your Grace let this Letter be read,

Our perfon mi doubts it: it was treafon he faid.

Kin. Beraume, read it ouer. He reads the Letter.

Kin. Where hadft thou it?

Iacu. Of Costard.

King. Where hadft thou it?

Cost. Of Dun Atramadio, Dun Atramadio.

Kin. How now, what is in you? why doft thou teare it?

193. fr.] so or ox so? Theeb. Warb. et seq.


204. perfom] Qf, Rowe i, Dyce, Sta. Parson Rowe ii et cæt.


193. A true man] WALKER (Crit. ii. 138) thinks, and with reason, that this should be printed true-man and pronounced as one word, like goodman. [See VEN. i. i. 116.

197. Present] COLIERS injudiciously adopted the reading of his MS, present, because Costard was attired like a clown or present, and so the King addressed him.”—BROOKS (p. 89) points out that “it is Iaconetta and not Costard who has the letter and who first addresses the King,” an objection fatal to Collier’s present. SINGER, in defiance of metre, adopted presentment, which, meaning some memorial or petition to be presented, is exactly the same as present. Both Collier and Singer seem to have supposed that present here means gift. As R. G. WHITE remarks, “people of all ranks brought presents to kings, it is true, but not folded up in letters.” We use the King’s word to this day in, ‘Know all men by these presents.’—ED.

200. 201. makes . . . marre] This antithesis Shakespeare uses again in succeeding plays. See As You Like It, i. i, 30-33; Mid. N. D. i, ii, 35.—ED.
LOUES LABOUR'S LOST  [ACT IV, SC. III.

Ber. A toy my Liedge, a toy: your grace needes not feare it.

Long. It did moue him to passion, and therefore let's hearce it.

Dum. It is Berowys writing, and heere is his name.

Ber. Ah you shoreforn loggerhead, you were borne to doe me thame.

Guilty my Lord, guilty: I confesse, I confesse.

Kin. What?

Ber. That you three fooles, lackt mee foole, to make vp the meffe.

He, he, and you: and you my Liedge, and I, Are picke-purse, in Loue, and we desere to die.

O dimisse this audience, and I shall tell you more.

Dum. Now the number is euene.

Berow. True true, we are foure: will these Turtles be gone?

215. [gathers up the Pieces. Cap.
216. [To Costard. Theob.
218. Lord] liege Cap. (Errata.)
220. me] one Jervis.
225. True...four.] As closing line
222. and you: and you] QFf, Rowe,
225. Rowe ii et seq.
+ Var. '73, Kn. H. Sta. and you,—
226. [fouer] fouer Q. four Fl.

221. [messe] Notes: As at great dinners or feasts the company was usually arranged into fours, which were called messes, and were served together, the word came to mean a set of four in a general way. Lely says expressly, 'Four makes a meese, and wee have a meese of masters that must be coned.'—Mother Bombie, II, i, 122. A vocabulary, published in London, 1617, bears this title: 'Jamnes lingvarum quadrilinguis, or a messe of tongues, Latino, English, French, and Spanish. Neatly served up together for a wholesome repast,' etc. The editor also says that, there being already three languages, he translated them into French, 'to make up the messe.' [See V, ii, 401: 'A messe of Russianna.]

222. and you: and you] CAPELL (p. 206): Biron's tale of the lovers has a 'you' in it seemingly supernumerary; but it's owner is—Costard, who stands grinning at his elbow, and is drag'd humourously into the reckoning; we find him afterwards giving him and his lady the appellation of—'turtles.' [Possibly, the punctuation of the Fl, by the colon after 'you,' was intended to emphasise the fact that, low and common swain though Costard be, he was still their own comrade in folly. By the substitution of a comma, as in modern editions, in place of the colon, it is to be feared that this distinction is lost. Apparently, this was the purpose of Lettoms's change, namely, to emphasize the fact that Costard was included in the group of 'pick-purses in love.' Dyce's vacillation, a characteristic, is to be respected for its courage and honesty.—Ed.]
ACT IV, SC. iii.]

LOUES LABOUR'S LOST

Kin. Hence sirs, away.

Clo. Walk aside the true folke, & let the traytors stay.

Ber. Sweet Lords, sweet Louers, O let vs imbrace,

As true we are as flesh and bloud can be,
The Sea will ebe and flow, heauen will fiew his face:
Young bloud doth not obey an old decree.
We cannot croffe the cause why we are borne:
Therefore of all hands must we be forworne.

King. What, did these rent lines fiew some loue of thine?

(B薮line,)

Ber. Did they, quoth you? Who sees the heauenly

228. first, sirs, hence Hans. Steev. Var. '03, '13. doth but Coll. ii,

229. [Exit. Ft. Exeunt Cost. and iii, Dyce ii, iii.

Jaquet. Theob. 234. we are] Q,F, Wh. i. we more


Cam. Glo. Kuy. 238. rent lines] rent lines Rowe i.

239. doth not] will not Var. '85, rent lines Rowe ii.

238. sirs] HALLIWELL quotes from FORBY, [Vocabulary of East Anglia, p. 203]:—

'The common use of [Sirs], as a term of address, seems strangely inconsistent with the usual application of Sir. No respect is implied by it; but, on the contrary, superiority. It would be offensive to address it to superiors, or even to equals. It is a form of accosting inferiors only, as servants, and of both sexes.' [It is to be borne in mind that Forby is here giving a dialectic use of 'Sirs,' which applies by no means uniformly to Shakespeare's use of it. Perdita, for instance, addresses Polixenes and Camillo as 'Reverend sirs.' That its distinctive masculine meaning had lost all force is evident from Cleopatra's exhortation to Charmian and Iras, 'Good sirs!' IV, xv, 85.—Ed.]

239. traytours] Costard is still impressed, I suppose, by the treasonable contents of the letter.

232. heauen will shew] Unquestionably, the Qto's reading is correct.

233. doth not] COLLIER (ed. ii): 'This is directly opposite to the meaning of the poet; but has been misprinted 'not.' Biron contends that, as 'young blood' will but 'obey an old decree,' of necessity they must all love. The MS puts yet for 'not,' giving nearly the same meaning as but, though it is hardly so clear and expressive. [At the first glance, Collier's emendation is highly probable; but Portia warns us against molesting the text: 'The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree.' Moreover, it is possible that an 'old decree' may not mean an 'ancient decree,' but a 'decree for the old,' in which case Collier's emendation is exactly wrong.—Ed.]

234. we are] There seems to be no invincible reason why the Qto should be here preferred. That love is the cause of our birth is a universal truth, and universal truths are expressed in the present tense.—Ed.

235. of all hands] ABBOTT (§ 165): 'That is, 'from all sides,' 'to which ever side one looks'; hence, 'in any case.'

238. quoth you] CAVELL omitted these words; and DYCE (ed. ii) asks if they
That (like a rude and fauge man of Inde.)
At the first opening of the gorgeous East,
Bowes not his vassall head, and strooken blinde,
Kiffes the baie ground with obedient breaft?
What peremptory Eagle-fighted eye
Dares looke vpon the heauen of her brow,
That is not blinded by her maiftie?  

_Kin._ What zeale, what furie, hath insp'rd thee now?
My Loue(her Miftres) is a gracious Moone,
Shee (an attending Starre) scarce feeue a light.

_Ber._ My eyes are then no eyes, nor I Beroune.
O, but for my Loue, day would turne to night,
Of all complexions the cul'd foueraignty,

_240. opening] openyng Q._
_243. peremptory] peremptorie Q._
_244. gorgeous] gergeous Q._
_251. cul'd] Q,F,F e, cul'd Q,e, cul'd F._
_241. strooken] Q,F,F e, Cap. striken_  
_(soueraignty] sou'reigny Cap._
_Coll. striken F e et cet._ (Errata.)_

be not an 'interpolation.' It is rash to omit them, and with them lose their triumphant exultation. If it would not be too disrespectful to the king, they might be shortened into _quoth d_.—Ed.

_238. Who sees the heavenly Rosaline_ SPEDDING believes that from this line to the close of the Act, we have one of the augmentation mentioned on the title-page of the Qto.
_240. gorgeous East] STEEVENS: Milton has transplanted this into _Paradise Lost_, II, 3: 'Or where the gorgeous East [with richest hand Showers on her kings barbaric pearl and gold.'] A continuation of the quotation, which Steevens does not give, shows that the 'East' of Shakespeare is not the 'East' of Milton. But compare _Somers viii_: 'Lo! in the orient when the gracious light Lifts up his burning head, each under eye Doth homage to his new-appearing sight, Serving with looks his sacred majesty.'—Ed._
_241. strooken] for other irregular participial formations see, if necessary, ABBOTTV. § 344._
_248. attending Starre] JOHNSON: Something like this is a stanza of Sir Henry Wotton, of which the poetical reader will forgive the insertion: 'You meaner beauties of the night, That poorly satisfy our eyes, More by your number than your light, You common people of the skies; What are you when the moon shall rise?' [p. 12, ed. Hannah, whose text I have followed.—Ed.];—MALONE quotes, 'Micat inter omnes Julium sidus, vellum inter ignes Luna minores.' Horace [Carm. i, xii.];—STADYTON: It was a prevailing notion formerly that the moon had an attending star. Lilly calls it Luminosus, and Sir Richard Hawkins, in his _Observations on a Voyage to the South Seas_, in 1593, published in 1625, remarks:—'Some I have heard say, and others write, that there is a starre which never separateth itself from the moon, but a small distance,' etc.

_250. My Loue] Note the triumphant emphasis on 'my.'
ACT IV, SC. Iii,] LOVES LABOUR'S LOST 185

Doe meet as at a faire in her faire cheeke,
Where feuerrall Worthies make one dignity,
Where nothing wants, that want it selde doth seeth.
Lend me the flourish of all gentle tongues,
Fie painted Rethoricke, O she needs it not,
To things of sale, a sellers praiye belongs:
She passeth prayse, then praiye too short doth blot.
A withered Hermite, stuedcore winters worne,
Might shake off fittie, looking in her eye:
Beauty doth varnish Age, as if new borne,
And gives the Crutch the Cradles infancie.
O'is the Sunne that maketh all things shine.

King. By heauen, thy Loue is blacke as Ebonie.

Berow. Is Ebonie like her? O word diuine?
A wife of such wood were felicite.
O who can giue an oth? Where is a booke?
That I may sweare Beauty doth beauty lacke,
If that she learn not of her eye to looke:
No face is faire that is not full fo blacke.

256. [Fit] Fit, Theob. 259. withered] witherd Q.
Rethorlick.] rhetorick / Theob. Hermits] Hermight Q.
258. pusses presses.] press praise; f Q
Theob. ii. off] of Q.
261. borne] born F, F'.
then] the Pope ii, Theob. Warb.
265. word] QqF', Rowe ii, Pope.


wood Rowe i et cet.

252. Doe] The picture of the many complexions is so vivid in Berowne's mind that it dominates his grammar and gives us this plural verb.—Ed.

253. Worthies] CAPELL (p. 206): A figurative expression, apply'd to her cheeks' beauties, as who should say—conquerors; the hidden sense of it is this,—Where several beauties conspire to make up one super-eminent beauty.

256. painted] I suppose that the connection of thought is that any aid which natural beauty can derive from mere rhetoric would be as false as paint. 'Painted,' then, may be here used proleptically. Otherwise it may be taken as merely artificial, like 'painted pom' in the Duke's speech in As You Like It, II, 1, 5.

257. sellers praiye] MALONE recalls the fourteenth line of Sonnet 21:—'I will not praise that purpose not to sell.'

258. prays too short doth blot] Pope paraphrased this in 'Damn with faint praise.'—Ed.

265. O word] THORBALD conjectured wood, not knowing that he had been anticipated by Rowe in his First Edition, where, however, it may 'perhaps' have been, as the CAMBRIDGE EDD. remark, 'only a happy misprint, as it is altered to 'word' in the Second.' 'Wood' is certainly an emendatio certissima.

270. full so blacke] MALONE refers to Sonnets 127 and 132 for arguments and
Loves Labour's Lost

KIN. O paradoxe, Blacke is the badge of hell,
The hue of dungeons, and the Schoole of night:

Blacke is black as Fc. Fc. (MS) Wh. i, Huds. Rife. suit Glo. Kily,
Rowe i. Wh. ii. scowl/Tiessen. black Kity conj.
F., Rowe, Pope, Kit ii (Rev.) Cam. i, ii. som. shade Orger. creole Nicholson

phrases similar to Berowne's. In spite of these comparisons to 'ebony,' 'badges of
hell,' etc., we must bear in mind that with Shakespeare 'black,' as applied to the
complexion, means what we now call brunette.—Ed.

272. Schoole of night] With unwonted unanimity all editors who have taken
any note of the word at all agree that 'schoole' is incomprehensible and therefore
wrong. Several editors have, nevertheless, repeated it in their texts; Rowe and
Pope retained it apparently without thought; the CAMBRIDGE EDITORS, from a
judicious conservatism; KNIGHT (Second Edition, Revised) and MARSHALL, in
despair of finding an unimpeachable substitute; TUCK might be added, who
argues (p. 385) that 'School' is 'continually represented by Shakespeare as some-
thing dark, tedious, and comfortless.' An ANONYMOUS critic (said by Ingelby to be
LETTON) in Blackwood's Magazine (Aug. 1833, p. 194) believes, with more ingeni-
osity than authority, that 'school' is right, because 'the allusion is to the different
badges and colours by which different schools or sects or fraternities were formerly
distinguished. "Black," says the passage before us, "is the hue worn by all who
belong to the school or brotherhood of night.'

The remaining editors are divided between scowl, stole, shade, suit, suit, in the order of
decreasing approval. For scowl there is a decided plurality, namely, Theobald, War-
burton, Johnson, the Variorum before Steevens, Malone, Steevens, the Variorum after
Steevens, Harnett, Knight i, ii, Delius, Cowden-Collar, Collier i, iii, and Dyce iii,—
twice as many as there are for stole (see Text. Notes), the next highest on the list.
The first to adopt scowl is THEOBALD, whose note is as follows: 'Black being the
'school' of night is a piece of mystery above my comprehension. I had guessed
it should be: 'the stole of night.' But I preferred the conjecture of my friend Mr
Warburton, who reads, 'the scowl of night,' as it comes nearer in pronunciation to
the corrupted reading, as well as agrees better with the other images. (It is in keep-
ing with Theobald's gentle, generous nature that he should here give to his 'friend
Warburton,' that treacherous 'friend' who lost no opportunity after Theobald's death
to hold him up to ridicule and contempt,—the credit of proposing scowl; posterity
has properly taken him at his word, and to Warburton is that credit universally given
which Warburton did not hesitate in his own edition silently to claim. In point of
fact it is Theobald's own. In a letter to Warburton (Nichols, Illustrations, ii, 347),
Theobald writes:—'I come entirely into your improvement upon my stole of night,
as your guess is both nearer to the traces of the letters, and more consonant to the
other metaphors: but, I presume, instead of scowl, as you in both places write it,
you intended scowl; for that is the word which signifies leering, or looking stolen.'
Had there been a spark of nobility in Warburton's nature it would have flamed at
once into a denial of all ownership in an emendation which had been thus devised for
him.—Ed. ]—HEATH (p. 132), independently of Theobald, conjectured stole; for the
reason that it is 'the robe or dress of night, a word frequently used by Chaucer.
ACT IV, SC. III.]

LOUES LABOUR'S LOST

[372. Schoole of night]
Nor doth this reading differ so greatly from the common one, "school," as it may appear to do at first sight. For we find this latter word constantly written schole in Chaucer; and from the resemblance of the two words it hath actually happened that steal, by the mistake of the transcriber, is substituted in the place of schole, in the Merchant's Second Tale, v. 1669. [I am unable to verify this reference.—Ed.]
—Capell (p. 207) quotes Heath with approval and adds:—"the image presented by [steal] is introductive of the next line, and that line of the next, a kindred thought about dress running through both of them."—Knight (ed. ii) : We have 'the badge of hell,'—the hue of duogeous,—and we want some corresponding association with 'night.' Steal we believe is the right word. [But it was not adopted in Knight's text.].—Dyce (Remarks, p. 39) : Qr. is the true reading ascertained by the following lines with which Chapman commences his Humorous Dayses Myth, 1599 : 'Yet hast the morning sprinkled throwt [sic] the clowdes But halfe her tincture, and the soyle of night Stickes stil upon the bosome of the ayr.' Supposing that in the MS of Love's Labour's Lost the word soil was spell, as in Chapman's play, soyle, it might easily become 'school' in the printed copy, the compositor mistaken so for sc, and y for h, the letter h being formerly written under the line. In Mid. N. D. 1, i, we find, 'Brief as the lightning in the collied [i.e. soiled,—black] night.' Besides, the substantive soil is repeatedly used by Shakespeare. [Dyce, after having, through two editions, upheld steal, in his Third Edition changed to scowl, with this note:—I now believe that Warburton saw the true lection here. Compare "At last, the scowling night" with pitchy clouds began to overspread the brightsome hevenas," etc.—Johnson's Spenn Champions of Christendom, Part First, sig. S. verso, ed. 4to. n. d.].—Halliwell : Black may be appropriately styled the stole or garment of night, and Shakespeare, in other plays, speaks of the cloak of night, night's black mantle, night's cloak, the mask of night, etc. It is worthy of remark that stole is substituted for schole, by the mistake of the transcriber, in the History of Berys, 1669. Thibyrd suggeste soul; me miserum, thred and scroll (the former alone possible). The expression, 'mantle of night,' is so exceedingly common in our early poets, a reading nearly synonymous with it claims a preference. Night's 'table curtain' are mentioned in Nicholson's Acolatus, 1600, and various other epithets of a similar character might easily be collected. The veil of night would make good sense, but no word yet suggested is perfectly satisfactory. 'Soil' of Mr Dyce has the objection that it has no similarity with badge, hue, ex crest. Other monosyllables collected as conjectures for the term may just be mentioned, viz.,—cowl, caul, call, pull, wall, shell, roll, draw, mail, veil, wheel. Of these, the preference may be given to veil. There is something probable in the idea of black being hell's badge and night's seal.—Collier (ed. ii) : The MS is 'shade of night,' and we can easily see how a careless compositor might misread shade 'schoole,' especially if imperfectly written, and the bow of the d divided from the rest of the letter. At all events, it is indisputable, we think, that, 'schools' being wrong, shade is as good a substitute as any yet suggested: 'the shade of night' is a familiar and natural expression. [And therefore to be regarded, I think, with suspicion.—Ed.]—R. G. White (ed. i) : Shade of Collier's MS is the best emendation which has been offered—having probably been mistaken for o, and of for d. As the passage has been always punctuated,—with a semi-colon after 'night,'—it is almost senseless. The paradox is that 'the badge of hell,' being 'beauty's crest, becomes the heavens well.' [White, ed. ii, adopted soyl, the Globe text, without comment.—Cambridge
And beauties creft becomes the heauens well.

273. [Given to Berowne, Han. —becoming Heaven Orger.
beauties] beauty’s Rowe.
beauties...Heauen] devil’s crest,

273. creft] dress Han. crete Warb.

Cap. best Coll. MS.

EDITORS: As ‘suiter’ was pronounced and sometimes written ‘shooter’ (IV, i, 122), so probably ‘suit’ was sometimes written ‘shooe,' a word easily corrupted into ‘schoole.’ ‘Suit’ is written ‘shooe’ in the Quartos of Henry V: III, vi, 74. In the Quarto of Lear, II, ii, ‘three-suited’ is spelt ‘three shewed.’ On the other hand, what is now call Shooters Hill is in Hall’s Suttes, VI, i, 67, ‘the Suters hill.’ In this play, III, i, 211, ‘sue’ is spelt ‘shoe’ in Q,F,—KIRKLE (Expositor, p. 107):
Scowr as a substantive is not used by Shakespeare [Bartlett’s Concordance gives two instances of its use as a verb,—Rich. II: V, 2, 28; Cymb. I, i, 15.—Ed.] and it gives but an indifferent sense. Theobald read stole, which also is not Shakespearean; I myself cloak, as the cloak of night occurs in Rom. & Jul. II, ii, Rich. II: III, ii. But the Cambridge Editors seem to have hit on the exact word, suit. In The Puritan (II, i), we have a play on suiter and archer, i. e. shooter; we retain this sound in sure and sugar. In Hamlet we have ‘suits of solemn black’ and ‘suits of woe’ (I, ii), and ‘suit of sabres’ (III, ii) for mourning, and in Rom. & Jul. III, ii, ‘Come civil Night, Thou sober-suited matron all in black’—Braz (p. 90): There is a whole family of words,—shell, schale, scull, scale, shawl,—of which such as are spelled with a might, and often did, take e before it,—schell, schale, school, or school; and, in like manner, those with e took a. . . . There are two words, in the large family adverted to, for which ‘schoole’ may stand,—either of which gives excellent sense:—scale, a cortex or envelope; and scale, an opaque film. These words are virtually the same, being each resolvable, by the conversion before described, into the common form, schale. But scale is to be preferred for the interpretation of the present passage, inasmuch as it is technically and Scripturally applied to an obscuration of light.—HARTZBERG: I should like to propose scowl, but, as Schmidt instructs me, it is not elsewhere found in Shakespeare. [None of the substitutes that have been proposed for ‘schoole’ carries conviction. In our search for one we must be guided, I think, by the ear, not by the ductus litterarum,—this rule excludes many an emendation otherwise plausible; of those that remain I am not sure that scowl does not most nearly fulfill the requirements. That it would then, as a noun, stand as a solitary instance in Shakespeare need not greatly disturb us; he uses it as a verb.—Ed.]

273. And, etc.] HEATH (p. 134): In order to preserve a consistent sense, we must take this line from the King and give it to Biron. It cannot possibly have any consistent connection with what the King had immediately before said; and the particle, ‘And,’ sufficiently indicates that this is the beginning of a reply. The King had just imputed as a disparagement to Black that it was the stole or dress of night; to which Biron replies, It is so, and it is at the same time the dress of beauty, as it appears from its becoming the heavens so well.—HALLIWELL: This [change] can scarcely be correct; for Biron is answering the king’s observation, when he says that devils tempt more easily when they resemble spirits of light. Conjunctions are used with great licence by Elizabethan writers, or we might perhaps alter ‘And’ to But. [Heath failed to note that he had been anticipated by Hamner.]

273. beauties creft] WARNBUTOR’S emendation, wherein he out-Warburtons himself, can be understood only through his own explanation,—‘this is a contention,'
he says, 'between two lovers about the preference of a black or white beauty. But in [the folio], he who is contending for the white, takes for granted the thing in dispute, by saying that white is the crest of beauty. His adversary had just as much reason to call black so. The question debated between them being which was the crest of beauty, black or white. Shakespeare could never write so absurdly. We should read, "And beauty's crest becomes," etc., i. e. beauty's white, from creta.

In this reading the third line is a proper antithesis to the first. I suppose the blunder of the transcriber arose from hence, the French word crete in that pronunciation and orthography is creta, which he understanding and knowing nothing of the other signification of crete from creta, critically altered it to the English way of spelling, crete.' Not the least astounding element in this emendation is that it actually found a convert, and this convert one of the best of editors. Possibly, in the fact that this present play was only the second that he had sent to press, some palliation for Capell's conduct may be found. His defence is as follows:—'A kindred thought about dress runs through these lines; 'black,' says the King, is the Night's robe, the ugly garb in which she dresses the heavens; and the only becoming dress of those heavens is 'beauty's crete,' (beauty's white) while the dress of Day and of beauty; to which Biron, who will have something to say against white, replies with great nimbleness,—'Devils soonest tempt, resembling spirits of light,' array'd in garments of light, white garments. If this be the intended sense of these speakers, (and how it should be deny'd, is not seen) the term white, or its substitute, must have stood in this line; 'crest' cannot be that substitute, for this were prejudging the thing disputed, black being as much the crest of beauty in Biron's opinion as white is in the King's; and if traces are to be our direction in search of another substitute, a likelier than this of the fifth modern's [Warburton's] will never be found: That it may signify—chalk, is admitted; But how if it had another sense once, of more dignity, and suitting the passage better? yet this, it is believer'd, was the case; and that crete (castra Cretensis) was the name of a white fuscus, us'd by women; This will be call'd a dream of the Editor's, and so it is at this present; but founded on something formerly met with, not minuted, and now out of recovery.'—Edwards (p. 97): This word [crete] is, I suppose, from [Warburton's] own mint. I wonder he did not rather give us cryse; which is the French for chalk. [It is not to be supposed that Edwards seriously proposed cryse as an emendation. The object of his book, which went through seven or eight editions, was to hold Warburton up to ridicule, and so keen was his wit and so severe his castigation that the sale of Warburton's edition of Shakespeare was seriously affected.—Ed.]—Johnson: 'Crest' is here properly opposed to badge. 'Black,' says the King, is the 'badge of hell,' but that which graces heaven is 'the crest of beauty.' Black darkness hell, and is therefore hateful; white adorns heaven, and is therefore lovely.—Tollet: 'The crest, that is, the very top, the height of beauty, or the utmost degree of fairness, becomes the heavens. So the word 'crest' is explained by the poet himself in King John:—'This is the very top. The height, the crest, or crest unto the crest Of murders armed.' IV, iii, 45. In heraldry, a 'crest' is a device placed above a coat of arms. Shakespeare therefore assumes the liberty to use it in a sense equivalent to top or utmost height. [Tollet's interpretation seems to be the true one; 'beauty's crest' is the 'very perfection of beauty.'—Ed.]

274. spirits] Walker (Crít. i, 193): It may be safely laid down as a canon,
O if in blacke my Ladies browes be deckt,
It mournes, that painting vurping haire
Should rauith doters with a false aspekt:
And therfore is the borne to make blacke, faire.
Her fauour turns the fashion of the dayes,
For natuie bloud is counted painting now:
And therefore red that would auoyd difpraife,
Paints it felle blacke, to imitate her brow.

_Dum._ To look like her are Chimney-sweepers blacke.

_Len._ And since her time, are Colliers counted bright.

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275. whose] brow F, Rowe, +, Dyce 277. doters] doters Q.
276. painting] painynge 279. the dayes] these days Coll. MS.
276. et seq.] painynge and F, &c.
280. vurping haire] scurped hair
281. wine] bright] bright F, Rowe 1, Han.
282. an vurping heir Daniel.

that the word 'spirit' in our old poets, whererver the metre does not compel us to pronounce it disyllabically, is a monosyllable. [As in the present line and also in V, ii, 176; see, if necessary, notes in this ed. on *Mer. of Ven.* V, i, 196; *Mid. N. D. II*, i, 31; *Twelfth Night*, I, i, 12.—*Ed.*]

274. spirits of light] GREY (i, 150): An allusion to *Corinthians*, xi, 14:
'And no marvel, for Satan himself is transformed into an angel of light.'

275. vurping haire] Shakespeare again refers to false hair thus:—'those crisped smaky golden locks ... often known To be the dowrie of a second head.'—*Mer. of Ven.* III, ii, 93; 'Before the golden tresses of the dead ... were shorn away. To live a second life on second head.'—*Sonnet* 68; 'etch thine poor thin roofs With burdens of the dead.'—*Timon*, IV, iv, 144. In Stubbes's *Anatomy of Abuses*, 1583, we find the following account of the fashion: 'They are not simply content with their owne hair, but buy other heyre, dyeing it of what colour they list themselves. And if there be any poore women (as now and then, we see God doeth bless them with beautie, as well as the rich) that hath faire hair, these nice dames will not rest, till they have bought it. Or if any children have faire hair they will intice them into a secret place, and for a penie or two, they will cut of their haire: as I heard that one did in the citie of Manufolof [London] laste, who meting a little child with verie faire hair, insegued her into a house, promised her a penie, and so cutte off her haire ... if any haue heyre which is not faire enough, than will they dye it into dyverse colors almost chaunginge the substance into accidents by their dyuellish & more than thirs cursed druynes.'—p. 68, *Reprint New Sh. Soc.*

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277. aspekt] For the accent, see *Abbott*, § 490.
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280. native blood, etc.] THEOBALD (Nichols, *Illustr.* ii, 323): His sentiment is—for painting is now counted native blood.—*Halliwell*: Biron is rather speaking supposittiously of what really has, or is supposed to have, taken place. Her countenance alters the fashion, and makes black the favorite colour; the really natural complexion of the generality being light, that is now fancifully presumed to be artificial, and it therefore, to avoid censure, is painted black.
ACT IV, SC. iii.] LOUSLES LABOUR’S LOST 191

King. And Æthiops of their sweet complexion crake. 285

Dum. Dark needs no Candles now, for dark is light.

Ber. Your mistresse dare neuer come in raine,
For feare their colours should be wafted away.

Kin. 'Twere good yours did: for sir to tell you plaine,
Ile finde a fairer face not wafted to day.

Ber. Ile proue her faire, or talke till doomes-day here.

Kin. No Diuell will fright thee then fo much as thee.

Duma. I never knew man hold vile stuffe fo deere.

Lon. Looke, her’s thy loue, my foot and her face fee.

Ber. O if the streets were paued with thine eyes,
Her feet were much too dainty for such tread.

Duma. O vile, then as the goes what vpward yses?
The street shoulde see as the walk’d ouer head.

Kin. But what of this, are we not all in loue?

Ber. O nothing fo sure, and thereby all forsworne.


289. yses f] yses Rowe ii et seq. (Tiezen asserts that this is the plural of the noun, fer?)

294. [showing his shoe. Johns.

297. vit] vile / Johns.

285. sweet.] An Anonymous emendation, smart, is recorded by the Cam. Ed.,
but on refleción, do we not percewe that it lacks the irony of ‘sweet’? In reality it is equivalent to ‘And black men of their black complexion boast,’ which is, I fear, weak.—Ed.

285. crake] Murray (s. v. crack, N. E. D.) : 5. transitive. To utter, pronounce, or tell aloud, briskly, or with kloet; formerly in crack a boast, word, jest; and still in crack a joke. 6. intransitive. To talk big, boast, brag; sometimes to talk scornfully (of others).

287. in raine] For ‘in’ as equivalent to into, see Abbott, § 159.

292. Diuell] Again a monosyllable, as in line 274. This Devil is suggested by Berowne’s reference to the Day of Judgement, and the ‘then’ in this line is emphatic.—Ed.

294. my foot and her face see] It is almost humiliating to have to record that a large majority of editors, following Johnson, have deemed it necessary to add a stage-direction here.—Ed.

300. O nothing] Walker (Crét. iii, 40): I would expunge the ‘O’ in this line
(the O is a well-known intruder, and several lines in the neighbourhood begin with it). [This is one of the lines specified (see note, II, i, 225) by the Cam. Ed. where ‘the “O” appears to have crept into the text from the last letter of the stage-direction “Ber.”’. That the ‘O’ is injurious to the metre both here and in line 307, lends probability to the supposition, which is, I think, strictly applicable only to cases of defective rhythm. In line 86 we have ‘Bero. O,’ and we find, in this scene,
LOUES LABOUR'S LOST

[ACT IV, SC. iii.]

Kin. Then leaue this chat, & good Beroun now proue

Our louing lawfull,and our fayth not torne.

Dum. I marie there, some flattery for this cuill.

Long. O fome authority how to proceed,

Some tricks, some quillets, how to cheat the diuell.

Dum. Some value for periuirie.

Ber. 'O tis more then neede.

Haue at you then affections men at armes,
Confider what you first did sweare vnto:

To faust, to study, and to see no woman:

Flat treaun against the Kingly f fate of youth.
Say, Can you faust? your fomacks are too young:
And abstinence ingenders maladies.

And where that you haue vowd to studie (Lords)

In that each of you have forfowrned his Booke.

307. O' (tis) 'Tis Walker, Cam. Glo. 315. hauw] QFF, Rowe i, Hal. Dyce,
308. affections men] QFF, affections,
affections men Theob. et seq.
311. gaunfl] QFF et seq.
313. In that] In That Theob. i.

Ber.' not followed by 'O,' in the text, twenty-five times. We must bear in mind how very many lines in this play begin with 'O'; in this scene alone there are eighteen; but even if there were many more, we ought not to reject a conjecture which will account for some examples where the 'O' is injurious to the metre. See also IV, ii, 102, where the same explanation of a refractory 'O' is proposed by the CAM. ED., but unsuccessfully.—Ed.)

305. quillets] CRAIGIE (N. E. D.): Of obscure origin. Abbreviation of QULLITY; compare guip, gueppy and quiddit, quiddity. A verbal nicety or subtle distinction; a quirk, quibble. [The present passage is the earliest example given. Shakespeare uses it several times in his later plays.—Ed.]

307. O' (tis) WALKER (Crit. iii, 40): Perhaps the 'O' should be expunged. Or possibly we should omit 'tis.' [See note, line 300, above.]

308. affections men at armes] THEOBALD (ed. i): We must certainly read as I have restored the text: 'affection's men at arms': i.e. Love's soldiers. The King says towards the conclusion of this scene, 'Saint Cupid, then I and soldiers, to the field!' for by giving 'Cupid' as the word, he would intimate that they fought under his banner.—JOHNSON: 'A man at arms' is a soldier armed at all points both offensively and defensively. It is no more than, 'Ye soldiers of affection.'

314, 315. where that... In that] BRAX (p. 93): Insert in before 'that' in the first line, and read thus: 'And where, in that, you've vowed to study, lords; In that, each of you hath forsworn his book.' The two thes refer to two different vows—the first, to 'to study'; and the second, to 'to see no woman.' Biron argues that the last vow, to see no woman, deprives them of the book on which the first vow,
ACT IV, SC. III.

LOUES LABOUR’S LOST

Can you still dreame and pore, and thereon looke.
For when would you my Lord, or you, or you,
Haue found the ground of studies excellence,
Without the beauty of a womens face;

316. pore] poore Q.
318. studies] study’s Rowe.
319. face;] face Q, Pope et seq.
317. or you, or you,] or you, F, Fz.

316. 318. 319. 317.

to study, ought to be performed. [I do not thus understand these lines. Let the words and the punctuation of the Folio be retained, and thus paraphrase:—In regard to that which you have vowed to study, In that very regard each of you has forsworn his book. ‘In that’ is alone emphatic, and paralleled to ‘in that’ in line 328, where, to mark the emphasis, Theobald printed ‘that’ with a capital. —Ed.]

315. each of you haue] Its nearness to ‘you’ makes ‘have’ a plural by attraction, and should not, I think, be changed.—Ed.

317—332 and 330—338. For when... Promethean fire. and For where is... forsworne our Bookes:] In these two passages lies a vexed question. Lines 317, 318, 319 are repeated in substance in 330—342; and lines 330, 341, 322 are repeated in 369—371. Again of lines 330—338, two lines, 337, 338, are to be found almost verbatim in lines 314, 315, and the remainder in substance elsewhere in the speech.—Capell was the earliest to notice this repetition and confusion; he attributed them to Shakespeare’s negligence in erasing the repeated passages after making his second draft. This speech, he says (p. 208), was ‘pen’d in haste, found weak in some places, and it’s reasoning disjointed, it had instant correction; but wanting the proper mark of correction by rasure or otherwise, printers took what they found.’ Acting on this assumption, Capell incontinently omitted lines 317—332, and 330—338; and herein was followed by Dyce and Hudson. With one exception, those editors who have discussed this question have adopted Capell’s explanation, namely, that the repetition is due to an intermingling of two different drafts of MSS.—Knight is the exception; on the recurrence of the line, ‘For when would you, my lord, or you, or you,’ he remarks, ‘in the same manner throughout this speech the most emphatic parts of the reasoning are repeated with variations... One of the greatest evidences of skill in an orator is the enforcement of an idea by repetition, without repeating the precise form of its original announcement. The speech of Ulysses, in the third Act of Troil. & Cress. ‘Time hath, my lord, a waistlet at his back,’ is a wonderful example of this art.’ What Knight says about the evidence of an orator’s skill is true, but it is this very evidence which is here lacking; an idea is here not only repeated but there is repeated also, almost ‘the precise form of its original announcement,’—this it is which creates the doubt that the speech is correctly printed. Dyce, who, by emphatic language, has to fortify his courage in omitting a dozen or fourteen lines of text, utters the following:—‘I give this speech as it was given by Capell, and as it assuredly ought to be given by every editor,—that is, freed from the ridiculous repetitions which encumber it in the old eda... According to [Q, this play] was ‘newly corrected and augmented’ by the author; and nothing can be plainer than that in this speech we have two passages both in their original and in their altered shape,—the composer having confounded the new matter with the old.’—Staunton believes that this confusion ‘makes it extremely probable that the Qto was composed from [Shakespeare’s]
From womens eyes this doctrine I deriue,
They are the Ground, the Bookes, the Achadems,
From whence doth springe the true Promethean fire.
Why, vnuerfall plodding poysons vp

own MS. ... The words, too, "With our selves" [line 335], which in the old copies occur under a line that bears a similar expression, point irresistibly to the conclusion, that [lines 317–322 and 330–338] were inadvertently left uncancelled.'
On the question whether the 'ridiculous repetitions,' as Dyce intertemporately calls them, should be retained or discarded the Cambridge Editors came to a judicious decision. 'As there can be no doubt,' they say, 'that the whole came from [Shakespeare's] pen, we do not venture to correct the printer's error. We would "lose no drop of the immortal man."' The deductions that they draw from the printer's error, which, in the main, reaffirm Stantons's belief, are not, I think, quite so judicious. They say that the error 'goes to prove that Q₂ was printed from the author's original MS; that the author had not made "a soul copy" of his work; and that he had not an opportunity of revising the proof sheets as they passed through the press.' The Q₂ may have been printed from a carelessly corrected playhouse copy, not of necessity in Shakespeare's handwriting; but inasmuch as the Q₂os were 'solne and surrepititons,' it is not likely that in any circumstances Shakespeare would have 'revised their proof sheets.' 'These variations,' remarks Halliwell (Mem. p. 68), 'are of extreme interest as exhibiting the careful revision of the first text, that text having undoubtedly been one of Shakespeare's earliest complete dramatic productions. It is very unlikely that the revision was made immediately after the appearance of the original play, and the internal evidence does not appear to render the date of 1597 for the amended copy an impossibility.' Finally, Knightley (Exp. 108) refers to similar confusions in Richard III. 'V, iii, and, on a much smaller scale, in Rom. & Jul. III, iii, IV, i; he might have added in the present play also, V, ii, 892–897, which see—En.]

320. From womens eyes, etc.] Compare, 'But from thine eyes my knowledge I derive.'—Sonnet, xiv.

323. poysons vp] Malone: Theobald's reading receives some support from, 'if melancholy, had baked thy blood and made it heavy-thick, Which else runs tickling up and down the veins.'—King John, III, ii, 42.—Halliwell: The meaning implied by Biron is, that overmuch study ruins or deteriorates excessively the chief essences in the blood of the student, those essences which infuse life and vigour. 'The arteriall spiritye is more subtyll, and pearsath sooner unto the quick-enynge of the members, then dothe the venale or nutrimentalle bloudes.'—Halle's Works of Anatomy, 1565. Universal plodding does not confine the blood to the arteries, which would destroy life; but it injures its quality and withers its activity, in the same manner that a too long-continued motion exhausts the sinewy vigour of the traveller.—Dyce: The context distinctly proves that 'poysons' is an error for prisons. The folio has the same misprint in 1 Hen. VI: V, iv, 120, 'for boyling
ACT IV, SC. iii.]

LOUES LABOUR'S LOST

325. long spirits in the arteries, as motion and long during action tyres The finnowy vigour of the trauailer.
Now for not looking on a womans face, You haue in that forsworne the vfe of eyes:
And stude too, the cauer of your vow.

For where is any Author in the world,

Teaches such beauty as a womans eye:

325. *long during action* QF, Rowe
ii, Pope, Han. *long action* F, F, Rowe i.
326. *finnowy* QF. *finnowy* Rowe.
328. *travailer* traveller F, F.

Knt. *long during action* Theob. et Johna.
cet. *woman* Q.

choller chokes The hollow passage of my persone's voice.' [Had Dyce continued the quotation, I think it would have been evident that his selection was not altogether happy. The next line is, 'By sight of these our baleful enemies.' York's meaning is, therefore, 'boiling choller chokes the hollow passage of my voice, poisoned by the sight of my noxious, deadly foes.' Halliwell's vindication of 'poisons' in the present passage is, to me, satisfactory.—Furnivall, also, rejects prions: you don't want,' he says (Introduction to Griggs's Facsimiles, p. ix.), 'the metaphor of nimble spirits struggling to burst their prison; you want em dull and numb by poison.' The Cambridge Editors, in both editions, adhere to prions. For the intensive use of 'up,' see Shakespeare *passim.*—Ed.]

324. nimble spirits in the arteries] BUCKNILL (p. 82): This phrase expresses, with an exactness which cannot be questioned, the medical theory which prevailed before Harvey's time, and maintained that the arteries were not the conduits of the blood, but of the vital spirits; and hence the name 'artery' from *aer,* air, and *preservare,* a receptacle of air. These vessels were supposed to contain air because they were found empty of blood after death.

330. And stude too] That is, you have forsworn the use of eyes for looking on a woman's face, and also for study, because you can study only under the teaching of woman's beauty.—Ed.

331. beauty] WARBURTON: This line is absolute nonsense. We should read duty, i.e. ethics, or the offices and devours that belong to man. A woman's eye, says he, teaches observance above all other things.—HEATH (p. 135): I suppose this means, that there is no author in the world who can give us so true an insight into, or so just a sense of beauty, as a woman's eye. Did [Warburton] never hear of the philosophy of *σάλλη* of that celebrated platonic scale of beauty, by which the mind, beginning at the lowest step, that of corporeal beauty, ascends through the intellectual and the moral, till it arrive at the Supreme and Essential Fair, the source and centre of all finite and created beauty, in the contemplation and love of which alone the mind can acquire, and attain that perfection of happiness which is adapted and proportioned to its nature?... Has he read Petrasch, Casse, or Angelo di Costanzo, or indeed any of the numerous tribe of their lyric poets? If he hath, it could not have escaped him, that this doctrine is the very basis of all their lyric poetry, the predominant principle which runs through it,
Learning is but an adjutant to our selfe,
And where we are, our LearningLikewise is.
Then when our felues we see in Ladies eyes,
With our felues.

335. With our felues.] Qq. With ourselves, Var. '21, Kt, Coll. i, iii, Hal. Wh. i, Kdp. Om. Ff et cet.

from Dante down to the present age, when it begins to grow rather less in fashion.
Even Creacentum's tract Della Bellezza della volgar Poesia would have sufficiently
instructed him in it. But whether this gentleman was, or was not, ignorant of this
doctrine, I think it is extremely probable that Shakespeare was no stranger to it.
It is evident from this very play that he was not unacquainted with the Italian lan-
guage; what wonder then to find him adopting a sentiment so familiar to that
poetry—'Collier (ed. ii): 'Teaches such learning' is the amended text of the
MS; and as there can be no doubt that it is right, seeing that it supports the whole
tenour of Biron's argument, we insert it [in the text]. Collier, in his ed. iii, silently
restored 'beauty.'—Anon. (Blackwood, Maga. Aug. 1853, p. 195) holds learning
to be 'one of the very few emendations [of Collier's MS] which ought to be admitted
into the text.'—R. G. White, in his Sh. Scholar, p. 191, says that 'a correspondent
in Maine,' of whom he knows 'only that he is an intelligent and careful student of
Shakespeare, suggests study' instead of 'beauty,' 'because it seems to be a more
plausible correction of a probable misprint than learning; and because study is a
more appropriate word to follow 'study' in the second line above the one in which
the disputed word occurs.' In his subsequent edition (his ed. i) White adopted
learning, 'which the two following lines show to be correct,' and holds 'beauty' to
have 'little or no meaning here.'—Staunton, independently, suggested study two
or three years later than White's Sh. Scholar.—Halliwell thus upholds the
Folio—Biron argues that Love is 'the ground of study's excellence,' and, there-
fore, in swearing to abstain from the sight of a woman's face,—'Love's richest
book' (Mid. N. D.),—you have forsworn the only true use of eyes and of study,
neither of which is advantageous employed on other objects; and it is impossible
to attain to a knowledge of beauty from mere book-learning. He then commences
a fresh paragraph, and playfully tells his auditors that their book-learning, whatever
be its worth, is likewise to be seen in ladies' eyes, when their images are reflected
from them. In respect to both objects of study, therefore, we have forsworn the use
of our only true books. The original reading is also supported by the subsequent
expression,—'the prompting eyes of beauty's tutors.'—Knightley (Exp. 108): As
beauty is not taught, we should perhaps read wisdom. Perhaps, however, the
effort may be in 'Teaches.' (Inasmuch as we are dealing with poetry, and not with
prose, I can see no valid reason for displacing 'beauty.' Dr Johnson well paraphr:
theses: 'A lady's eyes give a fuller notion of beauty than any author.'—Ed.]

335. With our selues] Collier (ed. ii): The printer of F, saw that [this
hemistiche] was not only needless, but injurious and omitted it. The passage was
probably spoken by the actor, in order to make the argument, as he thought,
more clear; but we may be confident that Shakespeare did not write it. [It is
noteworthy that not one of the editors who retained in this text this enigmatical
utterance, has a word of explanation or of justification; it must be in fairness
acknowledged that it is not easy to imagine what justification can be offered.
ACT IV, SC. iii.]  LOUES LABOUR'S LOST

Do we not likewise see our learning there?
O we have made a Vow to study, Lords,
And in that vow we have forsworn our Bookes:
For when would you (my Lege) or you, or you?
In leaden contemplation have found out
Such fiery Numbers as the prompting eyes,
Of beauties tutors have inrich'd you with:
Other flow Arts intirely keepe the braine:
And therefore finding barraine praetizers,
Scarce shew a haruest of their heavy toyle.
But Loue first learned in a Ladies eyes,
Lives not alone emured in the braine;
But with the motion of all elements,
Courtes as swift as thought in every power,
And glues to every power a double power,
Aboue their functions and their offices.
It adds a precious feeing to the eye:
A Louers eyes will gaze an Eagle blinde.
A Louers care will heare the lowest found.

339. you f] you, F, Rowe.
341. Numbers] notion Han.
eye] eyes Rowe.
342. beauties] beauties Q. beauty's
beautious Theob. conj: Han. et cet.
343. kernel] sound, Rowe.

Possibly, there might be urged in its behalf, Garrick's admirable rule, enunciated afresh (line 317 supra) by the Cambridge Editors: 'to lose no drop of the immortal man,' but in this case we are so very uncertain about the drop.—[Ed.]

338. Bookes] MALONE: That is, our true books, from which we derive most information,—the eyes of women.
341. fiery Numbers] HEATH (p. 136): The 'fiery numbers' here mentioned can be no other than those little pieces of poetry, composed by the lovers in praise of their respective mistresses, and recited by each of them as they successively made their appearance on the stage. What follows to the conclusion of the sentence, 'Of beautious tutors have enrich'd you with,' sufficiently points out our poet's meaning.
343. keeps] SCHMIDT: 3) To occupy, to inhabit, to be or remain in.
347. emured] MURRAY (N. E. D.) differentiates the present use from that in III, i, 131, which see. It here means, 'To enclose, encompass, encircle, surround; to shut in, confine.' [The spelling emured, which is merely a variant of immured, is not confined to the erratic compositors of F, but belongs to the 16th century.]
When the suspicious head of theft is flopt.
Loues feeling is more soft and fenible,

355. [act iv, sc. iii.]

355. suspicious head of theft] THEOBALD, whose words, even when we disagree, are worthy of all respect, substituted thrift for 'theif,' because it is not true in fact that 'a theif, hardened to the profession, is always suspicious of being apprehended; but he may sleep as sound as an honest man,' but a miser's sleep is 'broken and disturbed with perpetual apprehensions of being robb'd; consequently, 'his ear is upon the attentive bent, even when he sleeps best.'—CHURTON COLLINS (p. 302) uphols Theobald's thrift, and says that it has 'turned nonsense into sense.' [The main objection to thrift is that it is Theobald's word, not Shakespeare's; the secondary objection is that thrift is a homespun virtue, and entitled to the soundest of sleep.—ED. ]—WARBURTON (retaining 'theif') : That is, a lover in pursuit of his mistress has his sense of hearing quicker than a thief (who suspects every sound he hears) in pursuit of his prey.—FARMER : The 'suspicious head of theft' is the head suspicious of theft, 'to watch like one that fears robbing' says Speed, Two Gent. II, i, 26. —MONCK MASON: The thief 'is as watchful on his part, as the person who fears to be robbed, and Biron poetically makes 'theif' a person.—STEVENS : My opinion concurs with that of Dr. Farmer; though his explanation is again controverted by a writer who signs himself 'Lucius' in The Edinburgh Magazine, Nov. 1786: 'The "suspicious head of theft," (says he) is the suspicious head of the thief. There is no man who listens so eagerly as a thief, or whose ears are so acutely on the stretch.' [This is virtually Warburton's interpretation.—ED. ]—MALONE : I rather incline to Dr. Warburton's interpretation.—HALLIWELL : The 'head of theft' is the thieving head; in other words, the head of the thief. The meaning implied is that a lover's ear is so subtle that it will detect a sound which is so slight, even the suspicious head of a thief would not be influenced by it.—WELLESLEY (p. 15): I must confess my inability to make good sense of the word 'head,' which I believe to be the mistake of the compositor for tread;—'the suspicious tread of theft,' i.e., in the stillness of night, when the thief is stopped or startled at the sound of his own footfall. Tread, as a substantive, is found in line 296, above. N. B. After taking every precaution against proposing any emendation as my own which originated in another quarter, and after ascertaining that tread was not recorded by the Cambridge Editors [ed. i], it happened to me that in Coleridge's Essays (Lond. 1849, i, 108) I found the reading 'tread of theft.' There is no intimation of Coleridge having made the emendation, nor does it appear what was the edition of Shakespeare which he followed. It may be that the modern compositor's instincts were offended with 'head,' and taking it to be an erratum of his predecessor, he unhesitatingly corrected it to tread. [After a somewhat thorough search, I can nowhere find that Coleridge claimed tread as an emendation, or even referred to it. Dr. Wellesley has, therefore, given us, I think, the true explanation, and that tread is due to a compositor. It is correctly given, 'head,' in Notes and Lectures, by S. T. Coleridge. New Edition. Liverpool. Edward Howell, 1874. As to the phrase 'suspicious head of theft,' Farmer's interpretation, enforced by the opposite quotation from The Two Gentlemen of Verona (Speed is describing the marks of a lover) carries conviction to the present Ed. ]
ACT IV, SC. iii.]

LOVES LABOUR'S LOST

Then are the tender hornes of Cockled Snayles.
Loues tongue proves dainty, Bacchus groifie in tafe,
For Valour, is not Loue a Hercules?

Still climbing trees in the Heperides.

359. a Hercules] an Hercules Mrs Griffith.
360. Heperides?] Theob. ii et seq.

357. Cockled] STRAYNES: That is, insolent, like the fish called a cockle.

358. dainty, Bacchus] DANIEL (p. 27): The commas after 'dainty' is properly omitted in the Ff. Modern editors should, I think, add an apostrophe to Bacchus (Bacchus') in order to express what I believe is the meaning of the line, i.e., that Love's tongue proves Bacchus' tongue to be gross in taste in comparison with his, Love's, tongue.

359. Valour] THEOBALD (ed. ii, reading in his text savour): The Poet is here observing how all the senses are refined by love. But what has the poor sense of smelling done, not to keep its place among its brethren? Then Hercules' 'valour' was not in climbing the trees, but in attacking the dragon gardant. I rather think the Poet meant that Hercules was allured by the odour and fragrance of the golden apples.—HEATH (p. 137): The valour of Hercules, as Mr Theobald very properly observes, was not shewn in climbing trees in the gardens of the Hesperides. Hercules climbed those trees once, in order to gather the precious fruits that grew on them; Love is represented as still climbing those trees for the same purpose. What those trees are, and what their fruits, which are here alluded to, the reader, if he hath any delicacy of imagination, will readily apprehend without my instruction. I am persuaded, therefore, that Mr Theobald's correction, savour, ought to be admitted without hesitation. [Heath is Theobald's solitary follower.]

360. Hesperides] MURRAY (N. E. D.): 1. Grecian Mythology. The nymphs (variously reckoned as three, four, and seven), daughters of Hesperus, who were failed to guard, with the aid of a watchful dragon, the garden in which golden apples grew in the Isles of the Blest, at the western extremity of the earth. 1691 Milton, Par. Regained, ii, 357, 'Nymphs of Diana's train, ... And ladies of the Hesperides, that seem'd Fairer than feign'd of old.' b. Transferred sense. (As singular.) 1608 Shakespeare, Pericles, i, i, 27, 'Before thee stands this fair Hesperides, With golden fruit but dangerous to be touch'd.' c. Hence, the garden watched by these nymphs. 1594 Greene, Frier Bacon and Frier Bungay, 'Shew thee the tree ... Whereon the fearful dragon held his seat, That watcht the garden call'd Hesperides.' [p. 59, ed. Grosart.] Under correction, I suggest that the quotation from Milton, given by Dr Murray, might with propriety be placed under c. The presumption is possible, I think, that Milton also, in this passage, regarded 'Hesperides' as the name of the garden.) Among those who 'mistakenly mention the Hesperides as the name of a place,' HALLIWELL cites Gabriel Harvey in his Pierres Supererogation ['... the Dragon, which kept the goody Golden Apples, in the Occidental Islands of the Ocean, called Hesperides,'—p. 245, ed. Grosart] and Greene in his Orlando Furioso ['... And richer than the plot Hesperides,'—p. 120, ed. Grosart.—Ed.]
Subtil as Sphinx, as sweet and musickal,
As bright Apollo’s Lute, strung with his haire.
And when Loue speakes, the voyce of all the Gods,
Make heauen drowzie with the harmonic.

361 Subtil as Sphinx, as sweet and musickal,
As bright Apollo’s Lute, strung with his haire.
Make heauen drowzie with the harmonic.
[362, 364. Loue speaks, ... Make heauen drowse] thus read:—"when love speaks (the voice of all) the gods Make heaven," etc.

"Love is called," he apprehends, 'the voice of all, as gold, in Timon, is said to speak with every tongue; and the gods (being drowsy themselves with the harmony) are supposed to make hevens drowsy. If one could possibly suspect Shakespeare of having read Findar, one should say that the idea of music making the heurs drowsy was borrowed from the First Pythian."—Farmer suggests an accidental transposition, and reads, 'The voice makes all the gods Of heaven drowzy.'—Har

ness retains the reading of the Folio, because 'none of the explanations or alterations proposed appears satisfactory.' He then adds, 'the author probably wrote, "He makes heaven," etc. "Love" is mentioned as "the voice of all the gods," probably as Warburton suggests... or perhaps in recollection of a higher original in the New Testament, which declares that God is love.' As I understand Harms, he considers 'the voice of all the gods' as in apposition to the sentence 'when Love speaks.' If this be so, it anticipates Arrowmith's interpretation, as set forth in N. & Q., ii, 163, 1853.—Staunton merely calls attention to 'a consonant idea' in Shirley's Love Tricks, iv, ii:—"The tongue that's able to rock Heaven asleep."—Gifford, in his ed. of Shirley, had already called attention to this line, and expressed his astonishment that it had not before been quoted as explaining the present passage in Love's Lab. Lost, a remark that is not altogether like Gifford, who knew well enough that Shirley's play was written a quarter of a century after Shakespeare's, and that 'the tongue' spoken of by Shirley is not 'Love's,' but Selina's.—Brase (p. 94), without changing the text, gives a thoroughly novel interpretation, which, whether we agree or not, is always refreshing. He first scouts at the absurdity of the idea of 'the voice of all the gods murmuring in cadence with Love's, every time he opens his mouth,' and then asserts that the true interpretation is obvious and involves 'one of the commonest and most familiar phrases of every day life.' 'For example,' he gives, in illustration, 'when a person is asked how he likes anything, and he replies that he likes it of all things; we have no difficulty in understanding him to mean that he likes it better than anything else; it is a very common form of implying a superlative degree. And is not "of all the gods" a precisely similar phrase? Is not the meaning of the passage this—that Love, of all the gods, has the richest and most harmonious voice? Had the phrase been "when Love speaks, his voice, of all the gods, Makes," etc., there would not, perhaps, have been any difficulty as to the meaning; why, then, should any difficulty exist when the" supplies the place of his?" The interpretation, therefore, is that 'the voice of no other god has so sweet and luminous an effect! And that this is the true interpretation is confirmed by the clause in question being of purely parenthetical construction; if the words ('of all the gods') be taken away altogether, the sense of the rest will remain complete.' It is quite certain, I think, that if Brase could have strengthened his interpretation by quoting any parallel example of Shakespeare's use of this phrase, colloquial at the present day, his familiarity with these plays would have furnished the needed support. If there be a reference to this superlative use of "of" in Abbott or France (either in his Grammatik or his Grundzuge) it has escaped me.—Bailey (ii, 194) 'transmutes the passage,' so he says, 'into clearness and good sense' by reading '—the voice enthralls the gods, Making heaven,' etc.—Daniel (p. 28) thus emends: 'when Love speaks, his voice, of all the Godt, Makth; etc.; wherein, textually, he is, I fear, anticipated by Brase.—R. G. White's note (ed. i) is substantially the same as Knight's, and Knight's substan-
Neuer durft Poet touch a pen to write,
365
Vntill his Inke were tempred with Loues sighes :
O then his lines would rauiul saugage cares,
And plant in Tyrants milde humiliitie.

From womens eyes this doctrine I deriue.
They sparcele till the right promethean fire,
370
They are the Bookes, the Arts, the Achaedemes,

368. humiliitie] humanity
370. till Var. 'at' (misprint).
Coll. iii (MS), Walker, Ktly, Dyce ii, iii.
369. womens] womans Qv.

itially the same as Heath's, but Knight's has been reserved as the final word, inasmuch as it well expresses, I think, the intention of the line. It is as follows:—"The meaning appears to us so clear amidst the blaze of poetical beauty, that an explanation is scarcely wanted;—When love speaks, the responsive harmony of the voice of all the gods makes heaven drowsy."—Ed.
366, 367. sighes ... cares] Mrs Griffith (p. 100): I prefer tears to 'sighs'; as water is a fitter element than wind to temper ink with.—The last word of the next line I have also changed from 'ears' to 'breasts', in order to elude the rhyme.
368. humiliitie] Mrs Griffith, in quoting these lines, substituted humanity as 'more fidy opposed to tyranny.' The same substitution was made by Collier's MS 'with such fitness,' says Collier (ed. ii), 'that we can scarcely resist the insertion of it in our text.' It is inserted in Collier's Monovolume and in his ed. iii. Again, Walker (Crit. iii, 41) suggested the same emendation; the Text. Notes record his followers.—Halliwell justly says, 'the original word is perfectly appropriate. "Humilitie is a gentlenes of the mynde, or a gentle patience without all aenge or wrathe."'—Hulot's Abecedarium, 1552.—Schmidt (Jahrbuch, iii, 347, 1868) by an examination of all the passages, as he says, wherein humanity is used by Shakespeare, came to the conclusion that the word was never used otherwise than with the meaning of what is human or 'peculiar to the nature of man'; that the modern idea of benevolence is not to be therein found. 'In short,' he says, 'humanity in Shakespeare is the substantive of the adjective human, not of the adjective humane.' Herein Schmidt finds a proof that Collier's MS Corrector must have lived long after Shakespeare's day. On the other hand, by an examination of the passages wherein 'humility' occurs in Shakespeare, he decides that this is the word which better corresponds to our modern humanity. In his Lexicon he draws the same distinction, but not, however, on lines quite as strict as in his earlier article. Here it is that Murray (N. E. D. s. v. Humanity, II, b) comes forward with invaluable help; he shows by examples from Chaucer (Clerk's Tale, 36, 'O noble Markys, your humanite Asseureth vs to yeue vs hardinesse'), from Elyot (Governer, II, viii, 'Humanitie ... is a generall name to those vertues, in whom semeeth to be a mutuall concorde and love, in the nature of man'), from Golding (Calvin on Psalmus, xxxvii, 21, 'Ther is commended humanitie, for that they are reade to releve the want of their brethren') all of them before Shakespeare, that humanity means 'kindness, benevolence.' As for the propriety of 'humilitie,' in the present passage, Halliwell's quotation from Hulot shows, I think, that it may very well have been Shakespeare's own word, and is not to be displaced in the present passage.—Ed.
369-371. From womens eyes ... Achaedemes] See lines 320-322 above, and
ACT IV, SC. iii.]  LOVES LABOUR’S LOST  203

That shew, containe, and nourish all the world.
Elfe none at all in ought proues excellent.
Then fooleys you were thefe women to forfreare:
Or keeping what is fworne,you will proue fooleys,
For Wifedomes fake, a word that all men loue:
Or for Loues fake, a word that loues all men.

372. a word'] a god Kly.  -  377. that loues all men] all women

Notes on 317-319, etc.—Stevens: Warburton here omitted two verses, which Dr
Johnson has since inserted. Perhaps the players printed from piece-meal parts, or
retained what the author had rejected, as well as what had undergone his revisal.—
Monck Mason: There are some other lines repeated in like manner. But we are
not to conclude from thence that these lines ought to be struck out. Biron repeats
the principal topics of his argument, as preachers do their text, in order to recall
the attention of the auditor to the subject of their discourse. [See Knight’s note given
at line 317, above.]

370. still] That is, always, continually, as in Shakespeare passion.
377. that loues all men] all women

Capell (p. 209) remarks that ‘‘ loves ’’ is a genuine expression, it’s sense—is a
friend to.’’—Malone interprets the phrase as equivalent to ‘‘a word that is pleasing
to all men,’’ which seems to be merely a modification of Capell’s interpretation. The
same may be said of Halliwell’s observation, that ‘‘the meaning seems to be,—a
word that likes, or is pleasing to, all men. The use of the verb to love, in this
sense, is scarcely yet obsolete.’’—R. G. White (ed. 1) dismisses it summarily with
the assertion that it is ‘‘an idiom of the time for ‘‘that all men love.’’’—Schmidt
(Lex.): According to commentators, this is equivalent to ‘‘is pleasing to all men’;
which is very improbable. Strained and obscure as the expression has become by
the antithesis, it can only mean: a word for a thing that affects all men. [If we
are willing blindly to follow any editor, Capell’s meaning is, I think, the best, espe-
cially since Malone and Halliwell substantially adopt it. But the phrase still remains
extremely puzzling. Possibly, ‘‘that loves all men’’ might be horribly tortured into
‘‘that all men loves’’ where ‘‘loves’’ is not only singular by attraction, but is retained
for the sake of repeating the preceding noun. Schmidt’s dogmatic paraphrase I
do not understand, unless there is in it the same inversion, namely, ‘‘that all men
affects,’’ with again a singular verb for a plural. I can find no definition of the verb
Or for Mens fake, the author of these Women:
Or Womens fake, by whom we men are Men.
Let's once loose our oaths to finde our felues,
Or else we loose our felues, to keepe our oaths:
It is religion to be thus forworne.
For Charity it felleth fulfills the Law:
And who can feuer loue from Charity.

Kin. Saint Cupid then, and Souldiers to the field.

Ber. Aduance your standards, & vpon them Lords.
Pell, mell, downe with them; but be first aduis'd,
In conflict that you get the Sunne of them.


Rowe et seq.

love in the N. E. D. which gives any especial sense, applicable, I think, to the present passage.—Ed.] 382. It is religion, etc.] Halliwell: There is a slight similarity between this line and the conclusion of Longavile’s Sonnet:—‘To lose an oath to win a paradise.’ 384. Coleridge (p. 108): Biron’s speech at the end of the fourth act...is logic clothed in rhetoric;—but observe how Shakespeare, in his two-fold being of poet and philosopher, avails himself of it to convey profound truths in the most lively images,—the whole remaining faithful to the character supposed to utter the lines, and the expressions themselves constituting a further development of that character. [After quoting the speech in full, Coleridge proceeds:] This is quite a study...sometimes you see this youthful god of poetry connecting disparate thoughts purely by means of resemblances in the words expressing them,—a thing in character in lighter comedy, especially of that kind in which Shakespeare delights, namely, the purpose display of wit, though sometimes, too, disfiguring his graver scenes;—but more often you may see him doubling the natural connection or order of logical thought in the words by the introduction of an artificial and sought for resemblance in the words, as, for instance, in the third line of the play,—’And then grace us in the disgrace of death’;—this being a figure often having its force and propriety, as justified by the law of passion, which, inducing in the mind an unusual activity, seeks for means to waste its superfluity,—when in the highest degree,—in lyric repetitions and sublime tautology—(at her feet he bowed, he fell, he lay down; at her feet he bowed, he fell; where he bowed, there he fell down dead),—and, in lower degrees, in making the words themselves the subjects and materials of that surplus action, and for the same cause that agitates our limbs, and forces our very gestures into a tempest in states of high excitement. 385. get the Sunne.] Malone: In the days of archery, it was of consequence.
ACT IV. SC. III.

LOUES LABOUR'S LOST

Long. Now to plaine dealing, Lay these glouzes by,
Shall we resolute to woe these girles of France?

Kin. And winne them too, therefore let vs deuise,
Some entertainment for them in their Tents.

Ber. Fyrst from the Park let vs conduct them thither,
Then homeward euery man attach the hand
Of his faire Mistrefle, in the afternoone
We will with some strange paftime folace them;
Such as the shortneffe of the time can shape,
For Reuels, Dances, Maskes, and merry houres,
Fore-runne faire Loue, firing her way with flowres.

Kin. Away, away, no time shall be omitted,
That will be time, and may by vs be fitted.

386. dealing: Cap. et seq. 
390. [Mistrefle,] Mistrefle: F.F.E.
391. too: F.F.E. 
392. in their: at their F.F.E. 
393. their: Glo. become Gould.

gloues: Hal. Dycz i. ii.

390. too: F.F.E. 
391. too: F.F.E. 
392. in their: at their F.F.E. 
393. their: Glo. become Gould.

to have the sun at the back of the bowmen, and in the face of the enemy. This circumstance was of great advantage to our Henry the Fifth at the battle of Agincourt.

393. thither, Then homeward] These lines render obscure the locality of the scene. How can the Princess be conducted from the Park to her tents unless her tents were outside of the Park? Or how came she to be within the Park away from her tents? It is a matter of small moment. Only it casts a shade of mistrust over the assurance with which modern editors place the scene of the whole action, the Princess's tents and all, within the King's Park. May it not be that there is a spacious private garden adjoining the Palace, wherein the present scene takes place, and where the King and his companions would be likely to stray in communion with their thoughts of love? Then, by changing 'thither' to 'hither,' the situation would be intelligible. - 'First from the Park let us conduct them hither, Then homeward (i.e. back to their tents) every man,' etc. The objection to this is (and it lies equally against the lines as they stand now) that there is no indication hereafter of any attempt to carry out this plan. - ED.

398. flowers] HALLIWELL: These lines are quoted in England's Parnassus, 1600, p. 229, the author's name being given as W. Shk. [ 'For revels, daunces, maskes, and merry houres, Fore-run faire love, strowing her way with flowers.' - p. 270, Collier's Reprint.]

401. be time] STAUNTON: This is invariably printed 'be time'; with what meaning, I am at a loss to know. If 'hetime' is right, it appears to be used like ketime; but I suspect Shakespeare wrote, 'That will ketime, etc., i.e. will fall out,
LOUES LABOURS LOST

ACT IV, SC. III.

Ber. Alone, alone sowed Cockell, reap'd no Corne,
And Iustice alwaies wihers in equal measure:
Light Wenches may proue plagues to men forworne,
If fo, our Copper buyes no better treasure.  
Exeunt.  

402. Alone, alone Q. Q.F, Rowe, Pope.  
402. Cockell Pope, i, ii.  
405. Copper ... better} Conduct, ... bitter.  
405. Copper ... better} Conduct, ... bitter.  
405. Copper ... better} Conduct, ... bitter.  

will come to pass, etc. [Which is, indeed, the meaning of betimes.—MURRAY (N. E. D. s. v. betimes, and reading ‘betime’ in the quotation of the present line): F, and many editions have be time in two words: the chronology of the word supports their reading.—SCHMIDT (Lex.) also prints as one word, with the definition, to betide, to chance.

402. Alone] STAUDT 
[alone] may be right, and mean along. The word occurs again in V, i, 146, and in The Tempest, IV, i, 237,—‘let’s alone,’ where it has been the source of interminable controversy. [See notes in this edition]; and in other places in these dramas,—in the sense of along; and in every instance it is spelt ‘alone.’ I find it with the same meaning in Beaumont & Fletcher’s Play of The Loyal Subject, III, v, (p. 68, ed. Dyce) where it rhymes to gene; and could hardly, therefore, in that case, be a misprint.—KEIGHTLEY: The poet does not use French words in this play, and I think we should read All on, all on! or rather Along, Along! [I have certainly read somewhere, but unfortunately have lost the reference, that ‘Alone, alone’ should on no account be disturbed; the repetition is intended to emphasize the fact that whencockle andnothingbut cockle is sowed, no corn is reap'd. See the next note.—Ed.]

402. sowed Cockell ... Cornes] THEOBALD gives the following note by WARBURTON:—‘If we only sow Cockle, we shall never reap corn,’ i. e. If we don’t take proper measures for winning these ladies, we shall never achieve them.' In WARBURTON’s own edition he has the following:—This proverbial expression intimates that, beginning with perjury, they can expect to reap nothing but falsehood. The following line leads us to this sense.—HEATH (p. 140): Second thoughts are not always the wisest. Mr WARBURTON’s first interpretation of this passage is undoubtedly the true one. His second interpretation expresses the sense only of the last two lines of this act.—HALLIWELL: The passage is elliptical, and may be thus paraphrased,—‘cockle being sown, no corn is reap'd;’ in other words, if we do not lay a good foundation, we shall not succeed. A reference is perhaps intended to the Scriptural text,—‘Whosoever a man soweth, that shall he reap.’
ACT V, SC. 1.]  LOVES LABOUR'S LOST  207

ACTUS QUARTUS.  [Scene I.]

Enter the Pedant, Curate and Dull.

Pedant.  Satis quid sufficit.

Curat.  I praise God for you sir, your reasons at dinner haue become sharpe & sententious: pleasant without scurrility, witty without affection, audacious without im-

2.  The Street.  Theob.  Another part of the same.  Cap.
6.  affectation] affectation Ff, Rowe, +.

1.  For Theobald's and Capell's division of Acts, see III, i, 1.  That critics as observant as Theobald and Capell should differ widely on a question as important as the division of Acts shows how very shadowy are the changes involved. It might be almost said that in this play, there are no Acts, but merely a succession of Scenes.—Ed.

2.  SPEDDING:  The whole of this scene between Holofernes and Sir Nathaniel bears traces, to me, of the maturer hand, and may have been inserted bodily.

3.  Satis quid sufficit] GARY (i, 150) : To which answers our English proverb:

‘Enough is as good as a feast.’  The French: assez y a, si trop n'y a.—Ray's Proverbs.  [I think it is a doubtful liberty here, and elsewhere to correct the Pedant's Latin.—Ed.]

4.  reasons at dinner] JOHNSON:  I know not well what degree of respect Shakespeare intends to obtain for his vicae, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add any thing to his character of the schoolmaster's table-talk, and perhaps all the precepts of Castiglione will scarcely be found to comprehend a rule for conversation so justly delineated, so widely dilated, and so nicely limited. It may be proper just to note, that 'reason' here, and in many other places, signifies discourse; and that 'audacious' is used in a good sense for spirited, animated, confident. 'Opinion' is the same with obstinacy or opinionist.  [Dr Murray's definition (line 7) of 'opinion' as dogmatism is, possibly, happier than obstinacy.]

5-6.  pleasant... hereinae] The original of these lines CHALMERS (p. 281) finds in the following passage from Sidney's Arcadia (p. 17, ed. 1598) where Parthenia is described: 'that which made her fairenesses much the fairer was [that her speech was] as rare as precious; her silence without sullenness; her modestie without affection; her shamefastnesse without ignorance.'  See Appendix, Date of Composition.

6.  affectation] MURRAY (N. E. D. s. v. Affection) : V. From Affect v (an adopted form of French affecter, which in turn is an adaptation of the Latin, affecto, to aim at, aspire to, endeavour to have, pretend to have,) confused with
pudency, learned without opinion, and strange without herefore: I did converse this *quondam* day with a companion of the Kings, who is intituled, nominated, or called, *Don Adriano de Armatho*.

*Ped.* *Novi hominum tanquam te,* His humour is lofty, his discourse peremptorierce: his tongue filed, his eye ambitious, his gate meiethcall, and his general behavoir vaine, ridiculous, and thraoncall. He is too picked,


*Affect* v. (formed on (directly or through French *affecter*) Latin *affect-*) participial stem of *affectare,* to do to, act on, influence, attack with a disease; also, to put to, attach to; formed on ad to + *factere* to do, make). Whence [Murray (under 13)] defines *'affection'* in the present line and in V, ii, 453, 82: The act of affecting or assuming artificially; equivalent to *affectation*.

6. *audacious* [Stevens]: This word means no more here, and in the following instance from Jonson’s *Silent Woman,* than liberal or commendable boldness: *she that will be my wife,* must be accomplished with courtly and audacious ornaments.

[II, iii. The mildest definition Murray gives of this word is *'daring, bold, confident, intrepid';* and, with these meanings transferred to things, quotes the foregoing sentence from Jonson’s *Silent Woman.* In V, ii, 110, where *'audaciously' is used by the King in speaking to Moth, Murray defines the word as *'fearlessly, boldly; with confidence and courage.'][*]

7. *opinion* [Murray (N. E. D.): 5. c. Favourable estimate of oneself or one’s own abilities; either in a bad sense (self-conceit, arrogance, dogmatism), or in a good sense (self-confidence). [As illustrations, the following passages from Shakespeare are given: the present from *Love’s L. L.:/’ Pride, Haughtiness, Opinion, and Didadem.’—*I Hen. IV:* III, i, 185; ’What heart from hence receiveth the conquering part To Steele a strong opinion to themselves.’—*Tro. & Cress.* I, iii, 352.]

10. *Novi hominum tanquam te* A. H. Cruikshank (Notes Shakespeareana, p. 48): This phrase Schmidt (*Lex.*) puts under the head of *‘Latin apparently composed by the poet himself (n.)’. But in Lyly's *Grammar,* 1549, the phrase is to be found under the head of *‘quasi,’* etc., among adverbs.

12. *filed* [Bradley (N. E. D.): Participial adjective, formed on *File* v. in senses of the verb: chiefly figuratively, of speech, etc.: Polished, smooth, neatly finished off or elaborated. Also with defining word prefixed, as in Jonson’s *Verses to Shakespeare,* prefixed to F; ’In his well torned and true-filed lines.’ [As an illustration of the verb, (p. under 1. b.) Bradley quotes, *‘Precious phrase by all the Muses filed.’—*Sonnet, 85.]

13. *eye ambitious* [For other instances where *‘eye’ is used with adjectives, expressing the disposition or feeling of the person looking, see Bradley, N. E. D. A. V. v. 5. c.]

14. *thraoncall*] Farmer: The use of this word is no argument that the
too spruce, too affected, too odde, as it were, too peregrinat, as I may call it.

Curat. A moft singular and choife Epithath,

15. too odd.] to ad Q. Theob. Warb. 17. Epithatis Epithath E E.

author had read [the Enneachus of Terence, wherein Thraso is the name of a braggart.] It was introduced to our language long before Shakespeare's time.—Knight: Farmer furnishes no proof of this last assertion. [The earliest use of this word that has been thus far traced, I believe, is in the following 'Scrap' in the New St. Soc. Transactions, 1875-6, p. 346:—Richard Tarlton, in the Dedication to his Tarleton's Tragical Treaties, 1578, expresses his fear of getting 'the name and note of a Thrasoniall Clowback'—Haslitt's Handbook.—Dr Mary Augusta Scott (Elizabethan Trans. from the Italian, Pt. ii, p. 145) says that the only known copy of Tarleton's Tragical Treaties was found at Lampont Hall by Mr C. Edmonds, and that he calls attention to the use of 'Thrasoniall.' Whether or not the term of twenty years between 1578 and the date of Q, fulfills Farmers 'long before,' it is difficult to say.—Halliwell quotes from a Conceit by Stanburtst, 1583, 'Linckt was in wedlock a lofty Thrasoniall huf snuffe.' And also from Orlando Furioso, 'Knowing him to be a Thrasoniall mad-cap,' etc.—Knight gives from Fuller's Worthies, 'a thrasoniall puff, and emblem of mock valour.' Lastly, Shakespeare afterward used the word in As You Like It, 'Cesar's Thrasoniall bragge,' V, ii, 33.]

14. picked] Tyrwhitt: This signifies nicely dress in general, without reference to any particular fashion of dress. It is a metaphor taken from birds, who dress themselves by picking out or pruning their broken or superfluous feathers. So Chaucer uses the word, in his description of Damain dressing himself, Canterbury Tales, v. 985: 'He kembeth him, he pr protested him and piketh.' The substantive 'pickedness' is used by Ben Jonson for nicety in dress: 'too much pickedness is not manly.' [Tyrwhitt quotes only the last sentence, but the whole passage so well illustrates 'pickedness' in dress that it is here given:—There is nothing valiant or solid to be hoped for from such as are always kempt and perfumed, and every day smell of the tailor: the exceedingly curious, that are wholly in mending such an imperfection in the face, in taking away the morpew in the neck, or bleaching their hands at midnight, gummimg and bridling their beards, or making the waist small, binding it with hoops, while the mind runs at waste: too much pickedness is not manly.—Discoveries, De mollibus et effaminatis, p. 202, ed. Gifford.—Nares quotes Chapman, All Foes, 'I think he was some barbers sonne by th' masse,' 'Tis such a picked fellow, not a hairre About his whole bulke, but stands in print,' etc. [V, i] and also Greene, Defence of Conny-Catching, 'There bee ... certayne quaint, pickt, and neste companions, stiyyed in their apparell, eyther alla mode de France,' etc. [p. 72, ed. Grosart. Naturally, there is a transferred sense from mere dress to manners, which is likely, I think, to be the meaning in the present passage. Lastly Cotgrave gives: 'Miste: Neat, spruce, cont, quaint, pickt, minion, tricksie, fine, gay.'—Ed.]

15. 16. peregrinat] That is, outlandish, foreign. Is not this, as an adjective, of the Fedan's own coinage?—Ed.
Draw out his Table-book.

Pedan. He draweth out the thred of his verbositic, finer then the flaple of his argument. I abhore such phantastic phantafism, such infociable and poynt defus companions, such rackers of ortigraphie, as to speake dout fine, when he shoulde fay doubt; det, when he fould pronounce debt; d e b t, not det: he clepeth a Calf, Caufe:

20. ortigraphic] Q, ortigraphie Q₂. ortography F₄, ortography F₅, orthography Rowe.

22. ad to] as do Rowe, Pope, Theob. Han. Warb.
23. d e b t, not det] d, e, b, t; not d, e, t, Pope et seq. (suba.)

18. Draw] The imperatif is a possible indication that a prompter's copy was used to print from. See note on 'He stands aside,' IV, iii, 21.—Ed.

21. poynt deuise] W. A. Wright (Note on Twelfth Night, II, v, 152) : That is, precise, exact. The full phrase was 'at point devise,' which we find in Chaucer, Can. Tales (ed. Tyrwhitt), l. 569: 'Up rist this jolly lover Absolon, And him areseth gay, at point devise.' And l. 10874: 'So painted he and kempt, at point devise, As wel his wordes, as his contenance.' Again in Rom. of the Rose, l. 830 and l. 1215. In the last-quoted passages there is nothing corresponding in the French Roman de la Rose. Steevens, by printing the word in the form 'point-device,' suggested another etymology which appears to have no authority. Shakespeare uses 'point-device,' or 'point devise' as an adjectival, in the sense of 'precise,' in As You Like It, III, ii, 367: 'You are rather point device in your accousetements.'

22. ortigraphie] For the spelling, see, if necessary, note on 'Moth.' Dram. Pers.
24. debt] It is difficult to decide whether the Pedan is here speaking as a purist or as an ignorant man criticising his betters. We are not without proof that the b was sounded in 'debt' at the very time that this play was written and by one of Shakespeare's friends and townsmen. In his Life of Shakespeare, i, 172 (folio ed.), Halliwell gives the facsimile of a letter, written on the 25th of October, 1508, from Richard Quiney 'To my loveinge good frend and countryman Mr Wm. Schackespee,' requesting the loan of thirty pounds; in it the writer says: 'You shall frende me muche in helpeinge me out of all the debetees I owe in London I thanck god and muche quiet my mynde which wolde nott be indebted,' etc. (Halliwell, in his reprint, supplies punctuation marks which I cannot find in the facsimile. Let any one who desires to appreciate the uncertainty which attends the deciphering of old MSS, and the hazard, not to say, futility, of any appeal, in proof of an emendation, to the ductus litterarum,—let such a one, I say, collate Halliwell's version of Quiney's letter with Malone's version, given in the Variorum of 1831, vol. ii, p. 485. In the foregoing extract the word which Halliwell reads, and, I think, rightly, debette, Malone prints debites.) The Pedan treats 'det' with contempt, and the inference has been drawn therefrom that the language was in a state
halfe, haufe: neighbour vocatur nebour; neigh abreviaded ne: this is abominable, which he would call abhominablest infinuateth me of infamie: ne inteligis domine, to

25. kau[ ] hauf V. et seq. 26. abominable] abominable Rowe, +, Var. '73.
26. 27. which...abominable] In parenthesis, Cap. Mal. Steev. Var. Kne, Coll.
26. he would] we would F. F. Rowe, +, Var. '73.
27. me] to me Han. men Farmer, Ran. one Coll. ii, iii (MS), Dyce ii, iii. infamie] Q. infamy F. F. Rowe, Var. '21 (misprint.)

of annual transition at this time, and that 'debt' pronounced without the s was a novelty; and yet the recorder of the licenses in the Stationers Registers under the date of July 22, 1666, has written: 'Recercy of Thomas colwell for his lycense for printynge... the Cruell Detter by Wager,' etc. (Arber, i, 307). No doubt the language was in a state of transition, it always is, but R. G. White quotes, as a proof of it, Butler's English Grammar, of 1613, which, I fear, is somewhat too late to show the changes in Shakespeare's day.—Ed.

25. neighbour] After a thorough examination of the sound of gh in the 16th to the 18th century, Ellis thus sums up (p. 211): 'The safest conclusion seems to be that the sound [of gh] in the xvi th century was really kh [which with Ellis pronounced very lightly]. Hereto is appended the following footnote: 'The Pedant in Love's Lab. L. complains of the pronunciation of 'neighbour.' ... This seems to show that both (neeh) and (nee) were heard in the first syllable of this word [see with Ellis is the sound of e in met, German jetzt, French jeete], and would imply that (nee) was rather pedantic. Indeed, if it were to be classed with the other pronunciations which the Pedant recommends, it might be considered as obsolete.' As being to obsolete, I think an exception should be made in favour of 'debt,' in view of its use by Quinney. Unless the Pedant pronounced the gh in 'neighbour' with a guttural sound, possibly prolonged for emphasis, his complaint that 'neigh is abbreviated to ne' seems meaningless. See note by Novels, p. 320.—Ed.

26. abominable] Ellis (p. 220): Abominable was a common orthography in the xvi th century, and the s seems to have been occasionally pronounced or not pronounced, as the Pedant in Love's Lab. L. says. It is usual to print the second 'abominable' without the s and the first with it, but it seems more proper to reverse this, and write 'this is abominable, which he would call abominable,' for the Pedant ought certainly to have known that there was no s in the Latin, although in the Latin of that time he was used, as we see from the Promptorium, 1450, 'Abominabile abominabilis, abominabile, abominacis,' and Levius, 1570, abominabilis, abominari, 'as if the words referred to ab-hominem instead of ab-omine.'

27. infamie] Theobald: Why should 'infamy' be explained by making 'tran-
make frantickie, lunaticke?

Cura. Laws deo, bene intelligo.

Ped. Bone boon for boon presciian, a little scratcht, twill ferue.

28. make] he mad Johns. conj. wax
Dyce i, conj. ii, iii.

lunaticke] lunatick. F.

29. bene] QF, Rowe, Pope, Cam.
Glo. bone, Theob. Warb. Johns. bone;
Var. '73, '78, '85. bond Ran. bone
Han. et cet.

30. Bone ... presciian,] QF, Rowe.
Bone boon for boon presciian; Pope.

Bon, bon, fort bon, Priscian! Cam, i,
(bon! Priscian Cam. ii) Glo. Huds.
Optime ... precision Periwig. Bone?
Bon, fort bon, precision Priscian Chap-
lyn ap. Cam. ii. Bone—bone for bone;
Priscian Theob. et cet.

31. scratcht,] Q. scratch, F, F, F, scratch
d; Rowe. scratch, Pope. scratch'd; Theob. et cet.

tic, lunatic? It is plain and obvious that the poet intended the Pedant should coin an uncoth, affected word here, insanie, from insanie of the Latin.—Sternvs:

Insanie appears to have been a word anciyently used. In The Fall and evil Success of Rebellion, etc., by Wilfrid Holme, n. d. (though from the concluding stanzas it appears to have been produced in the 9th year of Henry VIII.) I find the word used: 'In the days of sixth Henry, Jack Cade made a brag. . . . After a little insanie they fled tag and rag, etc.' [Unfortunately, I cannot verify this quotation.—Ed.]

—Brax believes that 'infamy' is right, but that the error lies in 'insinueth,' which ought to supply a meaning which would explain the need of the gloss 'to be frantic, lunatic,' but does not. It is therefore a misprint for insinuatus, coined by Holofernes from the Latin insanus, and put into the form of an impersonal verb, "it insinuateth me of infamy," or it maketh me frantic with the infamy of it."

[Insanath coined by Holofernes or by Brax?] In dealing with the language of a character that is meant to be comic, it is always dangerous, I think, to attempt emendation. I much doubt the propriety of even correcting the country Pedant's bad Latin,—of course unintelligible nonsense is excepted. The only objection to 'infamy' is that what is supposed to be its gloss are two verbs, in the infinitive, of a signification quite inapplicable to 'infamy.' Without these two verbs, 'infamy' is irreprehensible. Why may not the Pedant have used these two phrases without any reference to 'infamy' in a certain unlimited aesthetic sense as a fitting expression of his exaggerated wrath over such liberties in speech?—Ed.]

29. 30. bene . . . presciian.] Theobald: The Curate, addressing with complaisance his brother Pedant, says, bone, to him, as we frequently in Terence find bone vir; but the Pedant, thinking he had mistaken the adverb, thus descants on it: 'Bone? bone for bone. Priscian a little scratch'd.' Alluding to the common phrase, 'Dimissus Prisciani capit,' applied to such as speak false Latin.—Capell (p. 210), while accepting Theobald's bone for 'bone' in the Curate's speech, disagrees with Theobald's view that bone is a vocative, 'whereas its plain from the answer that twas meant as an adverb; and is what the pedant pronounces it,--a "scratch" given to Priscian, not quite a broken head, as he would have said of another, but treats his friend with some tenderness.' In his Various Readings, p. 44, Capell notes his own conjecture (in line 30): 'Bone? bon; fort bon: Priscian,' etc. This conjecture occurred independently by W. G. Clark, of the Cambridge Edition, and was adopted in the text of that edition, 1863, with the modification of Bone for
ACT V, SC. I.]

LOUES LABOUR'S LOST

Enter Bragart, Boy.

Curst. Vides ne quis venit?

Scene III. Pope, + .

32. Enter Armado, Moth Videns Pope ii.

and Costard. Rowe. After line 34, Dyce. venit] venit Rowe i.

Boye? and of making the Pedant address the Curst as 'Priscian' (with the exclamation mark). In his note on the passage, Clark says, 'Sir Nathaniel is not represented elsewhere as an ignorantus who would be likely to say some for 'bene.' Holofernes patronizingly calls him 'Priscian,' but, pedagogue-like, will not admit his perfect accuracy. "A little scratched" is a phrase familiar to the schoolmaster, from his daily task of correcting his pupils' "latinos."' This reading, Dyce (ed. iii) criticizes. 'I can conceive nothing,' he says, 'more unlike than that Holofernes should call Nathaniel 'Priscian,' and that he should not (to use the words of the Editors in their note) "admit his perfect accuracy," even when poor Nathaniel is guiltless of any blunder. Besides, French sounds rather oddly in the mouth of Holofernes.' 'Ingenious as this reading [of the Cam. Ed.] is,' remarks Kightley (Exp. 109), I still adhere to Theobald; for French does not occur in this play; and when those critics say that 'Sir Nathaniel is not represented as an ignorantus who would be likely to say some for 'bene,' I may remind them that he adds 'Videsne quis venit,' which is nearly as bad. The printer, in fact, had spoiled the humour by his 'bene' and Theobald restored it, as I think, most happily.' Theobald's emendation Rolfe considers ingenious, but doubts 'whether it is anything more than a plausible mending of a hopelessly corrupt passage. It is, however,' he continues, 'much to be preferred to the modification of it [i. e. treating some as an adverb, instead of the vocative] in the modern editions that have adopted it . . . and besides [Nathaniel] has used the correct form in "omne bene," in IV, ii, 38, above,—a fact which all the editors appear to have overlooked.' In the Second Edition of the Cambridge Edition, the text is modified by withdrawing the exclamation mark after 'Priscian' and thereby making it a nominative. Its editor, Dr W. A. Wright, subjoins the following note: 'I have made a slight change from the reading adopted in our first edition, which was suggested by Mr Clark. It is not likely that Holofernes would address Sir Nathaniel as Priscian, but as any one who had violated the rules of Latin grammar was said to break Priscian's head, so 'Priscian a little scratched' would indicate some trifling error which the Pedant professed to detect. It has been objected that French is out of place in the mouth of Holofernes, but he uses 'Allons!' in V, i, 13: "Forbon" for fort hom is found in Heywood (Works, i, 256) in the Second Part of his If you know not me, you know nobody: 'You'll send me into France; all Forbon.' [Until something better is proposed, I prefer to accept Theobald's emendation. Possibly, it may not be amiss to quote the following: 'Priscian, a distinguished Roman grammarian, is supposed to have been a Christian, and native of Cesarea. He taught grammar at Constantinople about 350 A. D., and left several works which are extant. His work De Arte Grammatica, or Commentaria Grammatica, is the most complete and philosophic treatise on that subject that has come down to us from antiquity. Its value is enhanced by many quotations from works which are lost.'—Thomas's Dictionary of Biography and Mythology.—Ed.]

32. Vides ne quis venit] Baynes (p. 181): These scraps of Latin dialogue
Peda. Video, & gaudio.
Brag. Chirra.

Peda. Quarti Chirra, not Sirra?
Brag. Men of peace well encountred.
Ped. Most militarie sir salutation.

Boy. They have beene at a great feast of Languages, and stolen the scraps.

Clow. O they have liued long on the almes-basket of words. I maruell thy M. hath not eaten thee for a word,
exemplifying the technical Latin intercourse between masters and pupils in the school work, as well as the formal colloquies the latter were required to prepare as exercises in the second stage of their course. In one of the manuals of the latter, entitled Familiares Colloquendi Formula in Usum Scholarum Conscribatur, I find under the first section, headed 'Scholasticæ Belonging to the School,' the following: 'Who comes to meet us? Quis obviam venit? He speaks improperly, His incongrue loquitur; He speaks false Latin, Diminuit Prisciæ caput; 'Tis barbarous Latin, Odat barbarum.' It will be remembered that Holofernes, in reply to Costard's 'Ad dunskill! etc., says, 'O I smell false Latin,' etc.

36. Chirra, not Sirra] R. G. WHITE: We learn from this passage that at the time this play was written it was becoming the fashion to pronounce 'sirrah' 'shirra,' as it was to pronounce 'suitor' 'shooter.' [But shirra is not 'chirra,' and as this was an affected pronunciation, it is possible that the ch is to be pronounced not wholly like sh, but like the French ch in cher.—Ed.]

40. Almes] Q. Alms F, Rowe, +

34. gaudio] gaudeo F, F.,
Wh. Cam. Glo.
Brag.] Arm. Rowe.

36. Quarti] Quare F.

Sirrah? Sirrah? Theob. et seq.

Boy.] Moth. Rowe.

40. N.] Magier F, F.,


42. On the] in the Var. '03, '13,
ACT V, SC. I.]

LOUES LABOURS LOST

for thou art not so long by the head as honorificabilitudinitatibus: Thou art easier swallowed then a fladragon.

43, 44. honorificabilitudinitatibus honorificabilitudinitatisbus E.

continued in use till the close of the seventeenth century. It is mentioned in Cleveland's Works, ed. 1687, p. 79; and the following order occurs in the regulations made for the Gentlemen-Whyers Table at the Court of Charles II., 'That no gentleman whatsoever shall send away any meat or wine from the table, or out of the chamber, upon any pretence whatsoever; and that the gentlemen-ushers take particular care herein, that all the meate that is taken off the table upon teascher-plates be put into a basket for the poore, and not undesecently eaten by any servant in the room; and if any person shall presume to do otherwise, he shall be prohibited immediately to remain in the chamber, or to come there again, until further order.'

43, 44. honorificabilitudinitatibus GAX (I, 151). The word is lengthened by one syllable by Taylor, the Water-Poet, in the address prefixed to his Works: 'Most honorificabilitudinitatibus.' Rabelais has given it, in the title of a book, one word much longer: --Antipericatametanaparbeugedampicribirationes mendicantium.'

--Book II, chap. vii. [I can nowhere find a translation or explanation of this word of Rabelais. Urquhart merely quotes Duchas as 'inclining to think that physicians are designated by the barbarous terms of their profession'; and Paul Lacroix ('Bibliophile Jacob') suggests that 'mendicantium' may refer to the mendicant friars. Moreover, it is not a genuine word, but merely a string of prepositions; it is not even as much of a word as the ἀποφασίζεω- etc., in the Works of Aristophanes, familiar to every school-boy. If these be words, which are merely a string of hyphens, then is there an English adjective, which exceeds them all, in Rejected Addresses, where the editorials of The Morning Post are parodied in 'and the people will be supplied, as usual, with vegetables, in the in-general-strewed-with-cabbage-stalks-but-on-Saturday-night-lighted up-with-lamps market of Covent Garden.' [Ed.] --STEEVENS: This word occurs in Marston's Dutch Courteous, 1604, 'Nurse. My servant, Maister Cacature, desires to visite you. Crispinetta. For griefes sake keep him out; his discourse is like the long word, honorificabilitudinitatibus; a great deal of sounde and no sence.' [V, i.] Also in Nashe, Lenten Stuff, 1599, 'Physicians deaun our cares with the Honorificabilitudinitatibus of their heavenely Panacheus, their someraine Ginacum; etc.--p. 234, ed. Gomart.]--JOHNSON: This word, whensoever it comes, is often mentioned as the longest word known. --HUNTER (i, 264): Dr Johnson calls this a word—a very extraordinary hallucination of a mind so accustomed to definition as his was, and so apt to form definitions eminently just and proper. Word, when properly understood, belongs only to a combination of letters that is significative; but this is a mere arbitrary and unmeaning combination of syllables [Herein Hunter errs.—ED.], and devised merely to serve as an exercise in penmanship, a schoolmaster's copy for persons learning to write. It is of some antiquity. I have seen it in an Exchequer record, apparently in a hand of the reign of Henry VI.; and it may be seen, with some additional syllables, scribbled on one of the leaves of a MS in the Harleian Library, No. 6, 113. It is even still in use.—MAX HERMANN (Euphoriion, I. 2 tes Heft, p. 283, 1894) asks the pertinent question how it happens that Costard, 'a
home illitteratus,' who could have attended, at best, only the lowest class at school, years before, should have been familiar with this piece of scholastic wit? A possible answer, he believes, is to be found in two old German comedies, one dated 1580 and the other undated, but clearly of about the same time and possibly an adaptation of the former. The action of these comedies lies in a schoolroom; the first act deals with the reception of the pupils, the second with their spelling lessons, the third with instruction in Latin, and the fourth and last ends with a conspiracy among the scholars and the chasing away of the Pedagogue. The second Act with its spelling lesson alone is of present interest; in it occurs the following:—‘Now all sit down and learn right well The proper way that one should spell. Inhonori-
facibiludinatibus.’ The spelling then proceeds, syllable by syllable, through every one of the seventeen: i. a. in; b. o. ho; inho; n. o. no; hono, inhono; r. i.
ri, nori, honori, inhonori, and so on, to utter weariness, and fully justifying the
rebellion of the pupils. The inference which Hermann plausibly draws is that Cos-
tard may have learned to spell in just such circumstances, and by similar lessons,
and could therefore glibly repeat ‘honorifici—’ etc., without making a mess of it. Her-
mann discusses the appearance of the word in Dictionaries; the latest, he finds, is
the Vocabularius breviloquus, reprinted about twenty times between 1475 and 1504,
and universally held to be the work of Reuchlin, but in reality, now recognised as
a compilation. The source from which Reuchlin and others drew, Hermann holds
because to be one of the most important mediaval Encyclopedias, which should be most
decidedly regarded as a book for schools, namely, the Catholicum of Johannes de
Janes, which belonged to the year 1286; that it was one of the very earliest books
to be printed,—it was Gutenberg’s third great undertaking, and issued in 1450,—
bears witness to its worth and enduring vitality. Here we find the words derived
from ‘honorifico’ explicitly given: ‘Unde honorificabili— et hec honorifica-
bilitas . . . et hec honorificabilitudo. Unde hec honorificabilitudinis et hec est
longissima dictio,’ etc. But Johannes de Janes also had a predecessor from whom
he drew; and this is the Liber derivacionum of Huguccio of Pisa, who taught Juris-
prudence in Bologna in the twelfth century, and had Innocent III. among his
pupils; he died, Bishop of Ferrara, in 1210. His book was never printed, but still
exists in MS in Berlin. Here again we find the derivation of our word from honor-
ifico. In point of fact, it turns out that honorificabilitudinis was used in mediaval
Latin with a definite meaning, as the following quotation will show, the only one,
by the way, in which the full word appears in Ducange. In the eighth chapter of
the third book of Albertino Mussato’s Historia Augusta, composed in 1312, in an
account of a Venetian embassy, we find: ‘Nam et maturius, cum Rex prima Italiæ
ostia contigit, Legatos illo Dux direretam cum regalisbium exiniiis honorificabilitudi-
nilatis,’ etc. Whether or not under this high-sounding word there lurks a caricature
of the stiff grandesse of the Venetian ceremonials, as all the ceremonists, from
Pignorius down, assert, it is hard to decide. Mussato’s great contemporary, Dante,
in his treatise, ‘De vulgari eloquentia,’ written about 1300, when speaking of the
verbal resources of a poet, does not exclude polysyllables if they be duly mangled
with shorter words, and mentions: benavventuratisimo, avventuratisissimamente, . . .
sovranisaguiscentisissimamente, quod endeaxaylabam est’; and then concludes: ‘Posset
adhibe invenit plurimum syllabum vocabulum sive verbum, sed quia capaces et
nostorum omnium carminum superexcedit, rationi praesentii non videtur obsoletum,
sicut et illud Onorificabilitudinatite, quod duodena perfectur syllaba in Vulgari, et in
LOUES LABOURS LOST

Page. Peace, the peale begins.

Brag. Mounfier, are you not lettered?

Page. Yes, yes, he teaches boyes the Horne-booke:

What is Ab field backward with the horn on his head?

47. [To Hol. Cap. Cam. ii. Cam. ii.
48, 49. Two lines as verse, F,F,F, et seq.

Grammatica tredens pericitur in duobus obiquis.' Hermann's last reference is to Charlemagne's teacher, Petrus of Pisa, in whose Exercitii we find our word adduced as a paradigm of the feminine in -ae, -átis: 'Sic declinantur almitas, bestitas, cuitias ... et reliqua.' It is to be borne in mind that Petrus could not have been the inventor of the word, his book was only of Exercitii. Hermann concludes his learned and interesting essay with the hope that his readers may find some pleasure in this wonderful arabesque of a word, albeit it has neither beginning nor end, because it enfolds the names of Dante and Shakespeare, and because it reveals how a purely literary word can survive, by means of the schools (as he believes) for nine hundred years,—a span of life to which neither by origin nor by form it had any title. In the Shakespeare Jahrbuch, xxxiii, p. 271, 1897, there is a short article on 'homörj.-' etc., which contains, however, nothing new that is of special interest in the study of the present passage. —MURAY (N. E. D.) defines the abstract noun of which 'homörj.-' etc., is the oblique case, as, 'Honourableness'; and supplies a reference not previously given: 'The Complaynt of Scotland, 1548-9, Prolog. 11. 14 b.' In Notes & Queries (IX, is, 494, June, 1902) George Stronach furnishes the extract from The Complaynt of Scotland, cited by Murray, as follows: 'Hermes, quilk pat in his verks thir lang tallit wordis, conturbabtkur, constantinopolitani, innumerabillibus, sollicitudinis. There was sone uithir that writ in his verks, guendet honorificallitiindisatisuus, etc.' —Ed.

44, 45. [flagdraguon] BRADLEY (N. E. D.): The original sense may have been identical with a dialectal sense of magdragon, viz., a figure of a dragon's head with snapping jaws carried about by the mummers at Christmas; but of this there is no trace in our quotations. 1. a. A play in which they catch raisins out of burning brandy and, extinguishing them by closing the mouth, eat them.'—Johnson. c. A raisin or other thing thou caught and eaten [as in the present passage].

46. [peale] SCHMIDT (Lex.) defines this as 'a mighty sound,' but this is of doubtful propriety. Does it not refer to bells, whose empty reverberations follow in due sequence?—Ed.

48. Horne-booke] MURAY (N. E. D.): A leaf of paper containing the alphabet (often with the addition of the ten digits, some elements of spelling, and the Lord's prayer) protected by a thin plate of translucent horn, and mounted on a tablet of wood with a projecting piece for a handle. A simpler and later form of this, consisting of the tablet without the horn covering, or a piece of stiff cardboard varnished, was also called a Battledore. For an exhaustive account see A. W. Tudor, Hist. of the Horn-Book, 1856—HALLIWELL: In the horn-books of Shakespeare's time there was, at the end of the Lord's prayer, an old mark, consisting of three dots placed triangulaly, which denoted conclusion. 'In old times,' observes Johnson, in his New Books of New Conceits, 1830, 'they used three pricks at the
LOUES LABOUR'S LOST

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Peda. Ba, puercitia with a horne added.

Pug. Ba moft feely Sheepe, with a horne: ye haere his learning.

Peda. Quis quis, thou Consonant?

letter end of the crosse row, and at the end of their bookes, which they caused children to call tittle, tittle, title; signifying, that as there were three pricks, and those three made but one stop, even so there were three persons, and yet but one God. . . . It was the practice to learn each letter by itself, the letter being emphatically repeated, e.g., a per se a, b per se b, etc. Black-letter hornbooks are exceedingly rare, and the greatest caution must be exercised in receiving any as genuine, several specimens having been fabricated of late years, and two, both of which are believed to be spurious, having found their way into the British Museum. . . .

Hornbooks continued in general use in England until the commencement of the present century, but they are now entirely obsolete, and even specimens of those last in use are procured with great difficulty. . . . Shenstone speaks of the books of stature small, secured 'with pellucid horn, to save from fingers wet the letters fair.' A tale is related as illustrative of the readiness of Lord Erskine, who, when asked by a judge if a single sheet could be called a book, replied,—'the common horn-book, my lord.' [A. W. Tuer, in his Preface, speaks of having noted, in the following pages, 'something like one hundred and fifty' horn-books. Mrs Alice Morse Earle, in a letter, printed by Tuer (vol. i, p. 135), says that horn-books 'were certainly in constant use in early colonial days' in this country, but there certainly is not a single specimen 'in any of our large public or private libraries or historical collections in America;' she had, however, herself found one in a New England farm-house.—Etc.]

50. Ba] Halliwell: This dialogue is constructed on the actual mode of the elementary education of the time, which has been partially continued to the present day. That this is the case is seen by the following instructions given in the Ludus Literarius or the Grammar Schools, 1627, p. 19,—'Then teach them to put the consonants in order before every vowel and to repeat them oft over together; as thus: to begin with a, and to say ba, be, bi, bo, bu. So a, da, de, di, do, du. . . . When they can doe all these, then teach them to spell them in order, thus: What spells b-a? If the childe cannot tell, teach him to say thus: b-a, ba: so putting b before every vowel, to say b-a, ba: b-e, be: b-i, bi. . . . Then ask him againe what spells b-a, and hee will tell you; so all the rest in order.' This scene appears to have been imitated by Ravenscroft in Scaramouch a Philosopher, 1677.

51. seeley] Whitney (Cent. Dict.): Early modern English derived from Middle English sel, sel, derived from Anglosaxon selig, fortunate, prosperous, blessed.

Simple; artless; innocent; harmless; silly. Of this word, silly is a modern form with shortened vowel,—one of the few instances in which an original long e has become shortened to i.

52. Quis quis] It is by no means certain that a comma should be added after 'Quis,' in order to correct the Pedant's indifferent Latin, which may have been intentional.—Etc.

53. Consonant] The Pedant's wit is, I suppose, intentionally represented as
ACT V, SC. I.

LOUES LABOUR'S LOST

Pag. The laft of the five Vowels if You repeat them, or the fit of I.

Peda. I will repeat them: a e I.

Pag. The Sheepe, the other two concludes it o u.

Brag. Now by the falt wawe of the mediteraneum, a sweet tuch, a quicke vene we of wit, flip flap, quick &

54. left] QFI, Rowe, Pope. third
Theob. et seq.
55. a e f.] a e f— Row, +. a, e, f—
Cap. et seq.
57. Sheepe.] sheep; Rowe.
58. fault wearing] fault wane Q.
mediteraneum] Mediterraneum
Rowe.
59. vene we] Q.; vene vene Q.; vene vene F., vene vene Dysc, Cam. Glo.
F. vene vene F. F., et cet.
60. misp.] misp, snap, Rowe ii et cet.
home, it reiocyeth my intellecf, true wit. 60

Page. Offered by a childe to an olde man: which is wit-old.

Peda. What is the figure? What is the figure?
Page. Hornes.

Peda. Thou disputest like an Infant: goe whip thy Gigge.

Pag. Lend me your Horne to make one, and I will whip about your Infamie veniam cita a gigge of a Cuckolds horne.

66. intellecf; intellecf: Rowe. 68. veniam cita] QvF, Rowe, Pope.
65. disputest] Q. disputent F, FP. 69. circulum circii; Theob, et seq. (sub.)
Cap. disputat F, et cet. manu cita Anon. ap. Cam. veniam cita
68. Infamie] Infamy Rowe. infamie 70. Furnivall ap. Cam.

Cap.

tion, as ever I heard: O, the stoccata, while you live, sir; note that.' And on this use of 'venome,' Gifford has the following note:—Few terms have had more unprofitable pains wasted on them than this, which Bobadill dispatches in an instant. It meaneth, he says, the stoccata; and the stoccata is neither more nor less than the thrust.—Ed.

59. snap snap,] In quoting this line in his Notes, Halliwell prints 'snap-snap,' and treats it like a compound word. 'The phrase,' he observes, 'was used to express the cutting of a tailor's shears, as in a proverb given in Holme's Academy of Amory, 'snap-snap, quoth the tailor's shears,' iii, 290.'

62. wit-old] This feeble pun on insol is quoted by Ellis (p. 932) in a list of jokes in Shakespeare, where 'the very vague allusions shew how careful we must be not to lay too much stress on the identity of sounds in each word.'

63. figure?] Puttenham (Arte of English Poesie, 1589, book III) has a chapter (vii, ed. Arber) 'Of Figures and figurative speeches, which commences: 'As figures be the instruments of ornament in every language, so be they also in a sorte abuses or rather trespases in speach, because they passe the ordinary limits of common utterance, and be occupied of purpose to deceive the ear and also the minde,' etc. Again, Wilson (Arte of Echecriques, 1553, p. 172, ed. 1584) defines 'Figure' as 'a certaine kinde, either of sentence, Oration, or wordes, used after some neuere or strange wise, much unlike to that whiche men commonly use to speake.'—Ed.

65. disputest] See 'Thou now requests,' V, ii, 221; and compare 'Every day thou daist me,' etc.—Othello, IV, ii, 207; 'Honest Iago, that looks dead with greening, Speake.'—Ibid. II, ii, 201; 'O perfur'd woman, thou dost stone my heart, And makes me call,' etc.—Ibid. V, ii, 79; 'That thou ... Reunites thus the glimpses,' etc.—Hamlet, I, iv, 53; 'Thou bodily lusts to see her.'—Lear, IV, vi, 160. For many other instances where s is substituted for st in the second person singular of a verb, see Walker (Cric. ii, 126) or Franz (p. 1). Is there any need, in a modern text, of correcting this ungrammatical but smoother form?—Ed.

67. your Horne] See 'gigge,' IV, iii, 172.

68. veniam cita] Theobald: Moth would certainly say circulum circii, that is, about and about.—Ellis (p. 971): Perhaps intra extra may have been meant, compare Liv. I, 26; 'verbera, vel intra pomoerium . . . vel extra pomoerium,' but it was,
LOUES LABOUR'S LOST

ACT V, SC. I.

Clow. And I had but one penny in the world, thou
shouldst haue it to buy Ginger bread: Hold, there is the
very Remuneration I had of thy Maister, thou halfpenny
purfe of wit, thou Fidgeon-egg of difcretion. O & the
heauens were so pleafed, that thou wert but my Baffard;
What a joyfull father wouldt thou make mee? Goe to,
thou haue it ad dundif, at the fingers ends, as they fay.

Ped. Oh I smell falle Latine, dundhel for unguem.

Brag. Arif-man preambulat, we will bee fingled from
the barbarous. Do you not educate youth at the Charg-
houfe on the top of the Mountaine?

70. And] QFF, Rowe, Pope. ArI-
73. O & &] O and QFF, O, and F,Fp
Rowe, Pope ii. O, that Pope ii, Theob.
78 et seq.
74. worthy] worth Q.
76. dundhill] dundhill Fp, dundhill
Theob. et seq.
77. dundhil] dundhill Theob. et seq.
78. preambulat.] QFF, Hal. pream-
bulat; Rowe, Pope, pre-ambulat, Cam.
Glo. preambulat; Brau, Huds. pre-
ambulat; Theob. et cet.
80

no doubt, some well-known school urchin's allusion to a method of flogging. [I
cannot think it should be altered. 'Unum cita' may have been a phrase in every
school-boy's mouth. Can we not all remember such meaningless perversion in our
callow youth? There is one which was current nearly a hundred years ago, in 1810,
among the Latin-School boys in Boston (so my father told me), which was equally
current among school-boys in Philadelphia forty years later. It ran 'Tityre, tu,
pepperbox, sub tegmine fat-chops'; it probably owed its vitality to its sheer unutter-
able nonsense. Let 'voum cita' stand.—Ed.]

76. ad dundif] A. H. CRUCKSHANK (Notes Shakespearean, p. 48). 'This may
be a reminiscence of the Carmen de moribus, which is printed at the end of the
Construction of the eight parts of speech' [in Lilly's Grammar] where, among
the other injunctions we find this line,—'Et quecumque mihi reddis, discantur ad
unguem.' The play upon words may have been a school-boy's, like 'drunk himself
out of his five sentences' in Merry Wives, I, i, 180.

77. I smell false Latine] See BAYNES, note on l. 33, above.

78. Aris-man] WALKER (Crt. iii, 43): Arisman (the hyphen is unnecessary),
i. e. professor of the arts (artes humaniores or liberiores). Massinger, Emperor of the
East,—'What have you there? Clow. The triumphs of an artman O'er all in-
firmities,' etc., IV, iv. I have met with it several times in old plays.

78. singled] MADDEN (p. 32, footnote): 'When he (the hart) is hunted and doth
first leave the haerse, we say that he is syngled or empyrned.'—Noble Arts of Venerie
or Hunting, etc., 1575. Armado here uses a term of art. The Q, pirated doubtless
by some one ignorant of the language of the chase, reads singular.

79. So. Charg-house] THEOBALD (Nichols, Illust. ii, 324): Is a free-school, or
Peda. Or Mons the hill.
Brag. At your sweet pleasure, for the Mountaine.
Peda. I doe sans question.
Bra. Sir, it is the Kings most sweet pleasure and affection, to congratulate the Princesse at her Paullion, in the posterior of this day, which the rude multitude call the after-noone.
Ped. The posterior of the day, most generous sir, is liable, congruent, and measurable for the after-noone: the word is well culd, chofe, sweet, and apt I do assure you sir, I doe assure.
Brag. Sir, the King is a noble Gentleman, and my familiar, I doe assure ye very good friend: for what is in-

one founded by public contribution, ever called so? If not, I suspect it should be church-house. Cf. 'like a pedant that keeps a school i' th' church.'—Twelfth Night, III, ii, 75 [q. v. in this ed.]—CAPEL (Gloss. p. 12): A corruption of—Chater-house, and that of—Chartreuse, a Convent of Monks, call'd—Carthusians. [Chartreuse was also put forth by J. C. CROSBY in The Am. Bibliographist, April, 1875, and adopted by Hudson (ed. ii) in his text.]—STEVEN: I suppose the free-school. —DYCE: Is this a misprint?—HALLIWELL: This appears to be an affected term, coined for the occasion, for a school, or a house where the charge of youth is undertaken. It is just possible an oblique allusion is intended to Parnassus. [ROLFS, in saying that it is possibly a corruption, put intentionally into the mouth of Armado, substantially agrees with Halliwell, (omitting the reference to Parnassus,) and the present editor agrees with both.]

chose [For examples of this curtailed form of past participles see Shakespeare passim, or ABBOTT, § 343.]

assure you ... assure ye] FRANT (§ 142): The plays very decidedly in the frequency of the use of ye. It occurs with moderate frequency in Henry IV, and Henry V, but is rare in Loves Labour's Lost (5 times), Othello (3 times), Merry Wives (once). Any difference in the use of ye and you is hardly to be discerned; both forms are occasionally found side by side, and with no appreciable difference of meaning. [See I, i, 48 (yel Q); IV, ii, 11; V, ii, 722 (rhyme); V, ii, 907.]

assure ye very good] The needlessness of Rowe's addition: 'my very good friend,' adopted by excellent editors, is shown, I think, by the parenthesis in the text of the Variorum of 1773: 'and my familiar, (I do assure you,) very good friend.'—Eg.
ward betwenee vs, let it passe. I doe befeech thee re-
member thy curtesie. I befeech thee apparell thy head: 95

[To Cont.]/Wh. i. curtesie; I Cap. curtesie:[To Hol.]/Wh.i.
94, 95. remember] refrain Cap. Ran. head:] head; Rowe, Pope.

93, 94. inward] STEEVES: That is, confidential.
95. remember thy curtesie] CAPELL (p. 210): There was small occasion to
bid the Pedant 'remember his courtesy'; he does remember it, Armado's great speeches
have that instant uncap'd him, and he stands making his reverences: to convey
these ideas, and to make the passage consistent, a better word than refrain does not
present itself to the editor's memory.—MALONE : I believe the word not was inad-
vertently omitted by the transcript or compositor; and that we should read,—re-
member not thy courtesy.' Armado is boasting of the familiarity with which the
King treats him, and intimates that when he and his Majesty converse, the King lays
aside all state and makes him wear his hat: 'I do beseech thee, (will he say to me)
remember not thy courtesy; do not observe any ceremony with me; be covered.'
'The putting off the hat at table (says Florio, in his Second Fruits, 1591,) is a kind
of curtesie or ceremonie rather to be avoided than otherwise.' These words may,
however, be addressed by Armado to Holofernes, whom we may suppose to have
stood uncovered from respect to the Spaniard. If this was the poet's intention, they
ought to be included in a parenthesis. To whomsoever the words are supposed to
be addressed, the emendation appears to me equally necessary. It is confirmed by
Mid. N. D., 'Give me your self . . . Pray you leave your courtesy, mourner.'—
STEVENS: I suppose Armado means,—remember that all this time thou art stand-
ing with thy hat off.—KNIGHT: The construction of the text is,—for what is con-
fidential between us, let it pass,—notice it not,—I do beseech thee remember thy
courtesy,—remember thy obliation to silence as a gentleman. Holofernes then
bows: upon which Armado says, I beseech thee apparel thy head; and then goes on
with his confidential communications, which he finishes by saying,—Sweet heart, I
do implore secrecy.—DYCE, in his Few Notes (p. 56), published in 1853, agreed
emphasislly with Malone, and maintained that 'Nothing can be more evident than
that Shakespeare wrote "remember not thy courtesy."' Holofernes had taken off his
hat; and Armado condescendingly says,—"Don't stand on courtesy, apparel thy
deck.' Possibly, influenced by Dyce's earnestness, HALLIWELL accepted Malone's
not and installed it in his text. But when Dyce, four years after issuing this Few
Notes, published his First Edition, he withdrew his approval of Malone, and said
that when he so expressed himself he had forgotten the following passage in Ben
Jonson's Every Man in his Humour:—"To me, sir! What do you mean? Pray
you, remember your court' sy. [Reads.] To his most selected friend, Master Edward
Knewell.—What might the gentleman's name be, sir, that sent it?—Nay, pray you
be cover'd.'—Works, i, 14, ed. Gifford. 'But,' says KNIGHTLY (Exp. 109), after
giving this quotation from Jonson, 'the negative may have been omitted here also.'—
R. G. WHITE (ed. 1): The obscenity has arisen from supposing both sentences to be
addressed to the same person. The Clown, who was present, probably forgot the
courtesy which the Pedant remembered; and Armado reminds the peasant of his
duty to his betters, and waives the civility on the part of Holofernes. [At a later
and among other important & most serious designes, and of great import indeed too: but let that passe, for I must tell thee it will please his Grace (by the world) somet ime to leane upon my poore shouder, and with his royall finger thus dallie with my excrement, with my
Loues Labour's Lost

ACT V, SC. I.

mustachio: but sweet heart let that passe. By the world
I recount no fable, some certaine speciall honours it
pleaeth his greatnesse to impart to Armado a Souldier,
a man of truell, that hath seene the world: but let that
passe; the very all of all is: but sweet heart, I do implore
fercicie, that the King would haue mee preuent the
Princeffle (sweet chucke) with some delightfull ostenta-
tion, or show, or pageant, or anticke, or fire-worke:
Now, vnderstanding that the Curate and your sweet self
are good at fuch eruptions, and sodaine breaking out of
myrth (as it were) I haue acquainted you withall, to
the end to craue your affisstance.

Peda. Sir, you shall preuent her the Nine Wor-

101. mustachio] mustachio Q. (subs.)
102. fable,] fals] fals: Rowe et seq.
105. all is: but] Q F F; all is: but,
F, y Rowe i. all is—but, Rowe ii et cet.
Walker, Dyce ii, iii. breaking-out Var.
110. secret] secrece Q. secretly, Rowe i. secret— Rowe ii et seq.
—out Dyce i.
outgrowth; said, especially, of hair, nails, feathers. [The present passage is quoted.
Compare Mer. of Venicia, IIII, ii, 93, where 'the beards of Hercules and frowning
Mars' are called 'valere excrement.']

to husbands, wives, children, close companions. (In this sense, taken by Dr Johnson
to be corrupted from chick, chicken.) [See 'Sweet chuckes,' V, ii, 732.]

110. breaking out] After examining the thirty pages and more devoted by
Walker (Crit. i, 233) to examples of 'the final s interpolated and omitted in the
first folio,' a student will readily acede, I think, to the propriety of adding s to 'break-
ing' in these, thereby keeping it in accord with 'eruptions.' Cf V, ii, 803.—En.

113. Nine Worthies] These were: Three Gentiles: Hector, Alexander, Julius
Caesar; three Jews: Joshua, David, Judas Maccabeus; three Christians: Arthur,
Charlemagne, Godfrey of Bouillon.—BREWER, Reader's Handbook. [In the next
scene only five Worthies are represented, namely, Pompey, Alexander, Hercules,
Judas Maccabeus, and Hector; of these, Pompey and Hercules are not in the for-
going list.]

113—119. Peda. Sir ... Worthies] This speech is properly given to
the Pedant; it is his style throughout, including the delicate flattery of adopting Ar-
mado's phrase, 'the posterior of the day.' 'Holofernes' (line 114), therefore,
cannot be right without the 'Sir,' to which he had no title. The question is,—
shall 'Holofernes' be erased or changed to the name with which the compositor's
reader continually confounds it: Nathaniel? 'The first line is evidently addressed to
Armado, who has said that the King 'would have mee' present an entertainment for
the Princess; and the Pedant replies, 'Sir you shall present,' etc. The rest of the
speech is a pompous rehearsal of Armado's purpose, delivered by the Pedant to the
thies. Sir Holofernes, as concerning some entertainment of time, some show in the posterior of this day, to bee rendred by our affiants the Kings command: and this most gallant, illustre and learned Gentleman, before the Princeffe: I say none so fit as to present the Nine Worthy.

**Curate.** Where will you finde men worthy enough to present them?

**Peda. Iofua, your selsmyself selse and this gallant gentleman Iudas Machabeus;** this Swaine (because of his


Curate, who replies to it. On the stage this could be made clear enough, but for the reader we must follow either Rowe or Capell. To omit the name 'Holofernes' altogether, and make two consecutive sentences begin in the same way with 'Sir,' although addressed to two different persons, will, it may be feared, confuse rather than aid a reader. Once before (IV, ii, 153) we were obliged to transform 'Sir Holofernes' into 'Sir Nathaniel,' and being in blood stepped in so far, I think we might as well repeat the crime here.—Ed.

116, 117. assistants . . . Gentleman.] I cannot see the propriety of changing 'assistants' into assistance, nor of reading 'at the King's command.' The two 'assistants' are 'the King's command' and 'this . . . learned Gentleman'; the passage needs merely punctuation, thus:—'to be rendred, by our assistants, the King's command, and this most gallant, illustre, and learned Gentleman, before the Princess.' This is the punctuation (not the text), begun by Steevens in the Variorum of 1778, and continued until the appearance of Halliwell's Edition in 1855.—Ed.

122. my selfe, and] The text is unintelligible; either a name has been omitted, for which 'and' is a corruption,—according to the Cam. Ed., Nicholson conjectured that for 'and' we should read David, and Furnival conjectures Alexander—or 'and' should be converted into or, a change which Capell made, with the remark that 'it were abusing the reader to detain him a single moment in proving [its] present mending.' In favour of the assumption that in 'and' there lies concealed some Worthy's name, is the fact that only four Worthies are here mentioned, whereas in the next scene five are impersonated. After Collier had made the discovery, now historic, of a copy of the Second Folio, bearing in its margins numberless MS
ACT V, SC. i.]

LOUES Labour’s Lost

great limme or oynt) shall passe Pompey the great, the Page Hercules.

Brag. Pardon sir, error: He is not quantitie enough for that Worthies thumb, hee is not so big as the end of his Club.

Peda. Shall I haue audience? he shall present Hercules in minoritie: his enter and exit shall bee strangling a

changes, SINGER announced that he, too, had a Second Folio similarly illuminated. In the present passage COLLIER’s MS Corrector is frugal of changes,—he transforms merely ‘and’ into or, as in Capell’s text, and in line 124 reads, as in Hammer, ‘pass for Pompey.’ But SINGER’S MS Corrector is lavish; he gives us:—‘Alexander yourself; myself Judas Maccabees; and this gallant gentleman Hector; this swain,’ etc., concluding with ‘pass for Pompey.’—MARSHALL places a dash after ‘yourself’ and observes that ‘some word or words seem to have dropped out of the text. As we have printed it, Holofernes stops short, as if he had not made up his mind what part he was going to take; below, he says he himself will play three of the worthies.’ This is certainly good, and has the merit of leaving the text undisturbed. The only possible objection which I can see is that it introduces an element of vacillation into the Peadant’s character for which we have no special warrant. The CAMBRIDGE EDITORS remark that ‘there is some corruption in this passage, which cannot with certainty be removed.’ Consequently, they have obliterated the line in the Globe Edition. If any change in the text is to be made to render the line intelligible (which is not always necessary, I think),—a little wholesome obscurity is now and then nourishing, it should be made in the line of least resistance, and this is to change, with Capell, ‘and’ into or.—Ed.

124. passe] MALONE: If the text be right, the speaker must mean that the swain shall surpass Pompey, ‘because of his great limb.’—STEVENS: ‘Pass’ seems to mean, shall march in the procession for him; and as his representative. [After quoting this note of Steevens, Dyce, in his Second Edition, places, at its conclusion, two exclamation marks. In his Third Edition this weak reduplication is omitted. In his First Edition he observes, ‘If the author had written ‘pass for Pompey,’ etc., he would also have written ‘the page for Hercules.’ This remark is also wisely omitted in his subsequent editions. The CAMBRIDGE EDITORS conjecture ‘pass as’; an extremely probable conjecture; in the composition’s mind the as was absorbed in ‘pass.’ There is, however, no need of any conjecture or of any change. ‘Pass’ may be, with authority, here used for surpass: in Sidney’s Arcadia, we read ‘Thigbes . . . That Albion clines in whiteness passe: With banches smooth as looking-glass.’—Lib. ii, p. 143, ed. 1598.—Ed.

126. He is not] Possibly the as is absorbed in the final t of ‘not.’ ‘He is not’ quantitie,’ etc.—Ed.
Snake; and I will have an Apologie for that purpose.

Pag. An excellent deuice: so if any of the audience hiffe, you may cry, Well done Hercules, now thou cruc- theft the Snake; that is the way to make an offence gra- cious, though few haue the grace to doe it.

Brag. For the rest of the Worthies?

Peda. I will play three my selfe.

Pag. Thrice worthy Gentleman.

Brag. Shall I tell you a thing?

Peda. We attend.

Brag. We will haue, if this fadge not, an Antique. I beseech you follow.

Pld. Via good-man Dull, thou haft spoken no word all this while.

131. Apologie] MURRAY (N. E. D.): 2. Justification, explanation, or excuse, of an incident or course of action. [The present line is quoted.]

134. 135. offence gracious] STEVENS: That is, to convert an offence against yourselves into a dramatic propriety. [May it not be simply, to accept an offence gracefully?—Ed.]

139. a thing] For other instances where a is used emphatically for some, a certain, see Abbott, § 81; or Franz, § 222.

141. fadge] BRADLEY (N. E. D.): Etymology unknown; first found late in 16th century. 1. intr. Of things: To fit, suit, be suitable.

142. an Antique ... follow] Collier's MS reads, 'an antick, I beseech you, to follow.'—Brae (p. 100): But the received reading cannot be right. The extravagantly polite Armado, who apologised to the wellkin for sighing in its face, would never permit, much less ask, Holofernes to follow! That word is probably a misprint for follow: 'I beseech you, fellow,' addressed to Dull as one who could perform an antick. This reading is confirmed by Holofernes immediately turning to Dull to rally him—'Via, goodman Dull!' etc.; and by Dull's answer, consenting to 'make one in a dance, or so'; or 'play on a tabor to the worthies, and let them dance the bay.' [Hudson adopted this conjecture of Brae.]

143. Via] WHITNEY (Cent. Dict.): (Italian via, come, come on, away, enough, etc., an exclamation of encouragement, impatience, etc., an elliptical use of via way.) Away! off! formerly a word of encouragement from commanders to their men, riders to their horses, etc., and also an expression of impatience, defiance, etc. [It occurs again in the next scene, line 118. It is spelled Fa in the QPP in Mer. of Ven. II, ii, 10, which, see, if necessary, for quotation from Gervase Markham, Country Contentiments, 1615, pp. 40, 45. For other similar exclamations, see Franz, § 107.—Ed.]

143. good-man] FURNIVALL (New Sh. Soc. Trans. 1877–9, p. 104): The Good-
ACT V, SC. I.

LOUES LABOUR'S LOST

Dull. Nor vnderfoot none neither fir.

Ped. Alone, we will employ thee.

Dull. He make one in a dance, or fo or I will play on the tabor to the Worthies, & let them dance the hey.

Ped. Moft Dull, honest Dull, to our sport away. 

Exit.

man or Yeoman is treated in Sir Thomas Smith's Commonwealth (bk. I, ch. 20) as follows: "I call him a yeoman whoe our lawes doe call Legalis hominem,... which is a free man born English, and may dispence of his owne free land in yeerely revenue to the summe of xl. s. sterling. This maketh vi. li. of our currant money at this present [1565]. This sort of people confess themselves to be no Gentlemen... These be not called masters, for that (as I said) pertaineth to Gentlemen only. But to their surnames men add Goodman: as if the surname be Luter, Finch, White, Browne, they are called "goodman Luter, goodman Finch, goodman White, goodman Browne," amongst their neighbours."—chap. 23 (new ed. 1612).

146. Alone] Qff. All's one Daniel. Allens, Rowe et seq. 


147. or 80.] For examples where this phrase conveys a sense of vagueness or uncertainty, see Franz, § 299.

148. hey] HALLIWELL: Although these lines are not very harmonious, it can scarcely be doubted that honest Dull speaks a jangling rhyme, which is carried on in the reply of Holofernes. The early English Dramatists were exceedingly fond of concluding scenes with rhyming couplets or triplets; and, in the present instance, each line is a perfect verse in itself, which renders the supposition that the author intended the two speeches to be given as prose highly improbable.

[To the same effect Walker (Crit. i. 7).]

148. hey] HALLIWELL: The 'hay' was an old country dance, which continued in fashion for upwards of two centuries. It is mentioned by Hornem very early in the sixteenth century.—CHAPPELL (p. 699): The hay was danced in a line as well as in a circle, and it was by no means a rule that hands should be given in passing. To dance the hey or hay became a proverbial expression signifying to twist about, or wind in and out without making any advance. ... In Davies's Orchestra we find: 'Thus, when at first, Love had them marshalled, ... He taught them Rounds and winding Heyses to tread.' [ed. Arber's Garner, V, p. 39] ... When danced by many in a circle, if hands were given, it was like the 'grande chaine' of a quadrille. [In Thoinot Arbeau's Orchesgraphie, 1588, there is a description of the 'Branle de la Haye,' which is by no means easy to comprehend. But mortification over our failure is alleviated by the remark of the pupil, Capriol, at the close, who plaintively observes: 'I do not exactly understand what you say about this haye.' Whereupon Arbeau imparts this more explicit instruction: You will understand it very easily, thus: suppose that there are three dancers (which is the smallest number to dance it), and imagine that they are placed like these letters: A B C. In the first four steps of the air of the Hay, A and B change places, passing to the left; then in the four
LOUES LABOUR'S LOST

[Scene II.]

Enter Ladies.

Qu. Sweet hearts we shall be rich ere we depart,
If fairies come thus plentifully in.
A Lady wal'd about with Diamonds: Look you, what I
have from the louing King.

Rofa. Madam, came nothing else along with that?

Qu. Nothing but this: yes as much loue in Rime,
As would be cram'd vp in a fleet of paper
Writ on both sides the leafe, margent and all,

Scene III. Pope, +. Act V. Cap.
Scene ii. Var. '73 et seq.
Scene, before the Princess's Pavil-
ion. Theob. 'The same. Cam.
1. Enter ...] Enter the Ladies. Q.
Enter Princiffe, and Ladies. Ff. Enter
the Princess, Katherine, Rosaline, and
Maria. Cap.

4, 5. Look ... King.] Separate line,
Pope et seq.

4. A Lady.] All ladies Lettsom (Wal-
ker, Crit. iii, 42).

ew'd? woulde Q. mad'd F. e:

5. looking.] Om. F. e. Rowe.

7. this:] this F. e. Rowe et seq.


second measures, A and C change places, passing to the right, they will then be in
this position: B C A. B and C will then change as before, and next B and A; thus,
in the third series of steps of the air of the hay, their position will be thus: C A B.
In the four following steps C will change with A; then C with B, and their positions
will thus be found as at the beginning: A B C.' Capriol asks whether or not there
will be the same interfacing when the dancers are more than three. Arbeau replies:
'Of course; but it must be borne in mind that as soon as A has changed his place he
must continue in movement, carrying on the changes throughout the line, so that all
are soon in motion.'—p. 91, Reprint 1888. A free translation, but accurately giving
the steps, as well as I can understand them. It seems clear that when many dancers
are thus in motion, the movement is not unlike the 'grande chaine.'—Enn.

1. Enter Ladies] Collier (ed. ii): 'With presents,' adds the MS Correector,
meaning that the Princess and her ladies, on their entrance, displayed the gifts of
their several suitors. It is not a necessary part of the stage-direction, and was
clearly meant for the performers.

4, 5. A Lady ... Diamonds: Look ... King] Walker (Crit. iii, 42):
Surely these lines ought to change places. [Hudson adopted this change, which
seems quite harmless.]

9. on both sides the leaves] Abbott (§ 202) has gathered several instances
where 'it would seem that a prepositional phrase is condensed into a preposition,
just as by the side of (Chaucer, 'by side Bathe') becomes be-side and governs an
object.' Thus here, 'on both sides' becomes a preposition. Thus, also, Abbott
would explain, 'She is as forward of our [her, F.] breeding as She is in the rear
our birth.'—Winst. Tale, IV, 1, 659 (of this ed.). Again, 'On this side Tiber.'—
Jul. Cæs. III, ii, 214. Or see Franz, § 390, where this grammatical form is dis-
cussed, and examples given of prepositional clauses which assume the function and,
at times, the form of a preposition.
That he was faine to seale on Cupids name.

Roof. That was the way to make his god-head wax:
For he hath beene fiae thousand yeeres a Boy.

Kath. I, and a shrewd vnhappy gallowes too.

Roj. You'll neere be friends with him, a kild your sister.

Kath. He made her melancholy, sad, and heauy, and
so he died : had the beene Light like you, of such a mer-
rifie nimble stirring spirit, he might a bin a Grandam ere
the died. And so may you : For a light heart liues long.

Roj. What's your darke meaning moue, of this light
word?

10. yeeres] yeere Q.
13. nere] neare Q. ni're Ef.
Stee. Var. Knt, Hal. Dyce, Wh. i. a'
15. He...heauy,] Separate line, QFF
et seq.
17. nimble stirring; nimble-stirring
Cap.
18. a bin] QF, a' been Coll. Hal.
Stee. Hal. Dyce. Wh. been Dyce, Wh. Cam. Glo. a'
been Ef, et cet.
Grandam Rowe i. a grandame Cap.
20. moue] moue Q.
LOUIES LABOUR'S LOST

ACT V, SC. ii.

Kat. A light condition in a beauty darke.

Ros. We need more light to finde your meaning out.

Kat. You'll marre the light by taking it in snuffe:

Therefore Ile darkely end the argument.

Ros. Look what you doe, you doe it stil ith darke.

Kat. So do not you, for you are a light Wench.

Ros. Indeed I waigh not you, and therefore light.

Ka. You waigh me not, O that's you care not for me.

Ros. Great reaon: for past care, is still past cure.

Qu. Well bandied both, a fet of Wit well played.

But Rosaline, you have a Fauour too?

Who sent it? and what is it?

Ros. I would you knew.

And if my face were but as faire as yours,

My Fauour were as great, be witnesse this.

Nay, I haue Verfes too, I thanke Beereume,

The numbers true, and were the numbring too,


you doe if and do it Pope ii, 31. too? too; Theob. et seq.

Theob. Warb. Johns. 32. And if Q, Rowe, +, Sing.

28. care...care] QFF, Rowe, Pope, 34. An as Cap. et cet.

Kly (misprint). cure...care Thiby 35. great,] great; Theob. Warb. et seq.

36. [Verfes] Verfes Q.


26. Light Wench] One of the endless puns on light in weight, and light in conduct. 'A quibble,' says Dr Johnson, in his inimitable Preface, 'has some malignant power over Shakespeare's mind, and its fascinations are irresistible. It was to him the fatal Cleopatra, for which he lost the world and was content to lose it.'—Ed.

29. Past care, etc.] Malone: 'Things past redress are now with me past care.'—Rich. II.: II, iii, 171. 'Again, 'Things without all remedy Should be without regard.'—Macheath, III, ii, 16; 'When remedies are past, the griefs are ended.'—Othello, I, iii, 228; 'What's gone, and what's past help Should be past grieve.'—Winter's Tale, III, ii, 421; 'Past cure I am, now reason is past care.'—Sonn. 147. These quotations would fully justify Thiriby's change of the text even were the error less manifest.—Ed.]


35. Fauour] A pun on 'favour,' a gift, and 'favour,' beauty.

37. Numbers . . numbring] That is, the rhythm is true, and were the subject of the rhythm equally true, I were, etc.—Ed.
ACT V, SC. ii.]

LOUES LABOUR'S LOST

I were the fairest goddesse on the ground.
I am compar'd to twenty thousand fairs.
O he hath drawne my pitcture in his letter.

Qn. Any thing like?

Ref. Much in the letters, nothing in the praise.

Qn. Beauteous as Incce : a good conclusion.

Kat. Faire as a text B. in a Coppie booke.

Ref. Ware penfals. How? Let me not die your debtor,

39. faire] Q. faire[s] F, Fx, fairies
45. penfals.} pensalls. Q. pensals.
F, Rowe.
Fr. pencils. Rowe. pencils, Han. Hal.
Dyce, Sta. Wh. Cam. Glo. pencils!

42. pro[s] j phrav Ran. conj.
44. B.] R. Coll. MS.
45. Ware] QRT, Rowe, +, Cap. Rlf.

"Ware" Johns. et seq.


39. faire] For other examples of the conversion of adjectives into substantives, whence arise two forms, singular and plural, which in some cases bear a specialised meaning, see FRANZ, § 74; or ABBOTT, § 5.

42. Much . . . praise] I suppose this rather obscure sentence means that the resemblance was great in the dark colour of the letters, but not at all in the substance of the praise. The Queen catches the idea and replies, 'Beauteous as ink.' —Ed.

44. text B.] The letter is selected, I think, merely because it begins the word black.—BRAEN remarks, however (p. 100), that "any one who has seen "a text B. in a copy-book," that is, in school-master's text hand, must know that with its double strokes and thick flourishings it is the blackest looking letter in the alphabet." Never having seen in a text the letter B. thus inordinately embellished, it is impossible for me to corroborate Braen, who may refer to current-hand. But in court-hand, according to WRIGHT'S Court-Hand Restored, 1867, I can detect no more swarthiness in B. than in any other letter. Posibly, B. may refer to Berowne.—Ed.

45. Ware] CAMBRIDGE EDITORS: Johnson says: 'The former editions read Ware pencils,' and attributes the restoration of Ware to Hamer. Mr Halliwell repeats the assertion. In reality, all the editions read Ware.—WHITNEY (Cont. Dict.) : (Derived from Middle English, waren, warien, ware; derived from Anglo-Saxon warian, to be on one's guard, heed, look out.) To . . . beware of; as ware the dog. Except in a few phrases, as in ware hawk, ware hounds, ware war is now used instead of wore. [Wherefore, as ROLFE justly remarks, 'Ware' is 'not a contraction of wore,' as it has been uniformly printed since Dr Johnson's days.]

45. pensalls] JOHNSON: Rosaline, a black beauty, reproaches the fair Katharine for painting. —MONCK MASON: Johnson mistakes the meaning of this sentence; it is not a reproach but a cautionary threat. Rosaline says that Biron had drawn her picture in his letter; and afterwards playing on the word letter, Katharine compares her to a text B. Rosaline in reply advises her to beware of pencils, that is, of drawing likenesses, lest she should retaliate; which she afterwards does, by comparing her to a red dominical letter, and calling her marks of the small-pox, 'oes.' This explanation by Mason has been adopted by all editors, I believe, with the exception
My red Domini call, my golden letter.

O that your face were full of Oes.

*Qo.* A Fox of that ist, and I beffrew all Shrowes:

47. were] were not so Q. Pope et seq.


47. Qu.] Quee. Q. Prin. Ff, Rowe,


Theob. et cet. 47. Quee. Q. Kdly.

Shrews, shrews Rowe, *+, Wh. i.

of Marshall, who follows Nicholson. In 1885 Dr B. Nicholson (in *N. & Q.* VI, xi, 243) gave to ‘pensils’ a meaning differing from the one generally accepted. His note is as follows:—‘Here and elsewhere it has not been sufficiently remembered that Shakespeare wrote not to be read but to be acted, in the course of which acting, due “action was to be suited to the word.” He was, too, an actor well accustomed to the stage, and to the means to be used for attracting the attention and arousing the interest of his audiences. His words, therefore, were not merely illustrated by action, but sometimes, perforce, only to be explained thereby. As a known instance, I would refer to Malvolio’s, “or play with [—] my some rich jewel.” Here, too, I take it, action explains Rosaline’s words. A pennel was a pendant flag, such as was borne on a spear near its point or blade. Rosaline, feigning to be much angered at the taunt, “Faire as a text B. in a Coppie booke”’—and possibly taking her inspiration from the words “coppie book,”—pans on the words *pensil* and *pencil,* draws the latter from her “tables,” or pocket-book, and couching it like a lance, makes one or two short steps in advance, crying, “Ware pensils. Ho!” . . . I may add that [line 47] shows that Shakespeare when he wrote the play, had in view the boy that he intended should play Rosaline,—a boy marked with small-pox pocks.’

47. were] were not so Q. Pope et seq.


48. Qu.] Quee. Q. Prin. Ff, Rowe,

47. Quee. Q. Kdly.


Theob. et cet. 47. Quee. Q. Kdly.

Shrews, shrews Rowe, *+, Wh. i.
ACT V, SC. II.

LOUES LABOURS LOST

But Katherine, what was sent to you
From faire Dumaine?

Kat. Madame, this Glouce.

Qu. Did he not rend you twaine?

Kat. Yes Madame: and moreover,
Some thousand Verfes of a faithfull Louer.

49. 50. One line, Theob. et seq.


Katherine] QFF, Rowe, Pope, Han. Var. '21, Coll. Hal. Sing. Dycz,

53. Madam: and moreover] Mad-


et cet.

50. 51. to you From faire] you from

Han. Risson.

Han. Cap.

old Dramatists. [Evidently suggested by the reference to small-pox in the preceding line. Theobald, believing that this expression is unworthy of the dignified Princess, gives the line to Katherine, and has been followed by some of the best editors. But I think the original text is correct; the Queen wishes to end the little war of words, and impartially to condemn both sides; therefore, it is that she bestrawes 'all Shrowes,'—both Rosaline and Katherine.—Ed.]

48. I bestrawes LETTSOM (sp. Dycz ii): In 29 out of 31 examples, in Shakespeare, 'bestraw' is a mere exclamatory imprecation. Here the pronoun apparently disturbs the metre; but there appears to be a still more serious ground of suspicion in the construction. It seems against natural grammar to connect with a copula an imprecation and an assertion.

48. Shrowes] The spelling and rhyme in the present passage are alone almost sufficient to determine the pronunciation of this word, without the examples collected by Walker (Crit. i. 158). 'Besrrow' is consistently spelled 'bestrrow' in the Qto; had the Folio been set up from the Qto's printed page, it is, I think, inconceivable that the hand of the compositor should not have obeyed his eye. That the verb was pronounced as it is spelled in the Qto, we have proof in Mer. of Ven. (III, ii, 15), where Portia says, according to F, F., and Q., 'Besrrow your eyes.'—Ed.

54. of a faithfull Louer] It is not easy to decide whether this means that the verses are from a faithful lover or that they are concerning a faithful lover. On the decision will depend what we may suppose to be Katherine's opinion of Dumnain, namely: whether she believes the hypocrisy to be Dumnain himself or only the poet whose verses he had translated. Possibly, Walker accepted the latter view; he asks (Crit. iii, 42): 'does of mean concerning?' But Theobald takes the former. In a letter to Warburton (Nichols, Illust. ii, 628) after courteously rejecting Warburton's proposed substitution of Apocrypha for 'hypocrisi,' Theobald thus paraphrases the whole passage:—'"Dumnain," says Katherine, "has sent me some thousands of verses as from a faithful lover"; that is, he has translated a huge quantity of hypocrisy into verse; but the verse is so villy composed, that it is at best but profound simplicity.' I prefer to believe that Katherine did not impute the hypocrisy to Dumnain, but to the imaginary lover, concerning whose faithfulness Dumnain had vilely compiled 'some thousand verses,' and that, if Katherine throughout willfully exaggerated, which is almost certain, Dumnain was at fault merely in taste, not in heart.—Ed.
A huge translation of hypocrisie,
Vildly compiled, profound simplicitie.

May. This, and these Pearls, to me sent Longanile.
The Letter is too long by half a mile.

Qu. I thynke no leffe: Doft thou wish in heart
The Chaine were longer, and the Letter short.

May. I, or I would these hands might neuer part.

Que. We are wife girles to mocke our Louers fo.

Ros. They are worse fooles to purchase mocking fo.

That fame Beroune ile torture ere I goe.
O that I knew he were but in by th'weeke,
How I would make him fawne, and begge, and fecke,
And wait the feaon, and obserue the times,
And spend his prodigall wits in bootcles rimes.
And shape his seruice wholly to my deuice,

55. hagre. Q. 65. th'weeke] QFI, Rowe, +, Wh. i.
56. Vildly] velye Han. 66. wholly to my deuice] Q. all to
compiled] compli'd Fi, Rowe. my behalfs Fi (behalfs F), Rowe, +,
59. with] not with QFI et seq. Ran. wholly to my heales Knit conj.
62. moche...foe] make...sport. Anon. wholly to my behalts Mal. et cet.
sp. Cam. 66. the week Cap. et cet.

61. hands might never part] CEPPELL (p. 211): Marie's words spring from
having her 'chain' in both hands, or twisted (perhaps) about them in a womanish
wantonness, at the time she is speaking them.—HERTZBERG suggests as a possible
paraphrase: 'I would that these hands might never part, which would be certainly
necessary if I should have to give one of them to a husband.'

65. In by th' weeke] CEPPELL (p. 211): Rosaline states the degree of servitude
in which she wishes to see Biron; and her expression of 'being in by the week'
imports a slavish one, the servitude of one that is hired.—STEEVENS, who also gives
this same interpretation, remarks that the expression was a common one, and refers
to Vittoria Coromonda: 'Lawyer. What, you are in by the week? so, I will try
now whether thy wit be close prisoner.'—p. 54, ed. Dyce.—HALLIWELL: In other
words, ensnared in my meshes, imprisoned in my bonds. The phrase was not a
very unusual one, but its origin is obscure. 'Captus est; he is taken, he is in the
snare, he is in for a byrd, he is in by the weeks,' MS dated 1619. 'Alas! good
gentleman, he is served but ill; in fayth, he is in now by the weekes.'—Wood: 
Tyrse Turyeth no Man, a Commodity, 1576.—STAUNTON: As used in the text, it
meant, I suspect, deeply in love, applied to a love-sick person. In this sense it
occurs in Ralph Keiter Doister, 1550, 'M. Merrygreek. He is in, by the week; we
shall have sport anon.'—i. ii, near the beginning.

69. to my deuice] The rhyme supplied by the F speaks so decisively against
this reading of the Folio and Qto that not an editor has ventured to disregard it.
ACT V. SC. ii.]

LOUES LABOUR'S LOST

And make him proud to make me proud that lefts.

So pertaunt-like would I o'refsway his flate,

70

70. that lefts] with lefts Fl, Rowe, +. that jest Cap. congi. Ran.

71. pertaunt like] Fl, Rowe, Pope. pertaunt like Q. potently Coll. (MS) ii, iii. potent-like Sing. Hal. Dyce ii, iii, Ktfe. pertaunt-like Wh. i. pertaunt-

-like Cam. Glo. pertaunt-like Anon. ap. Cam. pot'mate-like Bailey. pert'menly Cartwright. planet-like Orger. Parta-

-like or Terminant-like Hertsgen conj. partly Furnivall. portent-like Han. et cet. (Obelised in Glo.)

CAPELL (p. 211) thinks that if the line mean "make him proud to make me proud" by praises who am only making a jest of him,—the line's final word must be "jest" and "behest" the rime to it.—MALONE, between whom and STEVENS there was a chronic quarrel over the value of the Second Folio's text, observes, "the emendation was made by the editor of the Second Folio, and is one of the very few corrections of any value to be found in that copy." Unfortunately, Malone, whose ear for rhythm was none of the best, did not adopt the exact text of F, but welded 'behests' into the First Folio's line, much to the injury of the rhythm.—KNIGHT suggested beesti, which is unobjectionable on the score of rhythm, and has been since adopted by some of the best editors.—STEVENS quotes from the Edinburgh Magazine for Nov. 1786, a paraphrase of the next line:—"I would make him proud to flatter me who make a mock of his flattery," which is more concise than Capell's.

70. make him ... make me ... that jests] SINGER (ed. ii) reads, 'And make me proud to make him proud that jests,' and observes that 'the meaning appears to be, "He should make me proud in order to find himself a source of pride in jesting for my amusement."' [For other instances where a verb after a relative is 'in the third person, though the antecedent be in the first,' see Abbott, § 247 (21).]

71. pertaunt like] THORBOLD reads potent-like, which he thinks makes good sense, meaning, 'in a lordly, controlling manner.'—HAMNER reads portent-like, with the brief note that 'portents have been always look'td upon not only as the tokens and signals, but the instruments also of Destiny.' This emendation has received the widest acceptance.—LETTsom (Walker, Crit. i, 28, footnote) says he believes that Shakespeare 'always accentts portent on the last syllable,' and adds, "this seems fatal to" Hamner's emendation. The Cambridge Editors attribute this emendation to Warburton, and undoubtedly they had due authority, but I have failed to find it unless it be in the fact that Warburton so reads in his text, and, in his note, makes no reference to the Oxford Editor. Warburton asserts that, 'in old farces . . . the Fool of the farce is made to employ all his stratagem to avoid Death or Fate . . . To this Shakespeare alludes in Meas. for Meas. III, i, 11, "merely thou art Death's fool,"' etc. Read portent-like, i. e. "I would be his fate or destiny and like a portent hang o'er and influence his fortunes."' This positive assertion with regard to 'the old farces' is without foundation. Warburton possibly confounded them with a 'Dance of Death.' At all events, he so far imposed on CAPELL that the latter accepted Death and the Fool, but transferred them from 'old farces' to a Pageant, 'using pageant for scenical representation in general.' No one, however, has accepted his interpretation, and 'pageant-like,' in his text, still stands without a follower.—SINGER (ed. i, 1856) made the next change, by reading 'potent-

-like,' which he explains as tyrant-like, and appeals to 'portents used for potentates in King John, Ill, i, 358. This emendation WALKER (Crit. i, 28) independently

\[ Ret. to Card game. \]
LOUES LABOURS LOST

[ACT V, SC. II.

That he shold be my foole, and I his fatc.

Qu. None are so purely caught, when they are catcht,
As Wit turn’d foole, follie in Wifedom hatch’d:

72

72. fatc[Fc.]

4. fool, follie; hatch’d: ] Q. fool:

fully... hatch’d Rowe ii. fool; fully...

74

4. fool, follie; ] hatch’d: ] Q. fool:

hatch’d Pope. Han. fool; fully,...

fully... hatch’d, Ft, Rowe i. fool; a hatch’d Theob. et seq. (subs.)

suggested, and Dyce adopted it in his Second and Third Editions, ‘although,’ as he says, ‘not perfectly satisfied that it is Shakespeare’s word.’—Collier’s MS has potently, which Collier adopted in both his Second and Third Editions, but to no second editor has it seemed the proper word, albeit Collier says, ‘it has every appearance of fitness.’ ‘The original,’ he goes on to say, ‘seems to have been a misprint, or a mishearing, of a word which the composer or scribe did not clearly understand.’—R. G. White (ed. i) reads ‘persuant-like,’ and defines it as sharply, keenly. ‘The word, from pierce (formerly written pers) was often so used. The original has “pertaut,” with the very easy error of a s for a long s . . . Collier’s potently affords a good sense, but it differs too widely from the original, and does not suit the caustic Rosaline so well as persuant.—Marshall’s note on this passage is striking. ‘Gifford,’ he says, ‘in a note on Jonson’s Masque of Christmas, apropos of the game “Post and Fair,” gives an extract from a scarce volume of poetry by John Davies, called Witted Pilgrimage:—’ Mortall Life compared to Post and Parc. Some having lost the double Parc and Parc, Make their advantage on the Purrs they have; [On indirect helps] Whereby the Winners winnings all are lost, Although, at best, the other’s but a knave. Pur Cen deceases the expectation Of him, perhaps, that took the stakes away; Then to Pur Tum he’s in subjection, For Winners on the Losers oft do play.” ‘The expression,’ adds Marshall, ‘is very remarkable, and it is just possible that the reading of the old copies is right after all. “So, by taunts, as it were could I o’erway his state.” The meaning of the word pur, though mentioned in several places in connection with the game, is a mystery.’ [It completely baffled Gifford, he acknowledged that he was ‘fairly at fault.’ I doubt that any editor has ever been completely satisfied with the emendation he has himself adopted, be it his own or another’s. One objection lies, it seems to me, against every emendation that has been proposed, except White’s persuant, which is objectionable on other grounds. This objection is that, instead of proposing an unusual, rare expression which would probably puzzle a composer, a simple common word is offered with which no composer would be likely to find difficulty. Marshall is come, I think, the nearest to solving the difficulty, and he does it by showing, if the Hibernism may be allowed, that with our present knowledge it is inadmissible. In Gifford’s quotation from Davies the very word ‘pertaut’ is found thinly disguised by the spelling, pur tain; what its meaning is, we shall not know until further research in regard to the games of Elizabethan days reveals it to us. In the meanwhile, it seems to be safer to retain the original reading with a confession of our complete ignorance of its drift.—Ed.]

73. None are so, etc.] Johnson: These are observations worthy of a man who has surveyed human nature with the closest attention.

73. caught . . . catcht] Abbots (§ 364): ‘Caught’ seems here to be distinguished as an adjective from the participle ‘catcht.’
Hath wifedoms warrant, and the helpe of Schoole, And Wits own grace to grace a learned Foole? Ref. The bloud of youth burns not with fuch exceffe, As grauitie reuolt to wantons be. Mar. Follie in Fooles beares not fo strong a note, As fool'ry in the Wife, when Wit doth dote: Since the power thereof it doth apply, To prove by Wit, worth in simplicitie.

Enter Boyet.
Qu. Heere cometh Boyet, and mirth in his face.
Boy. O I am stab'd with laughter, Wher's her Grace?
Qu. Thy newes Boyet?
Boy. Prepare Madame, prepare. Arme Wenches arme, encounters mounted are,


78. wantons be] The emendation of F is unshannable. 84. mirth in] The rhythm here demands the text of the Qto. 85. stab'd] COLLIER (ed. ii) pronounces this 'an awkward and unusual expression'—HALLIWELL quotes as 'a similar expression'—'Sad souls are slain in merry company.—Rape of Lucrece, 1110; KIGHTLEY (Exp. 110) conjectures that 'perhaps it should be stuff'd!' These three opinions prove, it is to be feared, that the writers failed to understand the meaning of the passage: BARKENFIELD (St. Soc. Paper, ii, 56) rightly interpreted the word 'stabbl'd' by 'the stick in the side, which is sometimes brought on by laughter.'—ED. 87. Madame] WALKER (Crit. iii, 43): Pushish, madams, here and in some other passages of the play. This word is frequently accented on the latter syllable by Jonson, e. g. Magnetic Lady, ii, i, '—No, but your parson says he knows, madam.'—Sad Shepherd, pp. 254, 285, 286, ed. Gifford. If this be the pronunciation here, it must be on account of its being addressed to a French princess. [Walker is very probably right. Rosaline thus accents it in line 6, above, where it is spelled 'Madam.'] 88. encounters] COLLIER (ed. ii) adopts in his text the emendation of his MS,
Againt your Peace, Loue doth approach, disguis'ed:
Armed in arguments, you'll be surpriz'd.
Mutter your Wits, stand in your owne defence,
Or hide your heads like Cowards, and flie hence.

Qu. Saint Dennis to S. Cupid: What are they,
That charge their breath against vs? Say fcout lay.

90. Peace, Loue ... disguis'ed: ] Fi. Warb. et seq.

Peace Loue ... disguis'ed: Q. Peace,
Love ... disguis'ed, Rowe, Pope, Han.
peace: Love...disguis'ed, Theob. Warb. et seq.

94. Their breath: the breach Coll. ii.

encounters, and notes that those who support the usual reading 'have not told us
in what way "encounters" could be mounted.'—Dyck (ed. ii) thus proceeds to tell
the way:—'In Ant. & Cleop. II, iii, 46, Mr Collier prints, "[I] have my learning
from some true reports. That drew their swords with you:" but, to be consistent, he
ought to have printed "some true reporters," and to have observed in a note "that
those who support the old reading have not told us in what way reports could draw
their swords."'—Compare, too, "To rouse his wrongs, and chase them to the bay."
—Richard II: II, iii, 128: "Nay, Warwick, single out some other chase!"—3 Hen.
VI: II, iv, 11: and "Which are to France the spies and speculations Intelligent of
our state,"—Lear, III, i, 24. To conclude: in all these five passages, by a usage
not uncommon with poets, the abstract is put for the concrete,—"encounters" for
encounters, "reports" for reporters, "wrongs" for wrongers, "chase" for object
of chase, and "speculations" for speculators.—Brar (p. 102): Collier's correction
has evidently arisen from ignorance of the meaning of "mounted" in this place,
which is, arranged or got up. . . . It means that 'encounters are on foot.

93. Saint Dennis] Johnson: The princess of France invokes, with too much
levity, the patron of her country, to oppose his power to that of Cupid.—Monck
Mason: This was not her intention. Being determined to engage the King and his
followers, she gives for the word of battle, 'St. Dennis,' as the King, when he was
determined to attack her, had given for the word of battle, 'St. Cupid.'

encounter their breath] Collier (ed. ii) The Princess speaks figuratively, a
mode of expression not always understood. Such was the case with the old printer,
and he therefore composed 'their breath' for the breach [an emendation of Collier's
MS, which Collier adopts]. Boyet had first introduced the military allusion, 'Arm,
wenches, arm!' and the Princess carries it on by supposing herself and her ladies
in a state of siege, and that the breach is about to be charged against them.—R. G.
White (54. Schoen, p. 52): [Collier's emendation is given] in the face of the
very announcement to which the Princess replies, and in which Boyet says that
'Love doth approach disguis'ed, Armed in arguments: you'll be surpriz'd. Muster
your wits,' etc. What would have been the confusion of the Old Corrector if the
text had been, 'What are they that til their tongues against us?' instead of 'charge
their breath,' which it might well have been. In that case he certainly would have
changed it to 'what are they that tilt with tongues against us?'—which is a fair type of
the literal sort of emendation with which Mr Collier's folio furnishes us.—Singer
(54. Venalcaned, etc., p. 24): The encounters with which the ladies are threatened
ACT V, SC. II.]  

LOUDES LABOUR'S LOST

95  Boy. Under the coole shade of a Siccamore,
100  I thought to cloe mine eyesome halfe an houre :
105  When lo to interrupt my purpos'd rest,
110  Toward that shade I might behold addrest,
115  The King and his companions: warely
120  I floted into a neighbour thicket by,
125  And ouer-heard, what you shall ouer-heare:
130  That by and by disguis'd they will be heere.
135  Their Herald is a pretty knauish Page:
140  That well by heart hath con'd his embassage,
145  Action and accent did they teach him there.
150  Thus muft thou speake, and thus thy body beare.
155  And euere and anon they made a doubt,
160  Prefence maiesticall would put him out :
165  For quoth the King, an Angell hath thou see :
170  Yet feare not thou, but speake audaciously.
175  The Boy reply'd, An Angell is not euill:
180  I shoule haue fear'd her, had the beeene a deuill.

95. Siccamore] Siccamore Q. Sycamore Rowe. sycamore Glo. (misprint.)
101. ouer-heard] ouer hard Q.
102. they] thy Q.
124. Essay Q. empassage Q. embassage Rowe et seq. (sub.)

are encounters of words, a wit combat.—Dyce (ed. ii) pronounces the emendation of the MS Corrector 'most absurd,' and refers to Much Ado, V, i, 'Sir, I shall meet your wit in the career, as you charge it against me.'

95. coole shade of a Siccamore] Ellacombe (The Seasons of Sh.'s Plays, New Sh. Soc. Trans. 1880-6, p. 72): The general tone of the play points to the full summer, the very time when we should expect to find Boyet thinking 'to close his eyes . . . under the cool shade of a sycamore.'

98. addrest] Murray (N.E.D.): † s. To make straight the course or aim of (anything); to direct, to aim (a missile). Obsolete, except as a technical phrase in Golf, 'to address the ball.' Compare Twelfth Night, 'Address thy gait unto her,'—I, iv, 15.

100. by] Abbott (§ 145): We still use 'by' as an adverb after close, hard, etc., but we should scarcely say 'into a neighbour thicket by.'

104. con'd] Frequently used by Shakespeare in the especial sense of an actor's learning his part.

108. Presence maiesticall] 'This is well conceived,' as Warburton would say, to show how completely the King is become subject to love; in thinking of the Princess, he forgets the effect of his own presence majesticall.—Ed.

110. audaciously] See, for definition, V, i, 6.
LOUES LABOUR'S LOST

[ACT V, SC. ii.]

With that all laugh'd, and clap'd him on the shoulder, making the bold wagg by their praises bolder.

One rub'd his elbow thus, and fleer'd and swore, a better speech was never spoke before.

Another with his finger and his thumb, cry'd "via," we will doo't, come what will come.

The third he caper'd and cried, All goes well.

The fourth turn'd on the toe, and downe he fell:

With that they all did tumble on the ground, with such a zelous laughter so profound,

That in this spleene ridiculous appeares,

To checke their folly passions solemne teares.

**Queue.** But what, but what, come they to visit vs?

**Boy.** They do, they do; and are apparell'd thus,

115. elbow elbow Q.  [fully, passion's sudden Sing. (MS) Coll,]
117. thumb] thumbe Q.  [fully, passion, solemn Sta.]
123. spleene] scene Sing. (MS).  [conjur'd, folly, passion's forced Kinnear,]
ridiculous] ridiculous, F,F,  [fully, passion's solemn Theob. et cet.]
124. folly passions solemne Q.  [fully passions, solemne F, Rowe.]  
folie passions solemne Q.  [fully passions, solemne F, Rowe.]
Pope.  [fully with passion's solemn Han.]

115. fleer'd] BRADLEY (N. E. D.): i. To make a wry face, distort the countenance; to grin, grimace.

118. via] See line 143 in the preceding scene.

119-121. The third . . . on the ground] We must bear in mind who it is that thus reports the conduct of the king and his companions, and that he had ample inducement to exaggerate their gestures and make their mirth ridiculous.—Ed.

123. spleene ridiculous] JOHNSON: That is, a ridiculous fit of laughter. [See III, i, 81.]

124. passions solemne teares] THEOBALD's paraphrase is somewhat exaggerated:—"They cried as heartily with laughing, as if the deepest grief had been the motive." He also quotes from Mid. N. D. V, i, 75: "—made mine eyes water; But more merrie teares the passion of loud laughter Neuer shed." Here both SINGER's MS Corrector and COLLIER's have substituted sudden for 'solemne,' and STAITON pronounces it, "at least, a very plausible suggestion."—DYCK quotes Stainton without dissent. To me sudden seems inappropriate; first, the contrast between 'ridiculous' and 'solemne' is disregarded, and, secondly, the idea is conveyed that the tears are those which follow an outburst of anger; whereas, 'passion' here means, I think, suffering, where 'tears' are always 'solemne.'—Ed.

126, 127. thus . . . gesse] R. G. WHITE (ed. i) conjectured that a line is lost after 'gesse,' unless 'gesse forms a triplet with the two preceding lines,' which, as he says, is less probable.—WALKER (Critic. i, 71) supposed that the missing line followed 'thus.' 'The want of a rhyme,' he observes, 'would not of itself prove that a line is lost; for isolated lines sometimes occur in the midst of rhyming couplets; but
Like Muscovites, or Russians, as I guess.
Their purpose is to parley, to court, and dance,
And every one his Loue-feat will aduancce,

127. a] or F., and F.F.
128. parlie, to court.] Q.F. parlier,
court, F.F., parly, court, Rowe, Var.
'73. parlie, court Pope, +. parlie, to
Dyce, Wh. Kly.

the words "apparel'd thus" surely require something more like an Irrefiguris [detailed account] than what follows. "Note the distinction," he adds parenthetically, between "Muscovites" and "Russians." Butler, Hudibras, P. I. c. II, 265, if not meant for burlesque,—"He was by birth, some authors write, A Russian, some a Muscovite." If a line be lost, the gap is more likely to be after "thass" than "gessas."—TISSON (Eng. Stu.dien, ii, p. 180, 1873) kindly supplies the missing line: 'Hats furr'd, bootes pik'd, in long and molley dress.'

127. Muscovites, or Russians.] RITSON: A mask of Muscovites was no uncommon recreation at court long before our author's time. In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament-chamber at Westminster: 'came the lord Henry, Earle of Wiltshire, and the lorde Fitzwater, in twoo long gowns of yeellowe satin traversed with white satin, and in every bend of white was a bend of crimsoen satin after the fashion of Ruyslande, with ferred hattes of grey on their bedes, either of them havynge an hatchet in their handes, and bootes with pykes turned up.'—Hall, Henry VIII. p. 6. This extract may serve to convey an idea of the dress used on the present occasion by the King and his lords at the performance of the play.—SIXLEY (Gent. Mag. Oct. 1830, p. 454): From the Princess's description of the Muscovites dress as 'shapeless gear,' we are inclined to doubt if Shakespeare followed Hall at all, nor do we think that Shakespeare's audience would have very keenly appreicated this needless reminiscence of a comparatively unimportant event more than eighty years old. We believe that the introduction of the Russians was due to more recent occurrences. [See Appendix, Source of the Plot.]

128. to parlie] Inasmuch as the rhythm is here defective, I prefer to omit the reduplicicated 'to' before 'court' rather than change the smooth distylable 'parlie' into the stiff monosyllable 'part.' Moreover, 'parlies' is the same word by which Boyet uses in reminding the Princess of her purpose in coming to Navarre.—II, i, 8.—ED.

129. Loue-feat] COLLIER (ed. ii): Here we encounter a welcome emendation in the MS, namely, 'love-nuit' for 'love-feat.' The old printer mistook the long s for f, and composed 'feast' for 'feast.' [The same emendation occurred independently to WALKER (Cr. i, 71, and ii, 297), who asks pertinently, 'What can advancement a love-feat mean?'] BAXE (p. 103) gives the only answer that has been made. 'Love feat carries on,' he says, 'the idea of mimic warfare that pervades the whole description,—no person of taste would wish to change it.' In spite of this sweeping ban, some of the best and most cautious editors have adopted 'love-nuit,' for which there is, I think, a corroborating, hitherto unnoticed, in the Princess's reply where she says that 'not a man of them shall have the grace, Despite of nuit, to see a lady's face.'—ED.]
Vnto his feuerall Miftresse: which they'll know
By fauours feuerall, which they did bestow.

Queen. And will they so? the Gallants shall be taskt:
For Ladies; we will euer one be maskt,
And not a man of them shall haue the grace
Delight of fute, to fee a Ladies face.
Hold Rosaline, this Fauour thou shalt weare,
And then the King will court thee for his Deare:
Hold, take thou this my sweet, and glue me thine,
So shall Bereoune take me for Rosaline.
And change your Fauours too, so shall your Loues
Wow contrary, decei'd by thee remoues.

Rofa. Come on then, weare the fauours most in sight.

Kath. But in this changing, What is your intent?

Queen. The effect of my intent is to crose their's:
They doe it but in mocking merriment,
And mocke for mocke is onely my intent.
Their feuerall counsels they vnboisme shall,
To Loues mistooke, and so be mockt withall.
Vpon the next ocasion that we meete,
With Viages displaid to talke and greete.

131. severall] several F, Rowe, +.

131. severall] several F, Rowe, +.
132. Ladies;] Ladies, F, et seq.

131. severall] several F, Rowe, +.
132. Ladies;] Ladies, F, et seq.

132. will they so?] FRAZ (§ 296): 'So,' which, after auxiliary verbs, resumes a predicate idea of any kind whatsoever, is now almost wholly abandoned in ordinary speech. It is also dismissed at present, under the same conditions, in questions which are asked merely to have a previous assertion reaffirmed, and, inasmuch as they neither expect nor demand an answer, are equivalent to a weak exclamation [as in the present instance].
140. your Fauours] The Queen having exchanged favours with Rosaline, she now addresses Katherine and Maria. I can see no urgent reason why 'your' of the text should be changed into you of the Quo.—EB.
148. withall.] Whether or not there should be a comma here is doubtful. A full stop is certainly wrong.
LOUES LABOUR'S LOST

Rof. But shall we dance, if they desire vs too't?  
Quee. No, to the death we will not moue a foot,  
Nor to their pen'd speech render we no grace:  
But while 'tis spoke, each turne away his face.  
Boy. Why that contempt will kill the keepers heart,  
And quite erie come in, if he be out.  
Quee. Therefore I doe it, and I make no doubt,  
The ref will ere come in, if he be out.  
Theres no such sport, as sport by sport otrethrowne:  
To make theirs ours, and ours none but our owne.  
So shall we stay mocking entended game,  
And they well moock, depart away with shame.  

Sound.  

154. Act I. Q. Her Py et seq.  
155. contempt] attempt Rowe.  
keepers] Fl. Rowe. Speakers Q.  
156. stay mocking] stay, mocking  
Pope et seq.  
157. doubt,] doubt Rowe ii. Pope,  
160. Sound.] Sound Trom. Q.  

149. that we meet.] For the use of 'that,' equivalent to whom, see Franz, § 403.  
151. desire vs too't] FRANZ (§ 409, Anmerkung): Formerly, after verbs, like desire, entreat, the end or object to be obtained by desire or entreaty, could be included in a neuter pronoun after to; but at the present time, we expect, in such cases, an infinitive. Thus 'desire us to't' is equivalent to desire us to do so. Compare Lear, II, ii, 106,—'which, for my part, I will not be, though I should win your displeasure to entreat me so,' which is equivalent to to be so.  
154. etc.] Again the Second Folio makes the due correction.  
155. the keepers] No voice can be raised, I think, in preference of this reading to that of the Qto: speakers.—KNIGHT (ed. ii): The expression 'kill the speaker's heart' reminds us of the homely pathos of Dame Quickly, with reference to Falstaff, 'The King has killed his heart.'—Henry V: II, 1.  
158. will ere] Again we are indebted to the Second Folio.  
161. we stay mocking intended game] DANIEL (p. 29): Read 'we stay of mocking it' intended game'; meaning, we shall stay or put a stop to their intended game of mocking. The usual reading, in which a comma is placed after stay, 'must mean,—we shall stay here mocking the intended game, and they shall depart away with shame, having been well mocked. Note that a little before the Princess says [lines 144-145].—MARSHALL [who punctuates 'we stay, mocking, intended game']: Is not the sense 'So shall we stop, by our mocking, their intended game or sport?' The next line seems to indicate that this is the right way of 'stopping' the passage, for it furnishes a complete contrast: 'And they, well mock'd, depart away with shame.' [The excellent interpretation of Daniel can be accepted only at the cost of the antithesis between 'staying' and 'departing.' Whether or not its adoption is worth this price must be left to the student's choice. With Theobald's comma, the meaning is as Daniel says:—'we shall remain as mockers, and they will depart as mocked.'—Ed.]
Boy. The Trompet founds, be maskt, the maskers come.

Enter Black moores with musick, the Boy with a speech,
and the rest of the Lords disguis'd.

Page. All haile the richeft Beauties on the earth.

Berr. Beauties no richer then rich Taffata.

Pag. A holy parcell of the faireft dames that ever turn'd their backes to mortall views.

Scene V. Pope, +.

165. Enter... Enter the King, Biron, Longsville, Dumnall, and Attendants, disguis'd like Muscovites. Moth with Musick, as for a Masquerade. Rowe.

Black moores] Black-moors Q.

Blackmoores F.F.


168. Ber.] Q. Berow. Q. Bir. Ff,

Rowe, Pope, Knt ii, Coll. i, ii, Sng.


169, 170. that... viewes.] Separate line, Theob. et seq.

170. their backes to] their—backs—
to Cap. et seq. (subs.)

165. Enter, etc.] HALLIWELL quotes from the Revell Account, 1605:—'On Twelwe Night, the Queene Majestyes Maske of Moires with Aleven Laydies of honour to accompanyne her majestie which cam in great showes of devises which they satt in with exellent musike.' The quotation can be hardly called relevant beyond the repetition of 'Moires' and 'musick.' Rowe's stage-direction has been substantially followed by all modern editors except DYCE (followed by the Cambridge Edition and the Globe) who restored the 'Blackmoors.'

168. Ber. Beauties... Taffata] THEOBALD (ed. ii): That is, the taffata masks they wore to conceal themselves. All the editors concur to give this line to Biron; but, surely, very absurdly; for he's one of the seelons admirers, and would hardly make such an inference. Boyet is sneering at the parade of their address, is in the secret of the ladies' stratagem, and makes himself sport at the absurdity of their profan, in complimenting their beauty, when they were mask'd. It, therefore, comes from him with the utmost propriety. —KNIGHT, in his First Edition, follows Theobald; in his Second Edition he restores the line to Berowne, because Berowne 'is vexed at finding the ladies masked, and sees nothing 'richer than rich taffata'; in his Second Edition, Revised, he returns without comment to Boyet.—COLLIER, in his First and Second Editions, gives the line to Biron, because 'there is no reason for depriving him of it, and it is quite in his spirit'; in his Third Edition, he assigns it to Boyet, because 'in all probability it belongs to him.'—STAUNTON retains Berowne of the Folio, but marks it as an Acide.—DYCE: Theobald assigned the line to Boyet, and rightly beyond all doubt. Boyet here, as afterwards, catches at the words of Moth, in order to confuse him; hence the King exclaims [lines 374, 375]: 'A blister on his [i.e. Boyet's] sweet tongue with all my heart. That put Armadoes Page out of his part.'—Biron, as the context shows, is now only full of anxiety that the address may be correctly spoken. [All reverence for the authority of the Folio in the distribution of speeches having by this time vanished into thin air, I think we may assign this speech according to our own best judgement. To me it seems more in keeping with the character of Boyet than of Berowne; and the speech of the King, quoted by Dyce, carries great weight.—Ed.]
ACT V, SC. ii.]  LOUES LABOURS LOST  247

The Ladies turne their backes to him.

_Ber._ Their eyes vailleine, their eyes.

_Pag._ That ever turn'd their eyes to mortall viewes.

_Out_ 171

_Boy._ True, out indeed.

_Pag._ Out of your favours heavenly spirits vouchsafe
Not to behold.

_Ber._ Once to behold, rogue.

_Pag._ Once to behold with your Sunne beamed eyes,
With your Sunne beamed eyes.

_Boy._ They will not anfwer to that Epythite,
You were bффt call it Daughter beamed eyes.

_Pag._ They do not marke me, and that brings me out.

_Bero._ Is this your perfecftnesse? be gon you rogue.

_Rof/a._ What would these strangers?

Know their mindes _Boyet._
If they doe speake our language, 'tis our will
That some plaine man recount their purposes.

Know what they would?

_Boyet._ What would you with the Princes?

_Ber._ Nothing but peace, and gentle visitation.

_Rof._ What would they, say they?

171. Om. Han. _After dames_ in line 169. John. et seq.


173. _euer_ son Q.

175. _Boy. True] Bir. True F, Rowe,

178. _True] True_; Rowe et seq.

176. _spirits] spirit F, Rowe, Pope.

179, 180. Sunne beamed eyes, ...

180. With ... eyes.] _Boy. With...

176. _spirits_] See, for the pronunciation, 'spirits,' IV, iii, 274.

182. _You were best_] For the construction, see _Abbott_, §§ 230, 352.

185. _Ross._ Rosaline here assumes, in regal style, the prerogatives and bearing of the Queen, whose favour she is wearing.—Ed.
LOUES LABOUR'S LOST

Boy. Nothing but peace, and gentle visitation.

Roja. Why that they haue, and bid them so be gon.

Boy. She faiues you haue it, and you may be gon.

Kne. Say to her we haue measur'd many miles,
To tred a Measure with you on the graffe.

Boy. They say that they haue measur'd many a mile,
To tred a Measure with you on this graffe.

Roja. It is not fo. Aske them how many inches
Is in one mile? If they haue measur'd manie,
The measure then of one is eafie told.

193. you on the] Q, F, Rowe. her on Q, F,
the Pope, +, Kat, Sing. Sta. her on Q, F.

199. this] the Rowe ii. Pope, Han.
the Pope, +, Kat, Sing. Sta. her on Q, F.

202. easifly] Q, F, easifly F, easifly F,.

200. 197. a Measure] Reed: 'Measures' were dances solemn and slow. They were performed at court, and at public entertainments of the Societies of Law and Equity, at their halls, on particular occasions. It was formerly not deemed inconsistent with propriety for even the gravest persons to join in them; and, accordingly, at the revels which were celebrated at the Inns of Court, it has not been unusual for the first characters in the Law to become performers in treading the measures. See Dugdale's *Origines Juridicæ*. Sir John Davies, in his poem called *Orchestra*, 1602, describes them in this manner. 'But after these, as men more civil grew, He [i.e. Love] did more grave and solemn Measures frame;... Yet all the feet whereas these measures go, Are only Spondees, solemn, grave, and slow.' [p. 39, ed. Arber.].—Staunton quotes from *Richès Farewell to Militarie profession*, 1581: 'As firste for dauncycng, although I like the measures verie well, yet I could never tready them aight, nor to use measure in any thyng that I went aboute, although I desired to performe all thynges by line and by leavell, what so ever I tooke in hande. Our galiardes are so curios, that thei are not for my daunseyng, for thei are so full of trickes and tournes, that he which hath no more but the plaine sinquepace, is no better accounted of then a verie bongler; and for my part thei might assone teach me to make a capricornus, as a capre in the right kinde that it should bee. For a jerege my heele are too heavie; and these bruesles are so busie, that I love not to beate my braines about them. A rounde is too giddie a daunce for my diet; for let the dauncers runne about with as muche speede as thei make, yet are thei never a whilt the sier to the ende of their course, unless with often tourning thei hap to catch a fall; and so thei ende the daunce with shame, that was begonne but in sporte. These hornsipes I have hated from my verie youth; and I knowe there are many other that love them as well as I. Thus you male perceive that there is no daunce but either I like not of them, or thei like not of me, so that I can daunce neither.' [p. 4.—Reprint, *Shakespeare Society*.]

197. with you] Possibly, it is better to accept the reading of the Qto here, but it is not necessary.

200. easifly] Both Walker (*Vers.* 188) and Abbott (§ 467) note that in this passage, as in others, *easifly* is pronounced *easifly*, but were unaware that it is thus spelled in the Folio and Qto.—Ed.
Boy. If to come hither, you have measure'd miles,
And many miles: the Princeff bids you tell,
How many inches doth fill vp one mile?

Ber. Tell her we measure them by weary steps.

Boy. She hears her felle.

Reza. How many weary steps,
Of many weary miles you have o're-gone,
Are numbered in the traveul of one mile?

Ber. We number nothing that we spend for you,
Our dutie is so rich, so infinite,
That we may doe it still without account.
Vouchsafe to shew the sunshine of your face,
That we (like sauages) may worship it.

Reza. My face is but a Moone, and clouded too.

Kim. Blessed are clouds, to doe as fuch clouds do.
Vouchsafe bright Moone, and thefe thy fars to shine,
(Thofe clouds remoued) upon our waterie eyne.

Reza. O vaine peticioner, beg a greater matter,
Thou now requestus but Moonefhine in the water.

Kim. Then in our measure, voucheas but one change.
Thou bidst me begge, this begging is not strange.

Reza. Play mufficke then: nay you must doe it foone.
Not yet no dance: thus change I like the Moone.

Kim. Will you not dance? How come you thus e-
franged?

204. miles:] miles, Knl. Coll. Hal. 229. matter . . . water] ELLIS (p. 956) notes that 'water' again rhymes with 'matter' in Lear, III, ii, 81, 82; and with 'flatter' in R. of L. 1560.
208. [Remember.] QFF, Rowe, Pope. 222. vouchsafe but:] do but vouchsafe
Laues Labour's Lost

Rofa. You tooke the Moone at full, but now shee's changed?

Kin. Yet still she is the Moone, and I the Man.

Rofa. The musick playes, vouchsafe some motion to it: Our eares vouchsafe it.

Kin. But your legges shoulde doe it.

Rof. Since you are strangers, & come here by chance, Wee'll not be nice, take hands, we will not dance.

Kin. Why take you hands then?

Rofa. Onelie to part friends.

Curtse sweete hearts, and fo the Meaure ends.

Kin. More meaure of this meaure, be not nice.

Rofa. We can afford no more at such a price.

Kin. Prife your felues: What buyes your companie?

229. changed?] Q, F, changed. Fc.
230. Om. Cap. Line here marked as lost, Kty.
231, 232. Rofa. This...to it:] Continued to King, Theob. et seq.
232. Our...it:] Given to Rofa, Theob. et seq.
233. Should shall Rowe i.
234. nice,] Qff, Rowe, Pope. nice. Coll. ii, iii, Singh. Wh. i, Kty. nice; Theob. et cet.
235. hands,] Qff, Rowe, Pope, Han.

239. this meaure] this meaure Q.
240. your felues] yourselves then Fl.
241. your felues] your felues Q, Mal. et seq.

230. Yet...Man] Theobald (ed. I): This verse about the Man in the moon, I verily believe to be spurious, and an interpolation [Capell omits it]; because, in the first place, the conceit of it is not pursued; and then it entirely breaks in upon the chain of the couplets, and has no rhyme to it. However, I have not ventured to cashier it. The line, 'The music plays, vouchsafe some motion to it' is given to Rosaline, but very absurdly. The King is intended to solicit the Princess to dance; but the ladies had beforehand declared their resolution of not complying. It is evident, therefore, that it is the King, who should importune Rosaline, whom he mistakes for the Princess, to dance with him. [Theobald gave, accordingly, this line to the King, and 'our eares vouchsafe it' to Rosaline. In the propriety of this distribution, all subsequent editors have acquiesced.]
236. take you] Possibly, 'take we' of the Qto is the better reading.
238. Courties] Malone: Cf. Tempest, I, ii, 443, 'Curtseyed when you have, and kiss.' [In The Tempest the curtsey is at the beginning of the dance; here, it is the signal for the end.—Ed.]
239. nice] The King here quotes Rosaline's own word, (when she offers him her hand, line 235), as an excuse that, for a longer time, 'the cushions of his touch may press the maiden's tender palm.' The emphasis falls on 'be.'—Ed.
241. your felues] The rhythm demands another syllable, which the Qto supplies.
ACT V, SC. ii.] LOVES LABOUR'S LOST

Rofa. Your absence onelie.

Kin. That can neuer be.

Rofa. Then cannot we be boughtand fo adue,

Twice to your Vifore, and halfe once to you.

Kin. If you denie to dance, yet hold more chat.

Rof. In priveate then.

Kin. I am beft pleas'd with that.

Be. White handed Miftris, one sweet word with thee.

Qu. Hony, and Milke, and Sugarther there is three.

Ber. Nay then two treyes, an if you grow fo nice Methegline, Wort, and Malmsey; well runne dice:

There's halfe a dozen sweates.

Qu. Seventh sweet adue, since you can cogg,

Ie play no more with you.


254. 255. since...you.] Separate line, Rowe ii et seq. 255

245. Twice . . . to you] Unless this mean that she bids his visor a double adieu, as wishing never to see it again, and only half an adieu to himself in the hope that it is not a full complete farewell.—I do not understand it.—Ed.

251. an if’] CAMBRIDGE EDITORS: Walker (Crít. ii, 153) remarks that, ‘and if’ (he means am if’) is always in the old plays printed ‘and if’ Here is an instance to the contrary. And, not am, seems to be printed in nine times out of ten, whatever the following word be.

252. Methegline] HALLIWELL: To make Metheglin. Take of all sorts of garden hearbes a handfull or two, and lett them boyle in twice so much water as he would make metheglin, and when it is boyed to the half, and cooled and strayed from the hearbes, then take to every gallon of the water half a gallon of honny. Let it boyle well; then scum it cleane; thin putt it uppe into some vessell, and putt barme upon litt, and let litt stand three or four dayes; then cleanse it up, as you do beere or ale, and putt litt into some runlet, and soo lett it stand thrée or four moneths; then drawe it and drinks it at your pleasure. It is a very good drinks for the winter season, yt ift be well made and not newe, and it is best in a morning well spiced with ginger.—MS xvii. Cent.

252. Wort] WHITNEY (CENT. DICTION.) An infusion of malt, which after fermentation becomes beer.

253. Malmsey] WHITNEY (CENT. DICTION.): (Derived from Middle English mal-swiete; derived from the French malmêtre, malheur; derived from the Italian malmustio, a wine so called from Malvasia, derived from modern Greek Mouyßasia, a seaport on the Southeastern coast of Laconia, Greece, a contraction of moni lýfostia, ‘single entrance.’) 2. A wine, usually sweet, strong, and of high flavour, originally and still made in Greece, but now especially in the Canary and Madeira islands, and also in the Azores and in Spain.

254. cogge] MURRAY (N. E. D.): This verb and the corresponding substantive,
Bor. One word in secret.
Qu. Let it not be sweet.
Bor. Thou green'lt my gall.
Qu. Gall, bitter.
Bor. Therefore meete.
Du. Will you vouchsafe with me to change a word?
Mar. Name it.
Dum. Faire Ladie:
Mar. Say you fo? Faire Lord:
Take you that for your faire Lady.
Du. Please it you,
As much in private, and Ile bid adieu.
Mar. What, was your vizard made without a tong?
Long. I know the reaoun Ladie why you aske.
Mar. O for your reaoun, quickly sir, I long.
Long. You haue a double tongue within your mask.
And would afford my speechlesse vizard halfe.

259. Gall, bitter] Q,Ft, Rowe, Pope.
Gall bitter Q, Gall's bitter. Han.
Gall? bitter.—Theob. et cet.
263. Ladie:) QFR, Rowe i, Pope,
Han. Var. '73. Ladie. Booth's Reprint.
lady, Rowe ii et cet.
264, 265. One line, Q.
264. Lord:) QFR, Rowe,+, Var. '73.
lord. Coll. Sing. Wh. i, Kty. lord,—
Cap. et cet.
265. Take you] Take Q, Pope et seq.

266, 267. One line, Q.
266. you,) you; Rowe,+.
Mar,) QFR. Kath. Rowe et seq.
268, 272. vizard] visor Theob. ii.
268. tong] tonge Rowe.
270. reaoun...for,) QFR, Rowe i. rea-
on,...Sir, Rowe ii, Pope. reason /...
Sir; Theob. et seq.
272. long.) long k Q.
272. vizard] veil a Brac.

cog. appear together in 1532, as 'Raffiana' terms' of dice-play; whence they passed into use in various transferred senses. As in other cant terms, the origin has not been preserved; but the persistent notion is that of dishonest or fraudulent play, cheating... From contextual evidence it would seem that 'cogging' generally designated some sleight of hand, made use of to control the falling of a die; occasionally it may mean the substitution of a false die for the true one. The notion that it meant 'to load the dice' appears to be a mistake of modern dictionaries, which has, however, strongly influenced the use of the word by modern novelists. 3. intransitive. To employ fraud or deceit, to cheat.

266. Please it you] Abbott (§ 361): 'Please' is often found in the subjunctive; it then represents our modern 'may it please you,' and expresses a modest doubt. [See another instance in line 351 of this scene; again in Much Ado, 1, 1, 156.]

268. Mar.) Rowe is unquestionably right in changing this stage-direction, as far as line 265, from Maria to Katherine.
ACT V, SC. ii.) \n
LOUES LABOUR'S LOST

Mar. Veale quoth the Dutch-man: is not Veale a Calfe?

Long. A Calfe faire Ladie?

Mar. No, a faire Lord Calfe.

Long. Let's part the word.

Mar. No, Ile not be your hale:

Take all and weane it, it may proue an Oxe.

Long. Looke howe you but your selfe in thefe sharpe mockerys.

Will you gue horns chaff Ladie? Do not fo.

Mar. Then die a Calfe before your hornes do grow.

Lon. One word in privaute with you ere I die.

Mar. Bleat softly then, the Butcher heares you cry.

Boyet. The tongues of mocking wenches are as keen

As is the Razors edge, insensible:

Cutting a smaller haiire then may be scene.

Aboue the fenye of fence so sensible:

276. Lord Calfe] lord-calfe Theob. i

279. wearne it] were it; Rowe et seq.

280. dealt but to Pf. Rowe i. butt Pope.


287. edge, insensible.] Q.F.F., edge invisible: F., edge, insensible, Theob.

289. fence so sensible:] Pf. fence so sensible.

288. fene.] Q.F. Rowe, Pope, Han.

289. fence so sensible, Q. Rowe. sense, so sensible Pope, + Col. sense: so sensible Cap.

et cet.

273. Veale quoth the Dutch-man] Malone: I suppose by 'veal' she means well, sounded as foreigners usually pronounce that word; and introduced merely for the sake of the subsequent question.—Boswell: The same joke occurs in The Wisdom of Doctor Dodyell, 1605,—Doct. Hans, my very speciall friend; fait and trot, me be right glad for see you veale. *Iam: What, do you make a Calfe of me, M. Doctor? Doct. O no, pardons moy; I say vell, be glad for see you vell, in good health.' [p. 116, Ed. Bullen.]—Cambridge Editors: 'Dutchman ' here, as usual, means 'German.' The word alluded to is 'Viel,' a word which would be likely to be known from the frequent use which the sailors from Hamburg or Bremen would have cause to make of the phrase 'zu viel' in their bargains with the London shopkeepers. [Doctor Dodyell does not bear out this explanation; he states that 'veal' stands for well in the last lines of the foregoing quotation, not given by Boswell, but added by the present Ed. ]—Wellesley (p. 17) explains this 'miserable skirmish of puns' by taking 'long' in line 270, 'halfe' in 272, 'veal' in 273, and forms therefroim *Long-half-veal,* i. e. Longavile. *Shakespeare in this scene is,' he observes, 'but too true to the insipid chaffing carried on under the mask at carnival and masquerade. One party insinuates by puns and allusions that he knows who the other is, in spite of his disguise.'

287-289. For the true punctuation, and therefore elucidation, of these lines, see Text. Note.
Seemeth their conference, their conceits haue wings,
Fleeter then arrows, bullets wind, thought, swifter things
Roja. Not one word more my maidens, breake off, breake off.
Ber. By heaven, all drie beaten with pure scoffe.
King. Farewell madde Wenches, you haue simple wits.
Exeunt.
Qu. Twentie adieus my frozen Muscoviets.
Are thefe the breed of wits so worsned at?
Boyet. Tapers they are, with your sweete breathes puf out.
Roja. Wel-liking wits they haue, groffe, groffe, fat, fat.

290. *conference,* conference; Cap. et seq.
291. *bullets* Capell (p. 213): 'Bullets' was probably a prior word of the poet's changed for 'arrows,' left with it in his copy, and so printed together.
292. *thought, swifter* I think this should be printed 'thought-swifter,' as the climax—*rather than thought.*—Ed.
293. *drie beaten* That is, beaten with 'dry blows,' which Murray (s. v. 'dry,' adjective, 12) defines as those which 'do not draw blood (as a blow given with a stick or fist which merely causes a bruise); by some, apparently, used vaguely as equivalent to hard, stiff, severe.
294. *Wel-liking* Bradly (V. E. D. s. v. 'Liking,' participial adjective, 2): 'In condition'; healthy, pump; in a specified condition (e. g. *well, ill liking.*—Stevens: So, in Job xxxix, 4, 'Their young ones are in good liking.'
ACT V, SC. ii.)  

LOUES LABOUR'S LOST  

Qu. O poueritie in wit, Kingly poore flout.  
Will they not (thynke you) hang themselves to night?  
Or euer but in wizardes shew their faces:  
This pert Beroune was out of countnance quite.  
Rofa. They were all in lamentable cafes.  
The King was sweeping ripe for a good word.  

kingly *—poor* Johns. *wIt, kill'd by*  
purle Coll. ii., iii. (MS.). *wit, stung by*  
poor Sing. conj. Kly. *wit, poor*  
kingly Kly conj. ap. Cam. *wit, kingly—*  
poor Cap. et cet.  

304. *faces :) faces ? Rowe ii et seq.*  
305. *comm'nce] Ff comminence Q.*  
306. *They] Q, Coll. i. O 'they Ff,*  
Rowe et cet. *I (for Ay) They Cam.*  
Edd. conj.  
ripe F, et seq.  

302. Kingly poor] Cæpell (p. 213) : These words have not the form of compound in copies, but are in truth such, and of great beauty : 'Kingly-poor,' a combination of terms apparently opposite, has the force of—supreme in poverty as kings are in riches.—Coller (ed. ii) pronounces the present text, 'if not nonsense, nearly akin to it,' and adopts 'kill'd by purle flout,' an emendation of his MS Corrector, which he calls 'very happy.' 'The Princess could, of course,' he adds reassuringly, 'never mean that the King and his lords had actually been 'kill'd by pure flout,' but merely that they had been driven from the field by the treatment they had received from the ladies.—Anon. (Blackwood, Aug. 1853) : A double meaning is no doubt intended in the expression 'Kingly-poor flout.' It means 'mighty poor badinance'; and then, a king being one of the performers, it also means 'repastee as poor as might be expected from royal lips'; these being usually understood to be better fitted for taking in them for giving out 'good things.'—Knight (ap. Halliwell) : The last words the King said were, 'Farewell, madde Wenches, you haue simple wits.' It was a 'Kingly-poor flout,'—a very poor retort for a King. [This same interpretation is accepted by R. G. White, and by Dyce, and by Brae. The last adds,] 'This 'flout' has stung the young ladies more than they have their wits, on which they pride themselves, called simple wits! So they retort by a round of sarcasm against the wits of the retreating enemy,—[see lines 308, 301, 302, and 316].—Staunton: No ingenuity has yet succeeded in extracting sense from this passage. It appears to me manifestly corrupt, and the misprint to have been occasioned by a transposition. 'Kingly-poor,' I suspect, is no other than a printer's error for 'poor-lying.' Rosaline, in irony, speaks of their visitors having rich, well-liking, i.e. good-conditioned wits; to which the Princess replies:—'O poverty in wit, poor-liking flout!'—Brae (p. 105) maintains, however, that 'liking' means fat, plump, and in the phrase 'well-liking' 'well' is merely augmentative; wherefore, Staunton's 'poor-liking' 'would be an impossible contradiction.' [Whatever else Collier's MS Corrector effected he certainly, as Sir James Mackintosh said of Coleridge, 'threw a stone into the standing pool of criticism,' and, in consequence, we suffer from the splashes. Had it not been for his emendation, we should, all of us, have gone complacently on our way in the conviction that the King's attempt at wit was merely 'royally poor.'—Ed.]  

307. *sweeping ripe] W. A. Wright [Note on 'sweeping ripe,'—Tempest, V, i,
LOUES LABOUR'S LOST [ACT V, SC. II.

Qu. Berowe did sweare himselfe out of all suite. 308

Mar. Dumaine was at my seruice, and his word:
No point (quoth I;) my feruant straight was mute. 310

Ka. Lord Longauill said I came ore his hart:
And trow you vwhat he call'd me?

Qu. Qualme perhaps.

Kat. Yes in good faith.

Qu. Go sickenesse as thou art. 315

Ros. Well, better wits haue wonne plain statute caps,

308. [suite] soothe or truth Grey.

310. feruant] feruant, Q.

315. [statute caps] statute-caps Theob.

315. cat se] Rowe et seq. [subsa.]

332]: Compare Sidney's Arcadia (ed. 1598), i, p. 61: 'But Lulus (even weeping ripe) went among the rest.' Also Beaumont and Fletcher, Woman's Prize, i, i: 'Being drunk and tumbling ripe.' And in the same play, ii, i: 'He's like little children That lose their baubles, crying ripe.' [For similar compounds, see ABBOTT, § 430.]

307. for a good word] FRANZ (§ 328): The causal 'for' takes the meaning for want of, when the condition of want or grief, expressed in the predicate, is represented as consequent on the cause connected with 'for,' which is at the same time the object of desire; e.g. to faint for succour; means to faint for want of succour. This pregnant use of the preposition leads, at times, to a very bold style of expression, like 'dead for breath.' To die for was a stereotyped phrase for years, longwith; it still survives in a more restricted sense in modern speech (she dies for him means 'she is over head and ears in love with him').

308, 309. out of all suite ... at my service] WHITTIER (p. 89): Suit and service, we know, are terms familiar to the language of our feudal law. No ideas are more impressed on the mind of [Shakespeare] than those which have reference to the law. Here suit and service are united [and also in V, ii, 915, 916].

310. No point] See II, i, 199—CAPELL (p. 211): The speaker that would convey a conception of Maria's wit must pronounce 'point' something in the French manner, but inclining to point, meaning—point of a 'sword.'—MELONE: In The Return from Pernassus, 1606, Philomusus says,—'Ttit tit tit, non poenit, non debet fieri philometrice,' etc. [Part II, i, iv, ed. Macray.]

313. Qualme] R. G. WHITE (ed. i): Plainly 'qualm' was pronounced calm, which gave the Princess an opportunity for her jest; for Longueville would surely not tell his mistress that she 'came o'er his heart' like a qualm. ROYLE calls attention to a Hen. IV: II, iv, 40, where it is spelled calm: 'Sick of a calm.'

316. statute caps] GREY (i, 151) quotes from Strype's Annals of Queen Elizabeth, vol. ii, p. 74: 'Besides the bills passed into act this parliament [13 Eliz. 1571], there was one which ... concerned the Queen's care for employment for her poor sort of subjects. It was for continuance of making and wearing wooden caps; in behalf of the trade of cappers; providing, that all above the age of six years (except the nobility and some others) should on sabbath days, and holy days, wear caps of wool, knit, thicked, and drest in England, upon penalty of ten groats.'—JOHNSON maintained, however, that 'statute caps' belonged to the academic costume, and that Rosaline declared, in effect, that better wits might be found in the common
ACT V, SC. ii.]  LOUES LABOUR'S LOST  257

But vwill you heare; the King is my loue sworne.

Qu.  And quicke Beroune hath plighted faith to me.

Kat.  And Longanwill was for my seruice borne.

Mar.  Damethat is mine as fur as barke on tree.

Boyet.  Madam, and prettie miftriftes giue care,

Immediately they will againe bee here
In their owne shapes; for it can never be,
They will digeste this harf indigtitude.

Qu.  Will they returne?

Boy.  They will they will, God knowes,
And leape for ioy, though they are lame with blowes:
Therefore change Fauours, and when they repaque,
Blow like sweete Rofes, in this summer aire.


Boy.  Faire Ladies masket, are Rofes in their bud:
Dismasket, their damaske sweett commixtute showne,
Are Angels vailing clouds, or Rofes blowne.

317. hear;] hear, F; hear? Theob.  
319. borne; been, F, F.  
324. digest; digest, F, F.  
332. damaske; damask, F, G.  
334. Arr...blowne;] Obelised in Glo.  
et seq.  
334. Arr...blowne;] Or angel-vailing clouds: are Theob. Or angels vailed in clouds: are Warb. A changeless varying cloud of Bulloch.  
334. angels vailing;] varling? varling Q.  

places of education; nor did the quotation by Grey from Straype avail to change his opinion.—STEVENS happily harmonised Strype and Johnson by the paraphrase: 'better wits may be found among the citizens, who are not in general remarkable for sallies of imagination'; and quoted Marston's Dutch Cortizs: 'Nay, though my husband be a citizen, and his caps made of wool, yet I ha wit,' etc. [III, i.].—MA-
LONE: The epithet by which these statute caps are described, 'plain,' induces me to believe that Mr Stevens's interpretation is the true one. The king and his lords probably wore hats adorned with feathers. So they are represented in the print pre-
fixed to this play in Rowe's edition, probably from some stage tradition.—DYCE (Glos.) accepts Stevens's paraphrase. The curious student may find in HALLI-
well a quotation, covering a folio page, from Stow's Survey of London, ed. 1603, pp. 544, 545, giving an account of the rise and decline of the flat-cap.

338. repaire] This is not, as SCHMIDT (Lex.) interprets it, equivalent to to come; possibly it should be printed with a hyphen, 're-pair, i. e. re-material, when each lover rejoins his mistress.—Ed.

333. damaske sweet commixtute] Compare Phebe's description of Rosalind, 'There was a pretty redness in his lip, A little riper, and more lusty red Then that mixt in his cheeks: 'twas just the difference Betwixt the constant red and mingled Damaske.'—As You Like It, III, v, 135.

334. Angels vailing clouds, or Rofes blowne] THEOBALD transposed this
LOUES LABOURS LOST

Qu. Auant perplexitie: What shall we do,
If they return in their owne shapes to wo? 335

Rofe. Good Madam, if by me you'll be aduis'd,
Let's mocke them still as well knowne as difguis'd:
Let vs complaine to them vwhat fooles were heare,
Difguis'd like Muscouites in shapeless geare:
And wonder what they were, and to what end
Their shallow showes, and Prologue vildely pen'd:
And their rough carriage so ridiculous,
Should be present'd at our Tent to vs.

Boyet. Ladies draweth: the gallants are at hand. 345

336. tew | tew Q. teww F,F', teww Coll. Hal. still, ... known, Theob. et cet.
338. still,... known] Q,F, Rowe, Pope,
Han. still, as well, known Var. '21,
342. wildly[vildly] Q, vildly Han.
344. Tent] tents Cap. conj.

and the preceding line, at Warburton's instigation, after he had made some trifling changes (see Text. Notes), which, unfortunately, cannot be pronounced improvements.—PECK (p. 231) restored the order of the lines, and would read: 'Are angels well'd in clouds of roses blown'; and then gallantly asks: 'under what image could our author so properly choose to give us an idea of a company of fine women in all their shew of beauty, as that of angels inveished in clouds of full blown roses?' 'To me,' he rapturously adds, 'this description instantly brings to mind the mores, the hours, the graces, the Hebr, & all the rose-finger'd & rose-bosom'd, poetical happy beings of fable & antiquity, & sets them, as it were, in a blaze of charms & immortality before us.'—HANMER followed and was the first to apprehend the true meaning of 'vailing.' 'Vailing,' he observes, 'is to be here distinguished from veiling, and carries the same sense as in the phrase vailing a bonnet, that is, putting off, lowering, sinking down.' To the same effect CAPELL and JOHNSON. The former remarks: 'there is no such word as veiling in the copies; 'vailing' is their word, and has its proper sense—lowering;' 'clouds' are the vehicles of 'angels' both in poets and painters; and when the latter present any such being, the cloud is seen opened and gathered below his feet, as if the angel had lowered it, vailed it to the beholder for the purpose of shewing himself.'—JOHNSON thus paraphrases: 'Ladies unmasked, says Boyet, are like angels vailing clouds, or letting those clouds which obscured their brightness, sink from before them.' In this paraphrase, preferred by HALLIWELL and adopted by DYCE, I think we may safely rest. For vailed, in its proper sense of lowered, see 'vailed lids,'—Hamlet, I, ii, 70; and 'my wealthy Andrew... Vailing her high top lower then her roks,'—Mer. of Ven. I, i, 33, where (in this ed.) STERVENS gives additional examples of its use.—Ed.

335. Auant perplexitie] WALKER (Crit. iii, 44) thinks that this is addressed to Boyet.
340. shapelesse] Deformed, ugly,' says SCHMIDT (Lex.).
340. geare] That is, dress, apparel.
ACT V, SC. ii.]

LOUES LABOUR’S LOST

Queen. Whip to our Tents, as Roes runnes ore Land.

Exit.

Enter the King and the rest.

King. faire sir, God faue you. Wher’s the Princeesse?

Boy. Gone to her Tent.

Pleafe it your Maiestie command me any feruice to her?

King. That the vouchsafe me audience for one word.

Boy. I will, and fo will the, I know my Lord. Exit.

Ber. This fellow pickes vp wit as Pigeons peafe,

And vs ter it againe, when loue doth pleafe.

Habits. Rowe.

346. runnes ore F_1, rune ore the F_1, run over Mal. Steev. Var. Knit.
Coll. Hal. Dyce i, Sta. Wh. i. run d e’r Cam. Glo.
run d’r e the F_2, et cet. (subs.)

Scene VII. Pope, +. Act V. Theob.

Before the Princess’s Pavillion.

Theob.

Enter...Enter the King, Biron, Longaville and Dumnain, in their own


346. Roes] For the sake of the scansion, GODWIN KEMP (p. 17) would injudiciously pronounce this word as a disyllable. The line as it stands in F_1 is not unmetrical. We can pronounce ‘ore’ as a disyllable without converting it to over; and then we have the trit of F_2 and F_3, which LETTIM (see next note) pronounces ‘elegant.’ Anything is better than robz.—Ed.

346. runnes ore Land] WALKER (Crit. iii. 44): ‘Land’ is here the same as loud or laund, otherwise laum. Compare the forms kine and kind (labourer), rine and rind, woodbine and woodbine, etc.—LETTIM (footnote to Walker): Walker does not seem to have been aware of the elegant reading ‘run d’er the land,’ for which we are indebted to the third and fourth folios. Most recent editions read over, I am shocked to say, without any authority, and for the sake of the metre.

348. and the rest] This comprehensive brevity is surely worthy of imitation.

349-351. Where’s...to her?] R. G. WHITE (ed. i) assuming these lines to be prose, denies the need of changing ‘Wher’s’ to Where or, of adding, in accordance with Q_1, thikér to ‘her’ at the end of the line. Possibly, these textual notes of White, in his first edition, are not to be greatly heeded; he himself wholly disregarded them in his second edition, where he followed, almost absolutely and certainly wisely, the text of The Globe edition.—Ed.

351. Please it] For grammatical construction, see line 266 of this scene.

351. to her?] COLLIER having said that thikér is omitted in some copies of Q_1, the CAMBRIDGE EDITORS observe that he has probably mistaken Q_1 for Q_0 in the present place, as he has certainly mistaken it in line 535 below.

354, 355. This fellow...please] SYVRENS: This expression is proverbial:
He is Wits Pedler, and retails his Wares,
At Wakes, and Waffels, Meetings, Markets, Faires.
And we that fell by groffe, the Lord doth know,
Haue not the grace to grace it with such show.
This Gallant pins the Wenches on his fleeue.
Had he bin Adam, he had tempted Eue.
He can carue too, and lisse: Why this is he,

362. He can] A can Q. A' can Cap.
361. Conj. see] to Q.

"Children pick up words as pigeons pease, And utter them again as God shall please."—Ray's Collection [Proverbial Rhymes and old Saws].—Halliwell, also, asserts that the lines are proverbial and quotes from some verses appended to Thomas Coriate Traveller for the English Wits, 1616,—"He picks up wit as pigeons pease, And utters it when God doth pleased." It may be that the lines had become proverbial, but it does not follow from these quotations that Shakespeare was not the author. Thomas Coriate was not printed until nigh twenty years after Love's Lab. Lost, and Ray's Collection eighty years after, in 1698.—ED.

355. Ioue] Halliwell notes that 'Ioue' is here substituted for 'God' of Q, 'on account of the Statute.' A copy of this Statute is given in the Trans. of The New Soc. 1586—5, p. 18; it may be also found in Araber's English Garner, ii, 281, adequately condensed, as follows: 'By a statute made 1 Jac. I. c. 81, [1605—6], it was enacted, That if any person shall in any stage play, Interlude, Shewe, May-gane, or Pageant jestingly or profanely speaks or use the holy Name of God or of Christ Jesus, or of the Holy Ghoste, or of the Trinity, he shall forfeite for everie such Offence Tenne Pounds.'—Walker (Ord. I, 213) has collected many examples of a similar substitution.

357. Wakes] Whitkew (Cont. Dist.): 2. A vigil; specifically, an annual festival kept in commemoration of the completion and dedication of a parish church; hence, a merry-making. The wake was kept by an all-night watch in the church. Tents were erected in the church-yard to supply refreshments to the crowd on the following day, which was kept as a holiday. Through the large attendance from neighboring parishes at wakes, devotion and reverence gradually diminished, until they ultimately became mere fairs or markets, characterised by merry-making and often disgraced by indulgence and riot. The wake or revel of country parishes was, originally, the day of the week on which the church had been dedicated; afterward the day of the year. In 1536, an act of convocation appointed that the wake should be held in every parish on the same day, namely, the first Sunday in October; but it was disregarded. [Much, and well, condensed from] Brand, Popular Antiquities. [II. 1—14.]

357. Wassals] W. A. Wright (Macketh, I, vii, 75): Derived from the Anglo-Saxon wasel, 'be of health.' This, according to Geoffrey of Monmouth, was the salutation used by Rowena to Vortigern in presenting a cup of wine. Hence 'wassali came to mean drinking of healths, revelry. [The plural means, of course, festivities, carnivals.]

362. He can carue] Hunter was the first to detect a peculiar meaning in this
[362. He can carve] word 'carve;' both here and in Merry Witte, I, iii, 48:—‘I do mean to make love to Ford’s wife; I spy entertainment in her; she discourses, she carves, she gives the leer of invitation.’ In a note on this passage, Hunter observes (i, 215):—

‘The commentators have no other idea of the word carve than that it denotes the familiar action of carving at table. But it is a quite different word. It occurs in a very rare poetic tract, entitled, A Prophesie of Cadwallader, last King of the Britaines, by William Herbert, 1604, which opens with a description of Fortune, and of some who had sought to gain her favour. “A mighty troop this empress did attend; There might you Calus Marius carving find, And martial Sylla courting Venus kind,” etc. And this I take to be the word which occurs in Biron’s character of Boyet. On a comparison of these few passages, it would seem to mean some form of action, which indicated the desire that the person to whom it was addressed should be attentive and propitious.’ To the quotation adduced by Hunter, Dyce (Few Notes, p. 20) added the following:—‘Her amorous glances are her accusers; her very looks write sonnets on thy commendations; she carves thee at board, and cannot sleepe for dreaming on thee in bedde.’—Day’s Ile of Glode, 1656, sig. D. ‘And, if thy rival be in presence too, ... Salute him friendly, give him gentle words, Return all courtesies that he affords; Drink to him, carve him, give him complement; Thus shall thy mistress more than thee torment.’—Besoumont’s Remedy of Love,—Beau. & Fl.’s Works, xl, 483, ed. Dyce. ‘Desire to eat with her, carve her, drink to her, and still among intermingling your petition of grace and acceptance into her favours.’—Fletcher and Shakespeare’s Two Noble Kinsmen,—Beau. & Fl.’s Works, xl, 414, ed. Dyce. ‘Whatever,’ adds Dyce, ‘was the exact nature [of carving], it would appear from the three passages last cited, to have been a sort of salutation which was practised more especially at table.’ It was reserved to R. G. White to adduce (Sh.’s Scholar, p. xxxii) a quotation which ‘shows exactly what this sort of carving was, and how it was performed. In the satirical description of A very Woman, in the Characters appended to Sir Thomas Overbury’s Wits, the description of the married part of her life begins thus:—‘Her lightnease gets her to swim at top of the table, where her write little finger bewaires carving; her neighbors at the latter end know they are welcome, and for that purpose she quencheth her thirst.’’’—E. 3, ed. 1632. Carving, then, was a sign of intelligence, made with the little finger as the glass was raised to the mouth. It is remarkable, by the way, that ladies do this now-a-days infinitely more than gentlemen. Is it possible that the trick has survived, while its meaning is lost?’—Dyce (Glassary) afterward added: ‘See also Littleton’s Latin English Lexicon, 1655: “A Carver:—chironomus.” “Chironomus:—One that make apt phis motions with his hands.” “Chironomia:—A kind of gesture with the hands, either in dancing, carving of meat, or pleading,” etc., etc.’ In the Transactions of The New Sh. Soc. 1877-9, p. 101, W. A. Harison supplies the following from Pepys’s Diary, vol. ii, p. 292, ed. Myreses Bright:—

‘Aug. 6th, 1603. To my cozen Mary Joyce’s at a gossiping, where much company & good cheer ... Ballard’s wife, a pretty & a well-bred woman, I took occasion to kiss several times, & she to carve, drink, & show me great respect.’ Finally, let me add a reference from Jonson’s Silent Woman, IV, i, p. 423, ed. Gifford:—‘If she have an ill foot, let her wear her gown the longer, and her shoe the thinner. If a fat hand and scald nails, let her carve the less, and act in gloves.’ This especial meaning appears to have been overlooked by Schmidt (Lex.), who, albeit he refers to Dyce’s Glassary, defines ‘carve’ in the present passage as equivalent to showing
That kift away his hand in courtese.

This is the Ape of Forme, Monseur the nice,
That when he plaiies at Tables, chides the Dice
In honorable tearmes: Nay he can sing
A meane most meanly, and in Vhering
Mend him who can: the Ladies call him fweete.
The faires as he treads on them kis his feete.
This is the flower that smiles on erueie one,
To shew his teeths as white as Whales bone.

365. away his hand) his hand, a way
366. this ii) This Rowe ii.
367. mainly) mainly Rowe ii. mainly
Pope, +.
369. Vhering) Vhering Q.

*great courtesy and affability.* Unhappily, the only help to be obtained from the N.E. D. is a quotation of the present line accompanied by Schmidt's definition.

---En.

365. kist away his hand] Compare, *—anon, doth seem As he would kis away his hand in kindness.*—Jonson, *Cynthia's Revels*, III, ii, p. 284, ed. Gifford. The first ed. of *Cynthia's Revels* was printed in 1601.—En.

365. Tables] HALLIWell: The game of backgammon. It was anciently played in different ways, and the term appears to have been applied to any game played with the table and dice. Strutt (p. 321) has given a fac-simile of a backgammon-board from a MS of the fourteenth century, which differs little from the form now used.

367. A meanes] WHITNEY (*Cent. Dict.)*: II, 3. In music: A middle voice or voice-part, as the tenor or alto.—STEVENS quotes from Bacon: *The treble cutteth the air so sharp, as it returneth too swift to make the sound equal; and therefore a mean or tenor is the sweetest.*—[Sydenham, *Century II*, sec. 173, ed. 1651.]

371. Whales bone] T. Warton; *As white as whales bone* is a proverbial comparison in the old poets. In *The Fairie Queene*, b. iii, c. 1, st. 15: *Whose face did seem as clear as chrysal stone, And eke, through feare, as white as whales bone.* And in L. Surrey, fol. 14, ed. 1567: *'I might perceive a wolf, as white as whales bone, A fairer beast of fresher hue, beheld I never none.'* Skelton joins the *whale bone* with the brightest precious stones in describing the position of Pallas: *A hundred steps mounting to the halie, One of jasper, another of whales bone; Of diamantes, pointed by the rokky wall.'—Cromwell *ofLOWELL, p. 24, ed. 1736.—STEVENS: It should be remembered that some of our ancient writers supposed *ivory* to be part of the bones of a whale.—HOLT WHITE: This *white whale his bone*, now superseded by ivory, was the tooth of the *horse-whale*, Morse, or Walrus, as appears by King Alfred's preface to his Saxon translation of Orosius. [The curious student is referred to HALLIWell, where he will find many examples of the use of this not uncommon phrase.—ABBOTT (§ 487) includes the
ACT V, SC. ii.

LOUES LABOUR'S LOST

And confidences that will not die in debt,
Pay him the dutie of honie-tongued Boyet.

King. A blifer on his sweet tongue with my hart,
That put Armathoies Page out of his part.

Enter the Ladies.

Ber. See where it comes. Behauiour what wer't thou,
Till this madman shew'd thee? And what art thou now?

present phrase in a list of examples where c mute is pronounced.—STEEVENS and others regard it as parallel to 'swifter than the moon's sphere' in Mid. N. D. (II, i, 7); but this is doubtful. I prefer to regard 'moon's sphere' as an instance of an 'empty pause' after 'moon'—(see note ad loc. in this ed.). See, also, Goswin Kornig, p. 17.—Ed.

where it comes.] COLLIER (ed. ii): 'It' is spoken contemptuously of Boyet; the MS has 'ar comes,' which lessens the force of the expression.

This misspelling is evidently due to the 'personal equation' of the compositor; it occurs again in line 690. Possibly, when composing by the ear, the sound of wer't recalled were it, and hence the contraction.—Ed.

Till this] For other examples of a disyllabic ario to a disyllabic thesis at the beginning of the second clause, see Goswin Kornig, III, 2, b. p. 87.

madman] THORBALD silently read 'man'; and MONCK MAYN said emphatically, 'the word 'mad" must be struck out.'—COLLIER (ed. i): There is no reason for calling Boyet a mad man, though mere there might be some for terming him a mad man, i. e. a man made up and completed as Biron had just before described him.—DYCE (Remark, p. 41): I have some doubts whether 'mad' (though it makes the line over-measure) ought to be rejected; an epithet to 'man' seems necessary here; and surely 'mad' may be understood in another sense than 'lunatic'; Biron afterwards taxes Boyet with 'jesting merely' and calls him 'old mocker.' As to 'a made man,'—Mr Collier ought to have known that, in Shakespeare's time, the expression meant only 'a man whose fortune is made,' 'a fortunate man.'—WALKER (Crit. i, 350): 'Madman' for man. At least if madman originated in Madam.—MARSHALL: Possibly the original word may have been 'maid-man,' i. e. a man half a maid or woman, alluding to Boyet's finicking manners as described above. The 'And' should be omitted, as it is not wanted, and may have slipped up from the line below quite as easily, if not more so, than the Mad. of Madam. [As Dyce says, some epithet to 'man' seems necessary, and madman does not of necessity mean a maniac.—ED.]
LOUES LABOUR'S LOST

[ACT V, SC. ii.]

King. All haile sweet Madam, and faire time of day.

Qu. Faire in all Haile is foule, as I conceive.

King. Confrune my speeches better, if you may.

Qu. Then with me better, I wil glue you leaue.

King. We came to visit you, and purpofe now
To leade you to our Court, vouichafe it then.

Qu. This field thal hold me, and to hold your vow:

Nor God, nor I, delights in periu'd men.

King. Rebuke me not for that which you prouoke:

The vertue of your eie muft breake my oth.

Q. You nickname vertue: vice you shoud haue spoke:

For vertues office neuer breakes men troth.

Now by my maiden honor, yet as pure
As the unfallid Lilly, I protest,

A world of torments though I shou'd endure,
I would not yeeld to be your houses guelt:

So much I hate a breaking caufe to be

380. i) is is F'.
381. Confrune my speeches] Constrate
my [words] Q.
382. came] come Pope, +.
384. our'] our F'.
386. nor I, delights] delights, nor I,
Marshall conj.
delights] QF, Cap. Kat. Dyce,
Sta. Cam. Glo. delight Rowe et cet.
388. must] makes Han. made Warb. con.

380. men] F', men Qu., Rowe,
(subs.)
394. not yeeld to] not to F, not F',
395. breaking cause] breaking cause
Steev. Var. '03, '13, Kat. Hal. Sing.
Sta. Kty.

380. all Haile.] WALKER, in a note (Crut. iii, 343) on 'Thou doughty duke, all
haile! all haile, sweet ladies. Thersaus. This is a cold beginning.'—Two Noble Kins-
men, III, v, remarks, 'I know not whether it is necessary to observe, that there is a
play on 'haile,' as in Love's Lab. L. V, ii, 380. Dekker, Olds Fortunatus.—
'Andelicia. Brother, all haile. Shadow. There's a rattling salutation.'—[p. 113,
ed. Pearson.]—LITTLEDALE (note on Two Noble Kinsmen, III, v) adds another
example from Beau. and Fl.'s The Faithful Friends, III, ii, 'Sir Pergamus. All
haile! Learchaus. He begins to storm already.'—[p. 257, ed. Dyce.]

388. vertue . . . must breake] JOHNSON: I believe our author means that the
vertue, in which goodness and power are both comprised, must doe the obligation
of the oath. The Princess, in her answer, takes the most invidious part of the
ambiguity.

389. spoke] ABBOTT (§ 300) says that 'speak' is here used for describe, which
must be, I think, an oversight on Abbott's part. It is used for said, owning, possi-
bly, to exigencies of the rhyme.

392. unfallid] For reasons why this form should be discarded we must wait for
the N. E. D.
ACT V, SC. ii.]

LOUES LABOUR'S LOST

Of heavenly oaths, vow'd with integritie.

Kinf. O you haue liu'd in desolation here,
Vneene, vnuisited, much to our shame.

Qu. Not fo my Lord, it is not fo I fware, We haue had paftimes here, and pleafant game, A meffe of Ruffians left vs but of late.

Kinf. How Madam? Rufsians?

Qu. I in truth, my Lord.

Trim gallants, full of Courtship and of state.

Rof. Madam speake true. It is not fo my Lord:

My Ladie (to the manner of the daies)
In curtefie giues vndervering praife.

We foure indeed confronted were with foure In Ruffia habit: Heere they stayed an houre, And talk'd apace: and in that houre (my Lord) They did not bleffe vs with one happy word. I dare not call them foole; but this I thinke, When they are ready, foole would faie haue drinke.

Berr. This left is drie to me. Gentle sweete,
Your wits makes wife things foolifh when we greete

396. oath[.] oath Q.
397. vow'd F vnded Q.
377. Oh! Kny.
403. truth[.] truth Q.
406. the daies[.] these days Coll. ili
(MS).
409. Rufsia] Ruffian Q. Ruffian
Fy et seq.

395. a breaking cause] See Abbott (§ 419 a.) for many similar examples of transposition.
401. messae] See IV, iii, 221.
406. to the manner of the daies] That is, according to the fashion of the time.
For 'to,' see Abbott, § 187.
414. drie] In its present meaning, stupid, pointless. Cf. 'Go to, y'are a dry foole.'—Twelfth Night, I, i, 79.
414. Gentle sweete] When counted on the fingers, this line lacks a syllable. When spoken with the needful pause after the third foot, the rhythm is complete.
415. when we greete, etc.] Johnson: This is a very lofty and elegant compliment. [For the punctuation after 'foolish,' see Text. Note.]
With eies beft feeing, heauens feric eie :  
By light we loofe light; your capacitie  
Is of that nature, that to your huge floore,  
Wife things feeme foolifh, and rich things but poore.

Rof. This proues you wife and rich: for in my eie  
Ber. I am a foole, and full of pouertoie.

Rof. But that you take what doth to you belong,  
It were a fault to snatch words from my tongue.  
Ber. O, I am yours, and all that I posfeffe.  
Rof. All the foole mine.

Ber. I cannot gue ye lesfe.  
Rof. Which of the Vizards what it that you wore?

Ber. Where? when? What Vizard?

Why demand you this?

Rof. There, then, that Vizard, that superfluous cafe,  
That hid the worfe, and shew'd the better face.

Kin. We are difcruied,

They'll mocke vs now downeright.

Du. Let vs confefse, and turne it to a left.

Que. Amaz'd my Lord? Why lookes your Highnes

faddce?

Rofa. Helpe hold his browes, hee'ld found: why looke you pale?

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416. eie: ... light; } eie: ... light, Q. 
417. lyfe] lyfe Fl.  
418. that] as F, Rowe.+

420. vizard,] visor : Cap. et seq.

425. ars] ars Q.  
426. browes] browes : Cap. et seq.  

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429. you this?] KNIGHTLY [Exp. 111]: As the whole scene is in rime, there should be a couplet here. We might then for 'this' read more.

430. There, then, that vizard,) Inasmuch as an interrogation mark follows 'Where? when? What vizard?' I think a full stop, or at the least a dash, should follow 'There. Then. That vizard.'—Ed.

433-434. CAPPELL, very properly, marked these lines as spoken aside.

437. Helpe hold his browes] WALKER [Crit. iii, 45]: Speaking of Biron, not of the King.
Sea-fieke I thynke comming from Mufcounie.

_Ber._ Thus poure the stayrs downe plagues for periury.

Can any face of braffe hold longer out?

Heere stand I, Ladie dart thy skill at me,
Bruiue me with fcone, confound me with a fount.

Thruft thy sharpe wit quite through my ignorance.

Cut me to pceces with thy keence conceit:

And I will with thee neuer more to dance,

Nor neuer more in Rufsian habit waite.

Of neuer will I truft to speeche pen'd,

Nor to the motion of a Schoole-boies tongue.

Nor neuer come in vizard to my friend,

Nor woo in rime like a blind-harpers fongue,

---

439. _Mufcounie] Mufcouny Fl._
440. _poure] pouere Q._
441. _sic._
450. _sic._
451. _rime] time Rowe._

Rowe, +  
_I: lady, Cam. Glo. I, lady;

Cap. et cet.

437. sound] The pronunciation of this word was in a transition state when the Folio was printing. It is thus spelled in _Mid. N. D. II._ ii, 160, and in _At You Like It,_ V, ii, 29, whereas in III, v, 19, of the latter play it is spelled 'swoond,' and in IV, iii, 166, 'swoon.' In general the later Folios have 'swoond,' as has also the First Folio in _Wint. Tah,_ V, ii, 90,—'swoond.' 'Sound' may possibly have been pronounced _souned,_ and thus pronounced even when spelled 'swoond,' just as, at the present day, the _w in sword_ is almost never pronounced. When the Nurse in _Rom. & Jul._ says she 'sounded at the sight!' there is no vulgarity in the word; it may be found _passim_ in the Elizabethan dramatists. Malone even asserted that it was always either so spelled or else 'swoond,' but 'swoon' in _At You Like It_ disproves the assertion.—Ed.

445-447. conceit ... waite] R. G. White: The pronunciation of 'conceit' in vogue when this play was written, made it a perfect rhyme to 'wait.' The diphthong _ei_ had then almost invariably the sound which it still preserves in 'freight,' 'obei-

sance,' etc.—Ellis (p. 981) to the same effect. He gives the sound of _ei_ as the same as that of _a_ in 'Mary.'

447, 450. Nor neuer] For double negatives, see _Abbott,_ § 406. For triple negatives, see 'nor so further in sport neyther.'—_At You Like It,_ I, ii, 27; and 'nor noe one Shall mistie be of it.'—_Twelfth Night,_ III, 1, 163.

450. friend] SCHMIDT (Lex.) furnishes examples of the use of this word as equivalent to _lover, sweetheart, mistress._

451. blind-harpers songue] In Childe's _English and Scottish Popular Ballads_ (IV, 16) it is stated that 'the Stationers' Registers, 22 July, 1564—22 July, 1565, Arber, I, 260, have an entry of a fee from Owyn Rogers for license to print 'a ballet intituled The Blinde Harper, etc.'; and again, the following year, Arber, I, 294, of a fee from Lucas Haryson for license to print 'a ballet intituled The Blinde Harpers, with the Answere.' Nothing further is known of this ballet.
Taffata phrales, filken tearmes precise,
Three-pil'd Hyperboles, spruce affection;

452

Coll. i, Hal. Wh. affectation Rowe et affection QFr, Mal. Var. ‘21, cet.

is barely possible it is to Haryson’s ballet Berowne refers; the fact that the Blind Harper received an ‘Answere’ leads to the suspicion that he had ‘woode in rime.’ An objection to this conjecture, but not a fatal one, is that Berowne says ‘like a blind-harpers song.’—Ed.

453. Three-pil’d] NARES: ‘Three-pile’ is the name of the finest and most costly kind of velvet; worn, therefore, only by persons of rank and consequence. It alludes to something in the construction of the velvet. It seems to have been thought that there was a three-fold accumulation of the outer surface, or pile. (Note on Wint. Tale, IV, iii, 15, where Autolycus says ‘I have... in my time wore three pile.’)

453. affection] MALONE: The modern editors read affectation. There is no need of change. We already in this play [IV, i, 3. q. v.] have had ‘affection’ for affection,—‘witty without affection.’ The word was used by our author and his contemporaries, as a quadrivisible; and the rhyme as they thought sufficient. RITSON, whose aversion to the gentle Malone amounted at times almost to frenzy, after quoting the foregoing note, thus launches forth: ‘In the Devil’s name (God forgive me for swearing!) what has the number of syllables to do here? It is the rime we are at a loss for, not the metre. Surely, surely, if ever man was peculiarly disqualified by nature for an editor of Shakespear, or, in short, for a reader of poetry, it was this identical Mr Malone! Could he have been imagined that a writer in the eighteenth century would be so profoundly ignorant of the commonest rules of versification, so totally destitute of every idea of harmony and arithmetic, as to propose such lines as the following:—‘Three-pil’d hy-per-bo-len, spruce af-fec-ti-on, ... Have blown me full of mag-get es-ten-ta-ti-on.’ Perhaps, however, he will contend that ‘hyperboles’ is a trisyllable, as nothing can be improbable, in reference to such a genius, on the score of absurdity. Let it be so, it will make no sort of difference: ‘Three-pil’d hy-per-bo-len, spruce af-fec-ti-on.’ Only in one case, we see that on will be the rime to diem; in the other two. [p. 41. Aply, indeed, did Ritson give to his pamphlet the title of ‘Carusory Criticism.’—Ed.]—SHERWIN: No ear can be satisfied with such rhymes as affection and ostentation. KING calls attention to the fact that ‘if we retain “affection” we must anglicise “hyperboles” by reading it hy-per-bo-les; without this, the line has no rhythm. Shakespare has the word in one other place only, Tro. & Cress. I, iii, 162: “Would seem hyperboles. At this fusty stuff,” and there it appears to read as a word of three syllables.—HALIWELLS: The laxity of rhyme in the poetical works of the time is so great, alterations made solely on that account should be received with great caution. To modern readers, the emendation, affectation, appears at first sight self-evidently correct, but when it is considered that the identity of even the last syllables in two lines was formerly sometimes considered sufficient to constitute a rhyme, the probability then seems in favour of the early text being a copy of Shakespear’s own words. [If the rhym in ‘affection’ and ‘ostentation’ be pronounced dissolubil, ti-on, the requirements of rhyme are adequately, if weakly, satisfied, and we can retain the reading of the early copies.—Ed.]
ACT V, SC. II.]

LOUES LABOUR'S LOST 269

Figures pedantically, these summer flies,
Haue blowne me full of maggot oftentation.
I do forowe there, and I heere protest,
By this white Gloue (how white the hand God knows)
Henceforth my woing minde thall be express
In rullet yeas, and honest kerrie noes.
And to begin Wench, so God helpe me law,
My loue to thee is found, sans cracke or flaw.

Reyna. Sans, sans, I pray you.

Ber. Yet I haue a tricke
Of the olde rage: beare with me, I am sicke.

454. pedanticall.] pedantical; Cap. et seq.

455. sumner.] sonner Q.

456. them.] them; Theob. WARB. et seq.

457. this.] this, F.

458. begin...law.] QFII. begin,...law, Rowe, Pope, Theob. i. begin, ... me, law! Theob. ii et seq. (nub.)

459. russen yeas...kerrie noes] Cf. 'You most coarse frieze capacities, ye jane judgements.'—Two Noble Kinsmen, III, v, 8.

459. kerrie] MURRAY (N. E. D.): Possibly named from the village of Kersey in Suffolk; though evidence actually connecting the original manufacture of the cloth with that place has not been found. i. A kind of coarse narrow cloth, woven from long wool and usually ribbed. 4. † b. Figuratively: Plain, homely. [e.g. the present line.]

460. law] EARLE (§ 197): 'La' is that interjection which in modern English is spelt lo. It was used, in Saxon times, both as an emotional cry, and also as a sign of the respectful vocative. . . . In modern times it has taken the form of lo in literature, and it has been supposed to have something to do with the verb to look. . . . The interjection lo was quite independent of another Saxon exclamation, viz. loc, which may with more probability be associated with locion, to look. . . . The lo of Saxon times has none of the indicative or pointing force which lo now has, and which fits it to go so naturally with an adverb of locality, as 'Lo here,' or 'Lo there.' While lo became the literary form of the word, lo has still continued to exist more obscurely, at least down to a recent date, even if it be not still in use. Lo may be regarded as a sort of feminine to lo. In novels of the last century and the beginning of this, we see lo occurring for the most part as a trivial exclamation by the female characters. [Cf. Twelfth Night, III, iv, 104; Wint. Tale, II, iii, 64.]

462. sans, sans] TYRWHITT: It is scarce worth remarking that the conceit here is obscured by the punctuation. It should be written Sans sans, i.e. without sans; without French words: an affectation of which Biron had been guilty in the last line of his speech, though just before he had forsworn all affectation in phrases, terms, etc. [Berowse's response proves that Tyrwhitt's explanation is the true one.]
Ile leaue it by degrees: soft, let vs see,

Write Lord haue mercy on vs, on thofe three,
They are infectied, in their hearts it lies:
They haue the plague, and caught it of your eyes:
Thofe Lords are visitied, you are not free:

For the Lords tokens on you do I fee.

Qu. No, they are free that gaue thefe tokens to vs.

Ber. Our fates are forfeit, seeke not to vndo vs.

Rof. It is not fo; for how can this be true,
That you stand forfeit, being thofe that fue.

465. 

465. degrees:] degrees. Cap. et seq.
465. fer,] QPI, Rowe, &. see—
Cap. see— Theob. et cet. (suba.)
466. on thofe:] and thofe P2 Rowe.
Fope, Han.
three,] three; Theob. et seq.

466. Lord haue mercie on vs.] JOHNSON: This was the inscription put upon the door of the houses infected with the plague, to which Birton compares the love of himself and his companions; and pursuing the metaphor finds 'tokens' likewise on the ladies. The 'tokens' of the plague are the first spots or discolorations, by which the infection is known to be received.—STEEVENS: In More Fools Yet, a collection of epigrams by R. S., 1610, we find: 'But by the way he saw and much respected A doore belonging to a house infected, Whereon was plac'd as 'tis the custom still! The Lord have mercy on us: this sad bill The not persued.'—MALONE: So in Overbury's Characters, 1632: 'Lord have mercy upon us, may well stand over these [a prison's] doores, for debt is a most dangerous and catching City pestilence.'

—[A prison, ed. 1627.]—HALLIWELL: This touching inscription was frequently a printed placard which was generally surmounted by a red cross. On the occurrence of the great plague in 1665, it was not usually set up upon the door until a person had actually died in the house; but, in Shakespeare's time, the inhabitants of every infected house were compelled to place some conspicuous mark upon it to denote the fact, and innkeepers were directed to remove their signs, and substitute crosses, in cases where taverns contained any who were seized. [Hereupon follow many quotations containing the phrase.]

470. Lords tokens.] HALLIWELL: The spots indicative of the plague were called 'God's marks,' 'God's tokens,' or 'the Lord's tokens.' 'The spots, otherwise called God's tokens, are commonly of the bignesse of a flea-bitten spot, sometimes much bigger. . . . But they have ever a circle about them, the red ones a purplish circle, and the others a reddish circle.'—Bradwell's Physick for the Sicknesse, commonly called the Plague, 1636. [Of course, the tokens to which Berowe refers with a double meaning were the presents which the ladies had received from the King and his three companions.]

472. seeke not to vndo us.] That is, seek not to undo the forfeiture, or, in other words, to relieve us of it.—Ed.

474. those that sue.] JOHNSON: That is, how can those be liable to forfeiture
ACT V, SC. ii.]  LOUES LABOUR'S LOST  271

Ber. Peace, for I will not have to do with you.

Rof. Nor shall not, if I do as I intend.

Ber. Speake for your felwes, my wit is at an end.

King. Teach vs sweete Madame, for our rude tran-
gression, some faire excufe.

Qu. The fairest is confession.

Were you not heere but euen now, difguis'd?

Kin. Madam, I was.

Qu. And were you well aduis'd?

Kin. I was faire Madame.

Qu. When you then were heere?

What did you whisper in your Ladies eare?

King. That more then all the world I did respeect her

Qu. When thee shall challenge this, you will reiect
her.

King. Upon mine Honor no.

Qu. Peace,peace, forbear:
your oath once broke, you force not to forweare.

King. Despise me when I breake this oath of mine.

Qu. I will, and therefore keepe it.  Rosaline,

477. [to his Friends, retiring. Cap.  490. mine] my F., Rowe i.
478, 479. Teach....trans/gression.] Sep-
491, 492. Prose, Q.
493. ate line, Q; Rowe et seq.
494. J breaks] I've broke Var. '73.
495. [her] it, Q. Glo.
496. her] her. Q.F.

that begin the process. The jest lies in the ambiguity of 'sue,' which signifies to prosecute by law, or to offer a petition.

481. euen'] GODWIN KORBEG says (p. 26) that the syncopated form, 'eue,' occurs in 95 per cent. of instances, and that the full form is used [as here] only for em-
phasis.

483. well aduis'd'] STEEVENS: That is, acting with sufficient deliberation.—

SCHMIDT (Lex.): Sometimes equivalent to 'in one's sound senses, not mad.' [Whereof the present line is cited by way of illustration.]—ROLFE: Probably equivalent to in your right mind.

492. you force not!] JOHNSON: This expression is the same with 'you make no difficulty.' This is a very just observation. The crime that has been once com-
mittted, is committed again with less reluctance.—COLLIER: That is, You do not hesitate, or care not, to forswear. This idiomatic use of the word is very old in our language: 'O Lorde! some good body for God's sake, give me meate, I force not what it were, so that I had to eate.'—Int. of Jacob and Eins, 1568, II, ii. [Thus, 'For if God bee with you, what forceh who bee against you.']—Wilson, The Arte of Rhetorique, ed. 1584, p. 86 (First ed. 1553).—Etr.]
What did the Russian whisper in your eare? [495]

Ref. Madam, he swore that he did hold me deare

As precious eye-fight, and did value me

Aboue this World : adding thereto moreouer,

That he would Wed me, or else die my Louer.

Qu. God give thee joy of him: the Noble Lord

Molt honorably doth vphold his word.

King. What meane you Madame?

By my life, my troth,

I neuer swore this Ladie such an oth.

Ref. By heauen you did; and to conforme it plaine,

you gaue me this: But take it fir againe.

King. My faith and this, the Princeffe I did give,

I knew her by this Jewell on her fleuee.

Qu. Pardon me fir, this Jewell did the weare,

And Lord Bereume (I thank him) is my deare.

What? Will you have me, or your Pearle againe?

Ber. Neither of either, I remit both twaine.

I fee the tricke on't: Heere was a content,

Knowing aforesend of our merriment,

To daff it like a Christmas Comedie.

Some carry-tale, some pleafe-man, some flight Zanie,

515

497. A line here lost, Kty. did value me] my value hear Voss. 507. the] sth' F, F, F, Rowe, +.
498. thereto] Q. there Ft. thenceunto 511. me] me I Theob. me; Warb.
Rowe ii. 513. on'] ant Q.
503. One line, Q, Rowe ii et seq. 515. dish] dish Han.
502. [Madam] 516. flight] Zanie,) flight faime Q.

497. As ... value me] Kightley (Exp. 111): A line rining with this, before, or after, seems lost.

500. God give thee joy] This seems to have been the customary wish at the conclusion of a marriage engagement. See Audrey's exclamation, As: You Like It, III, iii, 43.—Ed.

501. honorably] GosWm KOENIG (p. 27) supposes that this word is to be here pronounced, (as no Englishman would pronounce it,) kowdably.—Ed.

512. Neither of either] MALONE: This seems to have been a common expression in our author's time. It occurs again in The London Prodigal, 1656, and in other comedies.

513. consent] STEVENS: That is, a conspiracy.

516. 517. carry-tale ... please-man ... mumble-newes] For other examples of 'verbs compounded with their objects,' see Abbott, § 432.

516. Zanie] HALLIWELL (note on 'fool's zanies,' Twelfth Night, I, v, 87, which see, for full discussion): A zany was the fool or attendant on a mountebank.—DucK
ACT V, SC. ii.]  

LOUES LABOUR'S LOST  

Some mumble-newes, some trencher-knight, from Dick  
That smiles his cheeke in yeares, and knowes the trick  

518. smiles his jaymles his Q.  

Mal. Var. '21. jaymers Han. jaymes Cart.  

yerrearj yeevers Q. jeevers Theob.  

wright.  

(Rem. 74): The fool's zanies were the buffoons or mimics of the fools.—Baynes (p. 296): The zany in Shakespeare's day was not so much a buffoon and mimic as the obsequious follower of a buffoon, and the attenuated mine of a mimic. He was the vice, servant, or attendant of the professional clown or fool, who, dressed like his master, accompanied him on the stage or in the ring, following his movements, attempting to imitate his tricks, and adding to the general merriment by his ludicrous failures and comic imbecility. It is this characteristic not merely of mimicry, but of weak and abortive mimicry, that gives its distinctive meaning to the word, and colours it with a special tinge of contempt.—Capell was such a stickler for rhyme that rather than spoil it in this line he omitted 'slight' on purpose to throw the accent on the last syllable of 'zany,' and make it rhyme with 'comedy'; then, to clinch the matter, and so that there might be no mistake, added an accent, 'sany, 'giving it the foreign sound as he says. Uncouth, nay, almost abhorrent, as this rhyme sounds to us, Capell may be right. Walker (Crit. i, 113) gives a quotation from Donne, Poems, p. 94, ed. 1633.—'Then write, that I may follow, and see bee Thy debtor, thy eeeo, thy foyl, thy Zane.' [vol. ii, p. 81, ed. Grosart.] This present line, from Love's Lab. I., Walker gives as an illustration of 'a singular mode of rhyming,—rhyming to the eye, as at first sight it appears to be,—which occurs every now and then in the poets of the Elizabethan (or rather, to use the term which Coleridge coined for the nonce, the Elisabetho-Jacobean) age. Its origin and explanation are probably to be sought for in our earlier poetry.' 

517. Mumble-newes] Halliwell: The meaning of this term is obvious; it may have been a common expression of the times, a priest having been sometimes jocularly called a mumble-matins. So Mother Mumble-crust is an expression of jocular familiarity in The Spanish Gipsie. 

517. trencher-knight] See a few lines further on, lines 529, 530, of this scene, whence we gather the present meaning: a parasite. 

517. Dick] Murray (N. E. D.): This familiar pet form of the common Christian name Richard, is generically (like Jack) equivalent to fellow, lad, man, especially with alliterating adjectives, as desperate, dauntless, dapper, dirty. [The earliest reference given is Wilson's Arte of Rhetorike, 1553. 'Desperate Dickes borrowes now and then against the owners will all that ever he hath.' p. 192, ed. 1584. 

518. smiles his cheeke in yeares] Theobald: I cannot for my heart comprehend the sense of this phrase. I am persuaded that [in changing 'years' to 'jeers'] I have restored the Poet's word and meaning. Boyet's character was that of a fifer, jeerer, mocker, carping blade.—Warburton: It was not [Theobald's] heart but his head that stood in his way. 'In years' signifies, into wrinkles. So in The Mar. of Ven. 'With mirth and laughter let old wrinkles come.'—Farmer: Webster, in his Dutchess of Malby, makes Castruchio declare of his lady: 'She cannot endure to be in merry company; for she says too much laughing, and too much company, fills her too full of the wrinkles.'—[I, i, p. 183, ed. Dyer.]—Steevens: In Twelve Night, Maria says of Malvolio, 'He does smile his face into more lynes, then is in the new Mappe.'—III, ii, 79.—Malone adopted Theobald's
To make my Lady laugh, when she's dispos'd;
Told our intents before: which once difcol'sd,
The Ladies did change Fauours; and then we
Following the signes, woo'd but the signe of the.
Now to our periurie, to add more terror,
We are againe forworne in will and error.
Much vpon this tis: and might not you
Forestall our sport, to make vs thus vntrue?
Do not you know my Ladies foot by'th fquier?
And laugh vpon the apple of her eie?

jers. Notwithstanding the convincing proof in favour of the original text, afforded by these quotations just given, he could not believe that Shakespeare would have written 'in years' when he meant 'into years.'—Strueven justly replied that throughout the plays of Shakespeare 'in' is often used for into [see Abbott, § 159]; and quoted, 'But first I'll turn you fellow in his grave.'—Rich. III: I, ii, 261.

To Knight the expression seems 'simply to mean that Boyet, though old, has his courrier smile always ready.'—Walker (Crit. iii, 254): In Macbeth, II, iii, 37, 'equivocates him in a sleepe' is not more harsh than 'smiles his cheek in yeaers.'—[Mr J. Churton Collins, to whom all lovers of justice must be grateful for his fine vindication of Theobald's true position as an editor of Shakespeare, sometimes, it is to be feared, allows his zeal to beguile his judgement; in the present instance he upholds (p. 203) Theobald's jers as superior to the 'senseless' 'years' of the Folio. The quotations furnished by Warburton, Farmer, and Steevens seem all-sufficient to prove the propriety of the original text.—End.]

To abboud he is disposed' in the present passage is to be preferred to Dyce's.

Musgrave: That is, first in will, and afterwards in error.

Squier: Heath (p. 141): From esquiere, French, a, rule, or square. The sense is nearly the same as that of the proverbial expression in our own language, 'he hath got the length of her foot,' i. e. he hath humoured her so long that he can persuade her to what he pleases. [Coitgrave: Esquiere: A Rule or Squire; an Instrument used by Masons, Carpenters, Ioyners, etc.; also, an Instrument wherewith Surveyors measure land.]

laugh vpon the apple of her eie] Browne contemptuously asks if Boyet does not laugh in obedience to the slightest wink of my Lady's eye. The phrase is somewhat obscure, it must be acknowledged; but I think no English reader would
ACT V, SC. ii.]

LOUES LABOUR'S LOST 275

And stand betweene her backe sir, and the fire, 
Holding a trencher, lefteing merrilie? 
You put our Page out: go, you are aloud. 
Die when you will, a smocke shall be your shrowd. 
You leere vpon me, do you? There's an eie 
Wounds like a Leaden sword.

Boy. Full merrily hath this braue manager, this car-
reere bene run.

Ber. Loc, he is tilting straignt. Peace, I haue don.

Enter Clowne.

Welcome pure wit, thou part'f a faire fray.

Clo. O Lord sir, they would kno,
Whether the three worthies shall come in, or no.

531. aloud] aloude Q. allowed F. 
      allow'd F.\, et seq.
533. do you? do you? Q. 
      do you: Q. et seq.
535. merrily] merely Q. 
535. hath...run.] One line, Rowe 
      il et seq.
535. hath this braue manager] Fi, 
      Rowe i. hath this braue manager Q. 
      Brave manager, hath Rowe ii, Pope,

Han. Hath this brave manager, Theob. 
      et seq.
536. hou] his Q. 
539. part'f F, Q. et seq. 
      part-test Pope et ceter.
540. kno] F, F.\, know Q. 
541. no'] no? Q.

fail after a little thought to catch the meaning. It mystified SCHMIDT, however, who 
gives (Lex.) two different paraphrases, which are neither easy to reconcile nor to 
understand. Under the word 'Apple,' he says the present phrase may 'perhaps' 
mean 'always laugh upon her, though she perhaps look another way.' Under 
'Laugh,' he says that 'with upon, [as here] it is equivalent to, to laugh signifi-
catively in looking at one.' Schmidt misled FRANZ who observes (§ 334) that 
"to laugh upon" appears to stand for to laugh in looking on one."—Ed.

529, 530. stand betwixteene...trencher] Here we find the explanation of 
'trencher-knight' in line 517.

531. aloud] That is, allowed, as in Twelth Night, 1, v, 92, where 'an allow'd 
foole' is one that is licensed, or permitted to say anything.

535. manager] THORBALD silently corrected this to manage, which CAPELL 
(p. 215) observes is the 'riding-house, in which it was the custom to exercise tiltings, 
previous to a public display of them'; but DYCE (Gloss.), more correctly, terms 
a course, a running in the lists.'—COLLIER (ed. ii) having said that 'some copies 
of [Q.] have manege, which in others is altered to manage,' the CAMBRIDGE EDI-
tors remark that 'manager' is not the reading of any of the six copies [of Q.] 
which are known to exist.' See line 351 above.—MADDEN (p. 300) says that 'there 
is, perhaps, a play on the word 'manage' as well as an allusion to the lists.'

535. 536. careere] Another word taken from tilting; see Much Abo, V, i, 148.
LOUES LABOUR'S LOST

ACT V, SC. II.

Ber. What, are there but three? 542
Clo. No sir, but it is vara fine,
For euerie one purfents three.
Ber. And three times thrice is nine. 545
Clo. Not fo sir, vnder correcfion sir, I hope it is not fo.
You cannot beg vs sir, I can affure you sir, we know what we know: I hope sir three times thrice sir.
Ber. Is not nine.
Clo. Vnder correcfion sir, wee know where-vntill it doth amount.
Ber. By Ioue, I alwaies tooke three threes for nine.
Clow. O Lord sir, it were pittie you shoulde get your liuing by reckning sir.
Ber. How much is it? 550
Clo. O Lord sir, the parties themefueus, the actors sir
will shew where-vntill it doth amount: for mine owne

543. vara] very Rowe ii, Pope, Han.
544. purfents] presents Rowe ii, Pope, Han.
545. nine] nine ? Pope, +
546. sir,...sir,] sir,... sir; Theob. seq. (subs.)

547. You cannot beg va] JOHNSON: That is, we are not fools; our next relations cannot beg the wardship of our persons and fortunes. One of the legal tests of a natural is to try whether he can number.—DOUC. It is the wardship of Lusmick not Idiot that devolves upon the next relations. Shakespeare, perhaps, as well as Dr Johnson, was not aware of the distinction.—RITSON: It was not the 'next relation' only who begg'd the wardship of an idiot. 'A rich fool was begg'd by a lord of the King; and the lord coming to another nobleman's house, the fool saw the picture of a fool in the hangings, which he cut out; and being chidden for it, answered, you have more cause to love me for it; for if my lord has seen the picture of the fool in the hangings, he would certainly have begg'd them of the King, as he did my lands.'—Cabinet of Merit, 1674. —DOUC. (Hiat. 1, 244) gives this story, at greater length, from the Harelian MSS, with mention of names, but with no improvement of the point; KNIGHT and STAUTON have quoted it in full. [Compare Lyly, Mother Bombie, 'Mephisto. Come Dromio, it is my grief to have such a sone that must inherit my lands. Dromio. He needs not, sir, Ile beg him for a foole.'—1, 1, 35, ed. Bond. Fastidious Brisk, in Every Man Out of His Humour, says, 'an a man should do nothing but what a sort of stale judgements about this town will approve in him, he were a sweet ass; I'd beg him, I' faith.'—p. 104, ed. Gifford.—Ed.]

550. where-vntill] For instances where, 'instead of a preposition with a relative pronoun, we find a corresponding relative adverb,' see FRANZ, § 814, b. For examples of 'till' used for to, see ABBOTT, § 184.
part, I am (as they say, but to perfect one man in one poore man) Pompion the great sir.

Ber. Art thou one of the Worthies?

Clo. It pleased them to thinke me worthie of Pompey the great: for mine owne part, I know not the degree of the Worthie, but I am to fland for him.


553. you should] Ought not these words to be transposed? It would then be equivalent to,—'It were a pity, if you had to get your living by reckoning.'—Ed.

558. to perfect one man] Collier's MS has 'persent,' which Collier adopted in his text, because Costard had used the word 'just above,' and 'persent is still a vulgar corruption of represent.'—R. G. White (ed. i): 'Perfect' is plainly a misprint, and an easy one, for pursent (spelled with a long i,) which the Clown uses just before.—Walker also proposed (Cret. ii, 298) pursent, adding, 'perfect for present does not seem a probable blunder.'—Bray (p. 108): Costard is overflowing with the word 'perfect!' It has evidently been hammered into him by injunctions to be perfect in his part. Afterwards, when he has acquitted himself so well before the audience, he exclaims,—'his whole thoughts engrossed by ambition to be perfect,—'I hope I was perfect: I made a little fault in great.' [It is never quite safe to improve the language of any of Shakespeare's Clowns or Fools.—Eds.]

558, 559. (as they say...poore man)] This parenthesis should not have been abandoned, I think.

558, 559. in one poore man] Malone changed this to 'we're one poor man.' It is difficult to see the need of any change. Costard has already announced that 'euerie man pursents three;' he is now modifying this assertion by saying that he is to 'perfect one man,' that is, himself, 'in one poore man,' that is, 'Pompion the great.' Of course, this interpretation, which retains 'in,' is impossible if the reading pursents, instead of 'perfect,' be adopted. But pursent in this line is White's or Collier's word, not Shakespeare's.—Ed.

561. Pompey] Collier (ed. i): Perhaps Shakespeare meant Costard [here] to correct his own blunder ['Pompion'], or to blunder on purpose. When he enters in the show, he calls himself Pompey.—R. G. White (ed. i): [After 'Pompion' in line 559.] 'Pompey' seems here manifestly an error. The Clown does not know the degree of the Worthy,' but mistaking his name for 'poompion' ('pumpkin') he supposes him to be 'a poor man.'—Staunton: Some surprise has been expressed at Costard's first pronouncing the name Pompion, and then giving it, immediately after, correctly; but his former speeches show either that his rusticity is merely assumed, and put on and off at pleasure, or that Shakespeare had never finally settled whether to make him a fool natural or artificial, and so left him neither one nor the other.—Bray (p. 109): It is far more true to nature that Costard should vary the names from uncertainty, than that he should always repeat the same.

563. stand for him] Strawman: This is a stroke of satire which, to this hour,
Loves Labour's Lost

Act V, Sc. ii.

Ber. Go, bid them prepare. Exit.

Clo. We will turne it finely off fir, we will take some care.

King. Beroune, they will shame vs:

Let them not approach.

Ber. We are shame-prooфе my Lord: and 'tis some policie, to haue one shew worfe then the Kings and his companie.

Kyn. I fay they shall not come.

Qu. Nay my good Lord, let me ore-rule you now;

That sport beft pleafes, that does leaft know how.

Where Zeale firies to content, and the contents

Dies in the Zeale of that which it pretfens:

564. Exit.] After line 566, Rowe et seq.
567, 568. One line, Q, Pope et seq.
569, 570. Wp. policie] One line, Q, Pope et seq.
570. King's Theob. et seq.
574. [left Q.
575. content] content Cap. conj.
(Notes, 216).
575, 576. Zeale...contents Dies] will...discourtes Dies Bailey.
575, 576. contents Dies...pretfens:] QeFp, Rowe ii, Pope, Theob. Warb. Johns. Var. '73, Cam. Glo. contents Dies, in...pretfens: F,Fp, content Dies...pretfens; Rowe i. content Dies...of that it doth pretfens; Han. contents Dies...of hien which them pretfens. Johns. conj. contents Dies...pretfens, Cap. Var. '78, '85, Ran. Drye i, iii, Sta. Wh. i, Rife. contents Dies...of them which it pretfens, Mal. Steev. Var. Kat. Coll. Drye ii. content Lies...of them which it pretfens—Mason, C. Clarke. contents Lie in the fail of that which it pretfens: Sing. Hud. discontent Dies...of them which it pretfens. Sta. conj. contents Dies with...of that which it pretfens, Kdy. content Lies...of them which it pretfens: Kinnear.


has lost nothing of its force. Few performers are solicitous about the history of the character they are to represent. [At one time all friendly relations between Garrick and Steevens were broken off. It is said that Steevens then inserted in his Shake-
spearian notes several references to actors which could hardly fail to wound Garrick.

Is not the foregoing one of them?—Ed.]

574. last] Let this reading offset some of those wherein the Folio is inferior to the Qo. It is shuddering to think of the discussions we have escaped, had the Folio followed the Qo.—Ed.

575, 576. contents Dies, etc.] Johnson: This sentiment of the Princess is very natural, but less generous than that of the Amazonian Queen, in Mid. N. D.: 'I love not to see wretchedness o'erchag'd, And duty in his service perishing:'—Capell (p. 216) thus paraphrases: 'When zeal (zeal to please) strives to satisfy, and the wish'd satisfaction miscarries by over-eagerness of the persons attempting it; there, putting them out of form mends the form of our mirth, when we see the great things they aim'd at come to nothing.'—Malone: The context, I think, clearly shows that in 'of that which it pretfens' 'of them' was in the poet's mind. 'Which' for who is common in our author. The word 'it,' I believe, refers to
[575, 576. contents Dies in ... that which it presents]

'sport.' That sport, says the Prince,—please best, where the actors are least skilful; where seal strives to please, and the contents, or (as these exhibitions are immediately afterwards called) great things, great attempts perish in the very act of being produced, from the ardent zeal of those who present the sportive entertainment.

To 'present a play' is still the phrase of the theatre. 'It,' however, may refer to contents, and that word may mean the most material part of the exhibition.—KNIGHT (ed. ii, where the reading and punctuation, which is almost unintelligible to me, are as follows: 'and the contents Die in the seal, of that which it presents The form confounded makes, etc.'): We understand the reading thus:—Where seal strives to give content, and the contents (things contained) die in the seal, the form of that which seal presents, being confounded, makes most form in mirth. [It is fortunate that we have the original to refer to. This reading and its note are omitted in Knight's Second Edition, Revised.]—R. G. WHITE (S3. Scholar, 194): It is agreed on all hands that 'that' is a misprint for them; and it seems equally plain to me that no other change is necessary than to drop the final e from each line [reading content and present]. That is,—that sport is keenest which is made by the zealous efforts of ignorant people to produce a pleasing effect, which they destroy by overdoing the matter in their very seal. [As White did not repeat this conjectural reading in his subsequent edition, we may consider it withdrawn, which is, possibly, to be regretted; it seems to be a step in the right direction, in line with Capell, whose text White followed in his ed. i with the following note, which may be accepted as partially maintaining his original view:—'The poet, had he lived now, or at any time when agreement in number was absolutely necessary, and had no rhyme been required for 'pre sent,' would have written 'the content.' . . . The Prince is her own commentator upon this expression of the mischievous pleasure which she has in bathos.'—BULLOCK (p. 55) afterwards independently suggested 'content' and 'present,' but altered 'of that' to 'of them.'—HALLIWELL accepts 'contents' as the plural of content, satisfaction, for which authority is to be found in Richard II., first cited, I think, by Singer:—'But heaven hath a hand in these events, To whose high will we bound our calm contents,' V, ii, 38. His paraphrase is: 'That sport best pleases, which is the least indebted to art; where seal strives to give content, and the content perishes owing to the excessive zeal of those who present the entertainment.' It seems to me that however right Halliwell may be in regard to 'contents,' he errs in referring 'it' to entertainment.—BEAC (A. & O. I, vi, 1596, 1852) contends that the original text needs no change, and that 'contents may be understood historically, as a representation of action, vide 'the contents of the story' on the arma, in Cymb. II, ii.' He thus paraphrases:—'Where the seal to please is great, but where the contents (or the story) dies in the over seal of the performance which it (sc. the seal) presents.'—KIGHTLEY (Exp. 111) takes 'Dies' (i. e. Dies) in the sense of 'tingeing, colouring, imbruing, making 'seal' the subject, and 'contents' the object, and regarding this last as being, by metonymy, the persons contented or to be contented, just as in Amt. or Cleop. I, iv, 'The discontented.'—O'REG (p. 37) guided by a passage in Mid. N. D. Where Philostrate describes Bottom's play: '—nothing in the world; Unless you can find sport in their intenta' (V, i, 178), proposed to substitute here intenta for 'contents.' [The quotation given by Halliwell from Richard II. justifies us in regarding 'contents' as the plural of content; that it is followed by a singular verb 'Dies' is of no moment in Shakespearean grammar. Of course, the word contents, from the verb
Their forme confounded, makes most forme in mirth,
When great things labouring perish in their birth.

Brer. A right description of our sport my Lord.

Enter Braggart.

Brag. Annoyed, I implore so much expence of thy royall sweet breath, as will vter a brace of words.
Qu. Doth this man ferue God?
Brer. Why ask ye?
Qu. He speake's not like a man of God's making.
Brag. That's all one my faire sweet honie Monarch:
For I protest, the Schoolmaster is exceeding fantastical:
Too too vaine, too too vaine. But we will put it (as they

Ran. The Kir ii. That Rinner.
579. descriptiom) description Q.
Scene IX. Pope, +.
588. Too too...too too] Too, too...too, too Theob. Too too...two too Hal. Duce,
Sta. Kity, Huda.

577. to contain, is constantly followed by the substantive verb in the singular (e.g. 'the contents of the book is entertaining'), but this is not the 'contents' before us, and 'dies' is not the substantive verb. The text of the Folio needs no change, and the sentence means, I think, 'where Zeal strives to give contentment, and the contentment dies in the zeal for that sport which Zeal presents.'—Ed.)

579. right] That is, true. See Abbott, § 19. This refers to the Princess's arch reference to the Muscovites, 'when great things labouring perish in their birth.'—Ed.

582. After this line, Capell has the stage-direction: 'Converses apart with the King, and delivers him a paper.' Without this or a similar stage-direction, Capell holds it to be impossible to understand the King's explanation of the masque in lines 591-596, concluding with two lines of doggerel, which the King evidently reads from Armado's paper. It was customary at Masques, and especially at Dumb Shows where there was no Prologue, to present to the most notable personage present a written account of what was about to be performed; sometimes with the question whether or not the proposed plot were acceptable. See BROTAJK, Di Englischem Maskenpieils, 1902, pp. 71, 80, where, however, the learned author seems to be unaware that in the present instance the stage-direction is modern.—Ed.)

588. Too too] WHITNEY (Cont. Dict.): (a) Quite too; noting great excess or intensity, and formerly so much affected as to be regarded as one word, and often so written with a hyphen. Hence—(†) As an adjective or adverb, very good; very well; used absolutely. Ray, English Words (ed. 1691), p. 76. (c) As an adjective, superlative; extreme; utter; hence enraputed; gushing; applied to the so-called aesthetic school, their principles, etc., in allusion to their exaggerated affectation. (See notes on Hamlet, I, ii, 129; Mer. of Ven, II, vi, 49 [of this ed.]; or Abbott, § 73; or Franz, § 303-]
Sav) to Fortuna delaguar, I with you the peace of minde
most royall suplement.

King. Here is like to be a good presence of Worthies;
He presents Hector of Troy, the Swaine Pompey & great,
The Parish Curate Alexander, Armadoes Page Hercules,
The Pedant Judas Machabaeus: And if these foure Worth-

Ber. There is fieue in the fift shew.

Kin. You are deceived, tis not fo.

Ber. The Pedant, the Braggart, the Hedge-Priest the
Foole, and the Boy,

Abate throw at Novum, and the whole world againe,

597. [Fortuna] Fortuna F,

(delaguar, J. Q. delaguar, Fi,
Rowe, Pope, 
Han. et cet.
598. [are Rowe, +, Hal.
598. You are] You're Cap. (In Er-
\n\n599. [QF, Rowe, Pope, 
Han. \nWarb. Johns. 
\n599. [complement Q, \n\n599. [complement Theob. Warb. Johns. 
\n599. [complement Cap. et cet.

[Exit Armado. Cap.

594-596. Two lines, ending shriue, .

597. [F] are Rowe, +, Hal.
598. You are] You're Cap. (In Er-
\n\n599. [Q, Coll. Sing. Dyce, Sta.
\n599. [A hare Fi, Rowe,
\n599. [+, Cap. Var. Ran. 
\n599. [A fair Heath.
\n599. [Abate a Mal. Steev. Var. Knt., Hal.
\n599. [Abate a Mal. Steev. Var. Knt., Hal.
\n599. [A better Brue. [Obelised in Glo.]
\n600. [Novum] Novum] Abate four ab

Kity, Huds.

A hare Fi, Rowe,
A fair Heath.
A better Brue. [Obelised in Glo.]
Abate...Novum] Abate four ab
Kity, Huds.

589. delaguar] CAMBRIDGE EDITORS: The modern editors, who have followed
Hammer's reading in preference to Theobald's, have forgotten that Armado is a
Spaniard, not an Italian.—SCHMIDT (Lex. p. 1427): De la guerra does not suffi-
ciently suit with the context. Perhaps fortuna del aqua, fortune or chance of the
water, with allusion to the old saying, that swimming must be tried in the water; or
fortuna de la guardia, Fortune of guard, i.e. guarding Fortune. [It is to be regretted
that Dr Schmidt did not explain how the 'chance of the water' or 'fortune of guard,'
as tests of a pageant, suits 'with' the context better than the 'chance of war.'—ED.]

599. copplement] MURRAY (N. E. D.) distinguishes between the use of this
word in the present passage and that in Somner, xxi: 'Making a coplement of
proud compare With Sunne and Moone, with earth and seas rich gens,' which he
defines as 'the act of coupling or fact of being coupled together.' The present use
he defines as 'the result of coupling. A couple, pair,' and gives an example from
Spenser, Fairie Queen, VI, v. 24, 'And forth together rode, a comely coplement.'

599. Hedge-Priest] MURRAY (N. E. D. i. v. 'Hedge,' substantive): 8 a.
Born, brought up, habitually sleeping, sheltering or plying their trade under hedges,
or by the road-side (and hence used generally as an attribute expressing contempt),
as hedge-brat, -chaplain, -errate, etc. Also Hedge-priest. (This last word is de-

599. Hedge-Priest] MURRAY (N. E. D.): 16. figuratively. To eomit, leave out of
282

L O U E S  L A B O U R ' S  L O S T

[ACT V, SC. ii.

Cannot picke out fue fuch, take each one in' s vaine.

Xin. The ship is vnder faile, and here the coms amain.

Enter Pompey.

602

602. picke] Fi (pick F.), picke Q.


604. Enter...] Enter Costard for Pompey. Rowe. Pageant of the nine Worthies. Flourish. Enter, arm'd and accouter'd, his Soutcheon born [sic]

kis Q. Cap. et cet.

before him, Costard for Pompey. Cap.


[Seats brought forth. Cap.

count; to bar or except. [In quoting this present line as an example, Murray prints: ' Abate [a] throw,' etc. ]—CapeU adopted the reading of F, and explained it as a quibbling allusion to a short throw at a species of gaming with dice, pronounced novum, but whose right name was novae. —MAyONE: I have added only the article [' Abate a'], which seems to have been inadvertently omitted. I suppose the meaning is,—Except or put the chance of the dice out of the question, and the world cannot produce five such as these.—KNIGHT and DyCE adopted this interpretation of Malone. —COLLiER considered Malone's ' Abate a' as needless, and observes that ' Abate throw at novum' seems equivalent to saying, ' barring throw at dice,' or barring the chance of throwing, these persons cannot be matched.'

601. Novum] DOUCE: This game... was properly called novum glumpe, from the two principal throws of the dice, nine and five; and then Biron's meaning becomes perfectly correct, according to the reading of the old editions.—STEVENS: Thus in Dekker's Bel-man of London, 1608: The principal use of them [i. e. Langarets, or false dice] is at Novum. For so long as a paire of Bard Ceter Tres (another name for langarets) be walking, so long can you cast neither 5 nor 9, vales it be by great Chance, that the roughness of the table, or some other stoppe force them to stay, and to runne against their kind; for without Ceter, Tres, 5. or 9, you know can never come! [p. 120, ed. Grosset. This extract, almost unintelligible, is not without value; it reveals our ignorance of the game of ' novum'; and without a knowledge of this game this line, as it stands in the Folio, will remain in an obscurity quite dark enough to justify the Globe Edition's Obelus.—Ed.]

602. picke out] Gray (i, 153): Qu. ' pick out?' as he uses the expression elsewhere. 'Could the world pick thee out three such enemies again,' etc. i Hen. IV'. II, iv, 403. [Gray was not aware that his conjecture was the reading of the Qto, which is to be preferred to that of the Folio.]

604. Enter Pompey] Ever since Capell's day a majority of the editions of this play have a stage-direction stating that here enters a ' Pageant of the Nine Worthies'; on this Pageant much has been written, chiefly a reproduction of the notes of Ritson and of Stevens. Ritson's note (Ritson's note, 38) is as follows:—This sort of procession was the usual recreation of our ancestors at Christmas, and other festive seasons. Such things, being plotted and composed by ignorant people, were seldom committed to writing, at least with the view of preservation, and are, of course, rarely discovered in the researches of even the most industrious antiquaries. And it is certain that nothing of the kind (except the speeches in this scene, which were intended to burlesque them) ever appeared in print. The curious reader will
not, therefore, be displeased to see a genuine specimen of the poetry and manner of this rude and ancient drama from an original MS of Edward the Fourth's time. (MSS Tanner, 407.)

IX Worthy.

Ector de Troye. Thow schylles in bataly me slow
Of my wurtheynes men spoken J now,
And in romansse often am J leyd
As conquerour gret thou J seyt.

Alisander. Thow my cenatoures me slow in offylory
Fole loudes by fore by conquest wan J.
In holy Chyrche ze mowen here & rede
Of my wurtheynes and of my dece.

Julius Cesar. After ye steyn was golypas
By me the sawter than made was.
Of my wurtheynesze syf se wyll wete
Seche the byble for ther it is wrete.

Jome. The round tubyl J sette wy knyghtes strong
Zyt shall J come azyn thow it be long.

Darit. With me dwellyd rouland olyvere
In all my Conquest fer and nere.

Judas macabeus. And J was Kyng of Jerusalem
The crowne of thorn I was fro hem.

Arthur. In another part of the same MS are preserved different speeches, for three of these worthies, which have most probably belonged to a distinct pageant. . .

Sometimes, it should seem, that these things were in a more dramatic form (i.e. dialogue-wise) ; and, indeed, it is here that we must look for the true origin of the English stage. Behold a champion, who gives a universal defiance (Harl. MSS, 1197, very old) : ' I am a knight[1]s And menes to figh And arnet well am I Lo here I stand With swerd in hand My manhood for to try.' The challenge is instantly accepted : ' Thow marciall wite That menes to fight And sete vppon me so Lo heare I stand With swrd in hand To dubbelle every bloue.' Here would necessarily ensue a combat with the back-sword or cudgel, to the great entertainment as well as instruction of the applauding crowd. Possibly it served to conclude the pageant instead of an epilogue, and not improperly.—STEVENS : In MS Harl. 2057, p. 31, is ' The order of a showe intended to be made Aug. 1, 1621 : First, three woodmen, etc. St. George fighting with the dragon. The 9 worthies in complete armor with crownes of gould on their heads, every one having his esquires to besore before him his shield and penon of armes, dressed according as these lords were accustomed to be : 3 Assaralts, 3 Fisneldes, 3 Christians. After them, a Fame, to declare the rare virtues and noble deeds of the 9 wrythe women.' [Stanton's reproduction of this MS varies in spelling somewhat from Steeven's].—DOUCE : When Ritson states that nothing of the kind had ever appeared in print he appears to have forgotten the pageants of Dekker, Middleton, and others, a list of which may be found in Baker's Bagr. dramatica [vol. iii, p. 114, ed. 1812].—KNIGHT (Biography, p. 100), for the sake of imparting a vividness to his description of the influences which may have affected Shakespeare's boyhood, describes the performance in Coventry of an ancient pageant of ' The Nine Worthies,' 'such as was presented to Henry VI. and his Queen, in 1455.' Knight further imagines that
LOUES LABOURS LOST

ACT V, SC. II.

Clo. I Pompey am. 605
Ber. You lie, you are not he.

Clo. I Pompey am. 607


Shakespeare was in the audience, and that in the present scene we have almost a 'downright parody' of some of the bombastic speeches in the Coventry play. I fail to detect any similarities, other than those which must of necessity arise from iden-
tity of subject, but then some enthusiasm must be granted to a man who is writing a biography without any materials.—HALLIWELL, however, in referring to this passage in Knight's Biography, remarks (Memoranda, etc., p. 69) that 'there is not the slightest evidence or probability that this old pageant, written for a special occa-
sion, was ever performed at a later period.' 'These Worthies,' continues Halliwell, 'were frequent subjects of dramatic representation. "Divers play Alexander on the stages,"' observes Williams in his Discourse of Warre, 1590, "but fewe or none in the field.'"

605. I Pompey am] HALLIWELL-PHILLIPS (Memoranda, etc.): The following curious anecdote connected with the representation of a rustic speech-play, which may refer to a modernised form of some rude provincial dramatic dialogue that Shakespeare may possibly have heard in his youth, occurs amongst my papers, but I have unfortunately noted to neglect whence it was derived:—"In Cumberland it is essential to maskers who are adepts and hope for applause, to perform what is there called a speech-play, in contradistinction to mumming or mummerly of which the primary import is pantomimical representation. I cannot learn that the speech-
plays exhibited on these occasions have ever been written, much less printed, and I regret that it has not been in my power to procure one as spoken. But I happen to remember a story relating to them which was current in the county when I was a boy, and which, though low and ludicrous, is not only a fair specimen of rustic wit, but also, it may be, of the theatrical abilities displayed in the infancy of the drama. One of these maskers, it is said, as the company could not presume to aspire to a Chorus, once announced his character to the audience in these words,—"I am Hector the Trojan'; on which, one of the people exclaimed,—"Thou, Hector of Troy! why, thou 'rt Jwn Thomson oth' Lwoon steel—what, didst fancy I'd not know thee because thou art disguised?" The play proceeded, and it being neces-
sary to the conduct of the piece that Hector should die, this son of the sack, having been previously instructed that it would not be quite natural to die instantaneously on his fall, nor without two or three convulsive pangs, when he fell on the floor, as he had been directed, first fetched a deep groan, counting as it were to himself the while, was heard to say, or pangs; on fetching another groan he again said, tyme pangs; and in like manner, when a third groan was uttered, he said faintly, three pangs and now I's dead.' John Thompson was anticipated by the recommendation given by Bottom to Snug the Joiner, while the account of the dying scene is curi-
ously analogous to the stage-death of Pyramus by three thrusts of the sword,—
'Thus die I,—thus, thus, thus!'

606. You lie] STAUNTON: We must suppose that, on his entrance, Costard prostrates himself before the court; hence Boyet's joke.
ACT V, SC. ii.]

LOUES LABOUR'S LOST

Boy. With Libbards head on knee.

Ber. Well said old mocker,

I muft needs be friends with thee.

Clo. I Pompey am, Pompey surnam'd the big.

Du. The great.

Clo. It is great sir: Pompey surnam'd the great:

That oft in field, with Targe and Shield,

And travauling along this coast, I heere am come by chance,

That of the sweet Laffey of France.

If your Ladifhip would fay thanks Pompey, I had done.

La. Great thanks great Pompey.

Clo. Tis not so much worth: but I hope I was per-

fect. I made a little fault in great.

Ber. My hat to a halfe-penie, Pompey proues the beft Worthie.

Enter Curate for Alexander.

625

609, 610. One line, Q. Theob. et seq.

616. travauling] travelling Theob.

618. [does his Obeisance to the Princess. Cap.

619. If ... Pompey] Separate line, Nathaniel. Coll.


608. Libbards head on knee] THEOBALD: This alludes to those old-fashioned garments, upon the knees and elbows of which, it was frequent to have, by way of ornament, a Leopard's or a Lion's head. This accoutrement the French called une masqueine. [In the Variorum of 1831, this note is attributed to Warburton, who has it, indeed, in his edition, but he took it from Theobald who had it not only in his edition, but had communicated the substance in a letter to Warburton. See Nichols, Illustr. ii, 328; where Theobald quotes Cotgrave: 'Masquine: f. The representation of a Lyon's head, etc., upon the elbow, or knee of some old-fashioned garments.']—BRADLEY (N. E. D.) gives 'libbard' as the archaic variant of leopard. [The frontispiece of vol. iv of Halliwell's folio edition is 'part of the Pageant of the Nine Worthies, from a large Plate in a collection of engravings of Turnois Allemands, formed by Baron Taylor of Paris.' In this the Worthy representing Alexander has a 'libbard's head' on the shoulder. Halliwell does not mention it, however, in his note.—Ed.]

623. My hat to a halfe-penie] HALLIWELL: A vernacular phrase, not peculiar to Shakespeare, 'Hee is the only man living to bring you where the best licour is, and it is his hat to a halfe penny but hee will be drunk for companie.' Lodge, Wits' Misan, 1596, p. 63. A similar phrase occurs in The Knight of the Burning Pestles, II, ii,—'I hold my cap to a farthing he does.'
LOUDES LABOURS LOST

Curat. When in the world I was, I was the worldes Commandeur:

By East, West, North, & South, I bred my conquering might
My Scutcheon plaine declares that I am Alisander.

Boiset. Your nose faics no, you are not:

For it stans too right.

Ber. Your nose smells no, in this most tender smelling Knight.

Que. The Conquerer is difmaid:

Procede good Alexander.

Cur. When in the world I lined, I was the worldes Commandeur.

Boiset. Most true, 'tis right : you were so Alisander.

Ber. Pompey the great.

Clo. Your servent and Courtard.

Ber. Take away the Conqueror, take away Alisander

Clo. O sir, you have ouerthrown Alisander the conquerour : you will be scrapd out of the painted cloth for

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631. it stans too right] STEVENS: It should be remembered, to relish this joke that the head of Alexander was obliquely placed on his shoulders. [Plutarch says : '—that excellent workman Lytipus onely, of all other the choicest, hath perfectly drawn and resembled Alexanders manner of holding his necke, somewhat hanging down towards the left side.'—North's Translation.]

632. Your nose smela no] DUCE (l. 244): Biron is addressing, or rather ridiculing Alexander. Plutarch in his life of that hero relates, on the authority of Aristoxenus, that his skin ' had a marvellous good savour, and that his breath was very sweet, in so much that his body had so sweet a smell of itself that all the apparel he wore next his body, tooke thereof a passing delightful savour, as it had been perfumed.' This Shakespeare had read in Sir Thomas North's translation.

642, 643. O sir... conqueror] ROWE prints this sentence as addressed to Berowne; before the next sentence he places the stage-direction [to Nath.].—CAPELL prints both sentences as addressed to Nathaniel. Of the two, Rowe's arrangement seems the better.—Ed.

643. painted cloth] DYC (Glon.): 'Painted cloth,' used as hangings for
this: your Lion that holds his Pollax sitting on a close stool, will be given to Ajax. He will be the ninth worthie. A Conqueror, and afraid to speak: Runne away for shame Aliseder. There an't shall please you: a foolish milde man, an honest man, looke you, & foon daft. He is a marvellous good neighbour infooth, and a verie good Bowler: but for Aliseder, alas you see: how 'tis a little ore-parted. But there are Worthies a comming, will speake their minde in some other fort. Exit Cu.

Qu. Stand aside good Pompey.

Enter Pedant for Judas, and the Boy for Hercules.

Ped. Great Hercules is prefented by this Impe,
Whoe Club kil’d *Cerberus* that three-headed *Canus*,
And when he was a babe, a childe, a shrimpe,
Thus did he strangle Serpents in his *Manus*:
*Quoiam*, he feemeth in minoritie,
*Erge*, I come with this Apologie.

Keepe some state in they *exit*, and vanish.  
*Exit Boy*  

_Ped._ Iudas I am.  
_Dum._ A Iudas?  
_Ped._ Not IScariot for.  
_Iudas I am, yclipped Machabeus._

_Dum._ Iudas Machabeus clipt, is plaine Iudas.  
_Ber._ A kising traitor. How art thou prou’d *Iudas*?  
_Ped._ Iudas I am.  
_Dum._ The more shame for you *Iudas*.  
_Ped._ What meane you sir?  
_Ber._ To make *Iudas* hang himselfe.  
_Ped._ Begin sir, you are my elder.  
_Ber._ Well follow’d, *Iudas* was hang’d on an Elder.

that] the Han.  
Canus] Q R. Canus Rowe, Coll.  
Hal. Wh. Cam. Glo.*  
*667. pro’ud_] prou’d Q. pro’ud F; pro’ud Q. pro’ud F.*  
*668. am.] am.—Cap. et seq.  
669. yclipped F; Hal. Dyce, Cam.  

*661. Keepe ... vanish] Theobald (Nichols, *S Investment. li. 348*): As this speech is by Holophernes, and as that immediately subsequent is by him too, I have a strong suspicion that this line, addressed to Moth, should be placed to Biron or Boyet.*

*662. Exit Boy]* Ryce (ed. i.): Here the modern editors, with the exception of Capell [and the Cambridge Editors—ed. iii.], retain the ‘Exit,’—unaccountably forgetting that afterwards in this scene (line 771) *Moth speaks to his master.*

*663. kising] R. G. White (ed. i.): One meaning of ‘clip’ was to embrace, to throw the arms about; and hence Judas Maccabeus clipped is called ‘a kising traitor.’ [It is not Judas Machabeus who is called a ‘kissing traitor,’ but ‘plain Judas,’ which refers to Judas Isciariot, a pointed reference which Dainon and Boyet continue.—Ed.]*

*673. Elder]* Ryce (Glass. *s. v. Judas*): Such was the common legend; in accordance to which, Sir John Mandeville tells us that in his time, the very tree was to be seen; ‘And faste by, is sit the Tree of Eldre, that Judas henge him selfe upon, for despeyt that he hadde, whan he solde and betrayed oure Lorde.’—*Voynge and Travail, etc.*, p. 112, ed. 1725. [The kind of tree is not specified in the reprint.
ACT v. sc. ii.]  LOUES LABOUR'S LOST  289

Pod.  I will not be put out of countenance.  675
Brr.  Because thou haft no face.
Ped.  What is this?
Boi.  A Citterne head.
Dum.  The head of a bodkin.
Ber.  A deaths face in a ring.
Lon.  The face of an old Roman coine, scarce seene.
Boi.  The pummell of Cefars Faulchion.
Dum.  The caru'd-bone face on a Flaske.
Ber.  S. Georges halfe cheeke in a brooch.  683

674. put out of] put of Q.  682. bone face] Bom façce or Bon façce
676. Sta. con].
679. in a] in the Rowe ii. Pope.
681. Faulchion] Faulchion Q.

of Prynne's edition, p. 69, ed. Ashtons.] But we find in Pulci, 'Erem si sopra a la
suoce un carrubbe, L'arbor, si dice, con vimpicci Giuda,'—Margante Mag. C. xcvt.
st. 77. The Arbor Judae (Cercis siliquastrum) writes Gerard, 'is thought to be
that whereon Judas did hang himselfe, and not vpon the Elder tree, as it is vulgarly
said.'—Herbal, p. 1428, ed. 1633.

677. Citterne head] STEVENS: So, in Dekker's Match me in London, 1631:
'Fidding at least halfe an houre, on a Citterne with a mans broken head at it.'—
hope the chronicles will rear me one day for a headpiece.'—Rhetas. Of woodcock,
without brains in 't! Barbers shall wear thee on their citterns,' etc. [II, i.]
678. bodkin] HALLIWEB: It is difficult to say positively what kind of bodkin
is here intended, the term having been applied to a small dagger, as well as to 'a
bodkin or big needle to crest the heares.'—Baret's Abhara, 1580.

679. deaths face in a ring] HALLIWEB: Rings having skulls, or, as they were
usually termed, death's heads, for the subject of the engraving, were exceedingly
common in the sixteenth and seventeenth centuries. . . . When the old gos at
Bedford was pulled down in 1814, a ring, supposed to have belonged to Bunyan,
was discovered, which bore the initials I. B., and the motto Memento mori, encir-
cling a human skull.

682. Flaske] STEVENS: That is, a soldier's powder-horn. So, in Rom. &
Jul.: 'like powder in a skillless soldier's flask, Is set on fire.'—HALLIWEB: The
powder-flask, observes Sir Samuel Meyrick, was known in England as early as the
reign of Henry the Eighth, and appears on a back-butter of that date in one of
Strutt's engravings.

683. brooch] HALLIWEB: This refers to one of the ancient pilgrims' signs,
which were frequently worn on the hat or cap, as indicative of the shrine to which
they had travelled. In Shakespeare's time these tokens had lost their religious
significance, but they were still worn by many classes, and it seems most probable
they were the remnants of the more ancient fashion. The subject of pilgrims'
signs was first properly elucidated by Mr C. R. Smith, in an interesting paper in
The Jour. Brit. Arch. Assoc. vol. i. p. 200. They consist of plates and brooches,
Dum. I, and in a brooch of Lead.

Ber. I, and wore in the cap of a Tooth-drawer.

And now forward, for we have put thee in countenance

Ped. You have put me out of countenance.

Ber. False, we have given thee faces.

Ped. But you have out-fac’d them all.

Ber. And thou wast a Lion, we would do so.

Boy. Therefore as he is, an Aife, let him go:

And fo adieu sweet Jude. Nay, why doft thou stay?

Dum. For the latter end of his name.

Ber. For the Aife to the Jude: give it him. Jude-as away.

Ped. This is not generous, not gentle, not humble.
LOVES LABOUR'S LOST

Boy. A light for monsieur Judas, it growes dark, he may stumble.

Que. Alas poore Machabeus, how hath hee beene baited.

Enter Braggart.

Ber. Hide thy head Achilles, heere comes Hector in Armes

Dum. Though my mockes come home by me, I will now be merrie.

King. Hector was but a Troyan in respect of this.

Boi. But is this Hector?

Kin. I thinke Hector was not fo cleene timber'd.

Lon. His legge is too big for Hector.


697. A light, etc.] COLIERS: Torches were of old often called Judases.

699. Machabeus] WALKER (Crit. ii, 45): Pronounce Machabeus with the a broad, like the a in 'baited'; for no one who knows Shakespeare can doubt that a quibble is intended.

704, 705. I am not sure that I understand this speech of Dumaer. Is it that he alone felt the sting of the Pedant's rebuke? but that, in spite of it, he will be merry with such a good subject before him as Armado? or does he mean that he will be merry even at the risk of having all his mocks turned against himself? Finally, in the phrase 'come home by me' is by casual? with the meaning: 'though my mocks, even by my own means, should revert to my own head, I will be merry.'

I can find no phrase exactly parallel to this in MARTINER, English Grammar, ii, 390-403; nor ABBOTT, §§ 145, 146. FRANZ (§ 321) gives a dialectal use of 'by' as equivalent to against. HAMMER gibbly evades the difficulty by printing 'to me.'

—Ed.

706. Troyan] DYCE (Gloss.): A cant term, used in various meanings, sometimes as a term of reproach, [as here] sometimes of commendation [as in line 746 of this scene].

706. of this] For examples where 'this' in connection with persons is used absolutely, see FRANZ, § 181.

708. cleane timber'd] HALLIWELL: Various compounds of timbered, which was metaphorical for built, were in common use. A 'slender-timber'd fellowe' is mentioned in the Nomenclator, 1585; and, in the Eastern counties, an active person is called light-timbered.
LOUES LABOUR'S LOST

ACT V, SC. II.

Dum. More Calfe certaine.
Boi. No, he is beft indued in the small.
Ber. This cannot be Hector.
Dum. He's a God or a Painter, for he makes faces.
Brag. The Armipotent Mars, of Launche the almighty
gaw Hector a gift.
Dum. A gilt Nutmegge.
Ber. A Lemmon.
Loe. Stucke with Cloues.
Dum. No clouen.
Brag. The Armipotent Mars of Launche the almighty,
Gaue Hector a gift, the heire of Illion;
A man so breathed, that certaine he would fight; yea

710. A gilt] Q.Q[. calf, Rowe.
711. In the] Q. Cap.  No; Fl. Rowe et cet.

712. cannot] Q. cant'F,F,F; Rowe i.

713. Painter] Fl. Rowe. +, Painter:
Q. Cap. et cet.
714. F. Rowe.

711. the small] SCHMIDT (Lex.): The part of the leg below the calf.
716. gift] DUCÉ (Remarks, 42): 'A gift nutmeg' [of the Qto] is a mere misprint, the composer's eye having caught the word 'gift' in the preceding line. Steevens observes that 'a gilt nutmeg is mentioned in Jonson's Masque of Christmas,'—which is not true. But that it was a common gift might be shewn from various passages in our early writers: e. g. 'among the gifts which Daphnis will bestow on Ganimede are] A guilded Nutmeg, and a race of Ginger, A silken Girdle etc.—Barnfield's Affections Shaperd, 1594. [p. 14, Arber's Reprint.—HALLIWELL: This kind of gift seems to have continued popular long after Shakespeare's time. A character in Dryden's Enchanted Island, ed. 1676, p. 15, says,—'This will be a doleful day with old Bess; she gave me a gilt nutmeg at parting.' 718. Stucke with Cloues] HALLIWELL: A lemon, but more frequently an orange, stuck with cloves, was another common gift for festival days, and on other occasions. It was thought to have purifying qualities, and Bradwell, in his Physick for the Sicknesse commonly called the Plague, 1636, p. 16, recommends 'a lemon stuck with cloves' to be carried in the hand, for the bearer to smell it occasionally, during the time of a pestilence. . . . In an account of the execution of Charles I., printed by Dr Rawlinson, it is stated that he 'likewise confessed that he had go l. for his pains, all paid him in half crowns, within an hour after the blow was struck: and that he had an orange stuck full of cloves, and an handkerchief out of the King's pocket.' Allusions to this article are common. [Several examples follow.] 722. so breathed] That is, of such good wind, so valiant.
From morne till night, out of his Pavillon.
I am that Flower.

Dum. That Mint.

Long. That Cullambine.

Brag. Sweet Lord Longauill reine thy tongue.

Lon. I must rather give it the reine : for it runnes a-gainst Hecelor.

Dum. I, and Hecelor's a Grey-hound.

Brag. The sweet War-man is dead and rotten, Sweet chuckes, beat not the bones of the buried :
* When he breathed he was a man :
But I will forward with my device ;
Sweet Royaltie becfow on me the fence of hearing.

Berowne steppes forth.

724. [...Flower.] As a continuation of the Declamation. Theob. et seq.

725. Mu[.] pick Cap. conj.

726. Cullambine] colombine Han.

727, 728. reine] reine Q.

731-735. As prose, Cap. et seq.

733. * When ... man ] Inserted in text, from Q, by Cap. et seq. Om. F,Q,Fi, Rowe, +, Var. '73.

734. [To the Princess. Johns.


722. fight : yes] Rowe's emendation 'fight ye' carries conviction, not alone on account of the rhyme, but of the sense. Phrases from Armado do not belong to the same class as those from Costard. For 'ye,' see FRANZ, II. 90, 93 in preceding scene.—Ed.

731-733. PATER (Macmillan's Maga. Dec. 1885, p. 89): How many echoes seem awakened by these strange words, actually said in jest!—words which may remind us of Shakespeare's own epitaph.


736. Berowne steppes forth] COLIER (ed. ii): We have before seen that Costard went out at the words of the Princess, 'Stand aside, good Pompey.' He here, according to the same authority (the MS) returns in haste, to inform Armado of the condition of Jaquenetta. Unless he had gone out, it is not easy to see how he had obtained the information he brings. We have no doubt that we have here the practice of the old stage; in the printed editions it is difficult to understand precisely how the business of the scene was conducted.—R. G. WHITE (ed. i): Since Capell's edition, it has been the universal practice to make Biron whisper Costard, who is kept on the stage,—a very clumsy arrangement, as well as inconsistent with the original direction. This direction shows, that although no entrance is marked in the original, Costard (whose exit is there directed when the Princess says, 'Stand aside, good Pompey') comes running in, crying, 'The party is gone,' etc., after Biron has put him up to the trick.—DyCE (ed, ii): Here Mr Grant White, misled by some remarks of Mr Collier, most erroneously states that, according to the
LOUES LABOURS LOST

Qu. Speake braue Hector, we are much delighted. 737
Brag. I do adore thy sweet Graces slipper.
Boy. Loves her by the foot.
Dum. He may not by the yard. 740
Brag. This Hector farre from mounted Hannibal.
The partie is gone.

Clo. Fellow Hector, she is gone; she is two moneths on her way.

Brag. What meanest thou? 745

Clo. Faith vno atye you play the honeste Troyan, the poore Wench is caste away: she's quick, the child brags in her belly alreadie: tis yours.

Brag. Doft thou infamonize me among Potentates?
Thou shalt die.

Clo. Then shal Hector be whipt for Iaquentetta that is quecke by him, and hang'd for Pompey, that is dead by him.

Dum. Moft rare Pompey.
Boi. Renowned Pompey.
Brr. Greater then great, great, great, great Pompey:
Pompey the huge.

737. Speak] Speak on Kitly.
742. The partie is gone.] Given to Costard, Theob. Warb. et seq.
745. meanst] meanst Rowes, +, Var.
747. quich.] quick : Cap. et seq.
748. already: tis yours.] already, tis yours, Wh. i. Walker. already 'tis your. Dyce ii. iii. [tis yours is the objective clause after brag.—Ed.]
757. huge] huge Q.

old editions, Costard makes his exit at the words 'Stand aside, good Pompey'; HIS exit is not set down there, at all, but just before those words, is 'Exit Ca.,' i. e. Curate, Sir Nathaniel.

742. The partie is gone [Therbold: All the editions stupidly have placed these words as part of Armado's speech in the Interlude. I have ventured to give them to Costard, who is for putting Armado out of his part, by telling him the party (i. e. his mistress Iaquentetta) is gone two months with child by him.
ACT V. SC. ii.]

LOUES LABOUR'S LOST

Dum. Hector trembles.

Ber. Pompey is moused, more Atees more Atees sirre them, or sirre them on.

Dum. Hector will challenge him.

Ber. I, if a'haue no more mans blood in's belly, then
will fup a Flea.

Brag. By the North-pole I do challenge thee.

Clo. I wil not fight with a pole like a Northern man;
Ile slath, Ile do it by the sword: I pray you let mee bore
row my Armes againe.

Dum. Room for the encensed Worthies.

Clo. Ile do it in my shirt.

Dum. Moft resolute Pompey.

Page. Master, let me take you a button hole lower:

759. moused] moused Q.
more ... Ates] F, more Ates Q. more Ates, more Ates
more Ates Q. more Ates, more Ates
more Ates, more Ates, Han.
more saks...more saks Gould sp. Cam.
more Ates, more Ates, Rowe et cet.
760. them, or] Q, F, them or F, them on, Rowe, +, Cap. them on/ Vat.
85 et seq. (subs.)
Cam. Glo. a have Fl. he have Rowe
et cet.
765. Northern] Northern Q.
766. do it] do't Rowe ii., +, Var.
770. [stripping. Cap.

759. more Ates] JOHNSON: That is, more instigation. Ate was the mischievous
goddess that incited bloodshed.

765. will sup a Flea] Shakespeare improved on this image in Twelfth Night.
Sir Toby says of Sir Andrew Aguecheek, 'if he were opened and you finde so
much blood in his Liser, as will clog the foote of a Flea, Ile cate the rest of th
anatomy.'—III, ii, 61.

765. a pole] HALLIWELL: The allusion here seems to be to the quarter-staff,
or, perhaps, to 'a long pole of woode, for warriors to use instead of a speare.'—
Baret's Abraric, 1590.

765. Northern man] FARMER: A clown.—HALLIWELL: The North was some-
times spoken of contemptuously, as in Ford's Son's Darling, [acted in 1623] ' Winter. What sullen murmurings does your gall bring forth? Will you prove 't
true, "No good comes from the North"?'

767. my Armes again] JOHNSON: The weapons and armour which he wore
in the character of Pompey.

771. a button hole lower] HALLIWELL: Moth is here playing upon the phrase,
which, besides its literal significacion, also meant, to reduce one's importance.
'If you would feed with the like sauce, composed by the same cokes, it would take
you a button lower.'—The Man in the Moone, 1607. 'Knocke downe my wife!
Do you not see Pompée is vnaecing for the combat: what
meane you? you will lose your reputation.

Brag. Gentlemen and Souldiers pardon me, I will
not combat in my shirt.

Du. You may not denie it, Pompée hath made the
challenge.

Brag. Sweet bloods, I both may, and will.

Ber. What reason have you for't?

Brag. The naked truth of it is, I have no shirt,

I go woolward for penance.

772 combat f. combat? Han. Cap. 776. 64. it? Cap. et seq.
et seq. 779. fort f. fort Q.
773. lose F Q, 780, 781. As prose, Pope et seq.
775. combat f combater F. P

I'de see the tallest beef-eater on you all but hold up his halberd in the way of
knocking my wife done, and I'll bring him a button-hole lower.'—Shirley's
Triumph of Fear, 1623.

781. woolward] Grey (1. 154): This is a plain reference to the following story
in Stow's Annals [p. 129, ed. 1600]: 'A certaine man named Vifinius Spurcomne,
the sonne of Vimo of Nutgartshill, who when he bordered timber in the Wood of
Brutheullena, laying him done to sleepe after his sore labour, the blood and hu-
mours of his head so congealed about his eyes, that hee was thereof blind, for
the space of 10. yeeres, but then (as he had beene mooved in his sleepe) hee went woof-
ward, and bare footed to manie Churches, in exercie of them to pray God for helpe
in his blindnesse.'—Farmer quotes from Lodge's Incarnate Devil: [Winchester],
1596. '- his common course is to go alwaies vntrut, except when his shirt is a
washing, & then he goes woolward.' [p. 63, ed. Hunterian Club.—Stevens
quotes from Rowland's The Letting of Humours Blood in the Head Vaine [1600.]
't He takes a common course to goe vntrut, except his shirt's a washing; then he
must goe woolward for the time; he scornes it hee, That worth two shirts his Laun-
drake should him see.' [Seyers 5, p. 72, ed. Hunterian Club. The repetition of
Lodge's very words (see preceding note by Farmer) is somewhat singular.].—T.
Warton: To go woolward, I believe, was a phrase appropriated to pilgrims and
penitentaries. In this sense it seems to be used in Pieris the Pleumman, Passus xvii,
'Wolleward and wate-shoed . went I forth after, As a reccheles renke [man] . that
of no wo recceh.' [lines 1, 2. E. E. T. S, Text B, ed. Skeat; whereon the Editor
remarks, 'Wolleward is thus explained by Palgrave: 'Wolwars, without any
lynnen neste ones body. Sons chymys.' The sense of the word is clearly,—with
wool next to one's body. It is well discussed and explained by Nares. The word
was discussed also in N. & Q. iv. i, 65, 181, 254, 351, 425, but without any result
beyond what is here given.'].—Nares: Dressed in wool only, without linen; often
enjoyed in times of superstition, by way of penance. . . . In an old book, entitled
Customes of London, the privilege called a Koryne, is said to be gained by certain
observers of a penitential nature, the first of which was, 'to go woelward vii.
years.'—Stevens's Romanic Horselock, p. 61.—Hilliwel: The expression was very
common in Shakespeare's time, and many are the jests perpetrated on those whose
ACT V, SC. ii.]  

LOVES LABOUR'S LOST  

782 Boy. True, and it was ioinyed him in Rome for want of Linnen: since when, Ile be sworne he wore none, but a dischclout of Iaquenettas, and that hee weares next his heart for a favour.

785 Enter a Messenger, Monsieur Marcade.

Marc. God faue you Madame.

Qu. Welcome Marcade, but that thou interruptest our merriment.

Marc. I am forrie Madam, for the newes I bring is heauie in my tongue. The King your father

Qu. Dead for my life.


782. Some X. Pope, +.

786. Enter... ] Enter Macard. Rowe, +. Enter Mercade. Cap.

788. Marcade,] good Mercade; Cap. Marcade Kily.

788, 789. but...merriment[ ] Separate line, Cap. Var. ?F et seq. 788. interruptis?] Ft, Rowe, +, Hal. interruptis Q. interruptt Cap. et cet. 790. I am... bring] Separate line, Rowe ii et seq. 790. I am] I'm Pope, +, Dyce ii, iii. 790, 791. bring is heauie in] bring; 'Tis heavy on Cap. 791. father] Q. father. Ft. father— Rowe et seq. 792. Dead] Dead, Theob.

poverty compelled them to dispense with the use of a shirt, who were then said to 'go woolward' for penance.

782. Boy.] CAPELL (p. 218): The designation of this speech is by 'Boy,' in the first quarto; letters that design most of Moth's in the former part of this play, though his last is by 'Page'; those that come from Boyet are designed by the name at length in all places but one for many pages; the matter of the speech is proper only for Moth, for who else should have knowledge of such a secret? and his speaking it is for very good purpose; that he—who was (doubtless) a favorite, and has not spoke of long time,—might finish in character, and with as good a grace as the Clown: If this is not of validity to establish Moth the proprietor, 'Boy,' must then be construed—Boyet, and the speech given to him, with all the moderns. [A plausible emendation. But this allusion to a penance 'enjoined in Rome' is probably mere fun; and as to Iaquenetta's dischclout,—had not Boyet read Armado's own letter, addressed to Iaquenetta, whose very feet would be profaned by her lover's lips? Surely, after this, a dischclout next the heart was not an extravagance too wild for Boyet's quick wit. Wherefore, the folio-text should remain intact, I think; and the speech be given to Boyet.—Ed.]

786. Enter... ] SPEEDING: The whole close of the fifth Act, from the entrance of Mercade, has been probably rewritten, and may bear the same relation to the original copy which Rosaline's speech 'oft have I heard of you, my lord Berowne,' etc. (917-930) bears to the original speech (865-897) which has been allowed by mistake to stand.

792. Dead] SCHLEGEL (p. 161): It may be thought that the poet, when he sud-
Mar. Euen fo: My tale is told.

Ber. Worthy away, the Scene begins to cloud.

Brag. For mine owne part, I breath free breath: I haue seene the day of wrong, through the little hole of discretion, and I will right my selfe like a soldier.

Exeunt Worshipes

Kin. How fare’s your Maieffe?


799. fare’s] fares Q.

denly announces the death of the King of France, and makes the Princess postpone the answer to the young Prince . . . falls out of the proper comic tone. But from the railery which prevails throughout the whole piece it was hardly possible to bring about a more satisfactory conclusion; the characters could return to sobriety after their extravagance only by means of some foreign influence.—W. A. B. Hartzenbusch (p. 262): But the question has its serious side. Frivolity which sports with oaths, which neglects the interests of state, the needful work for human society, in order to indulge in selfish whims,—this is not expiated and healed in making itself ridiculous. Wherefore, this comedy cannot end as others end; it must have a serious perspective. —Dr Rudolph Grané, in 1857, made a new translation of this present play, with the view of adapting it to the German stage of to-day. By excluding much of the play on words, and by judicious omissions of that which no longer appealed to a modern German audience, he reduced it to a Comedy of three Acts; having less compunction, as he said, in thus dealing with the original division into Acts because it is so evidently a play of Shakespeare’s youth, when the dramatist had far less knowledge of theatrical requirements than when he wrote his great tragedies. The most noteworthy change which Grané introduced is at the conclusion of the last Act, where the Princess is summoned home by the dangerous illness of her father, whereby the painful shock of actual death is evaded. That such a version, by a hand so skilled, was not inopportunely attested by the applause with which it was greeted in Dresden, on its first public presentation, and on its many succeeding performances.—Ed.

796. day of wrong] Warburton: This has no meaning. We should read, ‘the day of right,’ i.e., I have foreseen that a day will come when I shall have justice done me, and, therefore, I prudently reserve myself for that time.— Heath (p. 141): I suppose the poet meant, I have been duly considering the wrong I have received to-day, as a discreet man ought, who doth nothing but upon mature deliberation; and my determination now is, that I will right myself like a soldier. Mr. Warburton’s conjecture, as he himself interprets it, flately contradicts this last resolution. The man who professes prudently to reserve himself for the justice he hopes will one day be done him by others, can never in the same breath declare, that he will right himself as a soldier.—Steevens: To have decided the quarrel in the manner proposed by his antagonist would have been at once a derogation from the honour of a soldier, and the pride of a Spaniard. ‘One may see day at a little hole,’ is a proverb in Ray’s Collection; ‘Day-light will peep through a little hole,’ in Kelly’s. Again in Churchyard’s Charge, 1580, p. 9: ‘At little holes the daie is seen.’
Qu. Boyet prepare, I will away to night.
Kin. Madame not so, I do beseech you stay.
Qu. Prepare I say. I thanke you gracious Lords
For all your faire endeoures and entretats:
Out of a new fad-soule, that you vouchsafe,
In your rich wisedome to excuxe, or hide,
The liberall opposition of our spirits,
If ouer-boldly we have borne our felues,
In the conuere of breath (your gentlenesse
Was guilte of it.) Farewell worthie Lord:
A heauie heart beares not a humble tonge.

803. endeoures] endeavours; Rowe
803. entretats:] FF. intretat: Q3,
804. entretats, Rowe ii et seq.
804. new fad-soule] QqF, new fad soul F,F, Rowe, Pope, new dad soul Theob. et seq.
807. born] born F,F,

808. Soaq. breath (your...it.) QFF. breath; your...it. Cam. Glo. breath, your...it. Rowe et seq.
810. A heauie] An heauie F,F, Rowe,
810. a nimble] QFF, Cam. Glo. an humble F et et.
810. a heauie heart... humble tonge] Mark what sadness the aspired words convey, breathed forth like sighs. Then turn to the Text. Notes, and observe how the effect has been evaded,—in part, by the loss of h in 'heauie', and in part, by the substitution of nimble.—Ed.
810. a humble] Theobald: Thus all the editions; but, surely, without either sense or truth. None are more humble in speech than they who labour under any oppression. [Is this assertion wrung from Theobald's own life, oppressed by poverty and chilled by neglect?] The Princess is desiring her grief may apologise for her not expressing her obligations at large; and my correction [see Text. Notes] is conformable to that sentiment. Besides, there is an antithesis between 'heavy' and nimble; but between 'heavy' and 'humble', there is none.—Capell. (p. 218): Nimble seems unfit for the Princess in her present situation; 'humble' taken as complimentary, complimenting, (a sense which we may certainly put on it with less violence than commentators must necessarily use with divers words of this Poet in
LOVES LABOUR'S LOST

Excuse me fo, comming fo short of thankes,
For my great suite, so easily obtain'd.

Kin. The extreme parts of time, extremelie formes

many parts of him) is better suited, and what follows demands a word of that import.—STERVEYS: The following passage in King John inclines me to dispute the propriety of nimble: 'grief is proud and makes his owner stout.' [III, i. 69. Stout is Hamner's word. Shakespeare's word is 'stoope'; which, had Stervies recollected it, might possibly have deterred him from quoting the line.] By 'humble,' the Princess means obviously thankful.—MALONE: A heavy heart, says the Princess, does not admit of that verbal obedience which is paid by the humble to those whom they address. Farewell therefore at once.—HALLIWELL approves of Stervies's note, with Hamner's stout, and adds: a heavy heart bears not a tongue attuned to polite smooth compliment.—R. G. WHITE (ed. i.): 'Humble is a word without meaning here. The context shows nimble to be correct, for the Princess adds, 'and so (that is, because a heavy heart bears not a nimble tongue) excuse me, for coming so short of thanks.'—COLLIER (ed. ii.): The mistranscribe in this line, not for but, which last must have been the author's word, has occasioned a good deal of difficulty. It is clear that 'bears not a humble tongue' must be wrong, and nimble of the MS is easy and natural; but there is, in fact, no need of any other alteration than [the correction] of the very common printer's error of 'not for but'; the meaning of the Princess, of course, is that 'a heavy heart can bear only a humble tongue.'—DYCE (ed. ii.): The alteration 'bears but a humble tongue,' is at variance with the context, for the Princess is not speaking of the character of her thanks, only of their scantiness.—BEAZ (p. 109): The antithesis of 'heavy heart' and 'nimble tongue' is inevitable, and cannot be resisted. [Dyce says that the Princess is not speaking of the character of her thanks. To me, this is precisely what she is speaking of. Out of her new-sad soul she has attempted to apologise for her conduct; but she breaks off abruptly with 'Farewell, worthy Lord,' and then explains her abruptness by saying that sorrow is not humble, it is too self-centered for apologies, which, in themselves, imply humility, or even for thanks for favours as great as that of granting her suit. Let any one read these lines from the Rape of Lucrece, and see how thoroughly consistent and true in expressing this state of feelings Shakespeare was when he wrote, 'a heavy heart bears not a humble tongue':—'Thus cavils she with everything she sees; True grief is fond and testy as a child. Who wayward once, his mood with nought agrees; Old woes, not infant sorrows bear them mild! Continuance tames the one; the other wild. Like an unpractised swimmer,' etc.—lines 1053–98; where 'infant sorrows' corresponds to the Princess's 'new-sad heart.'—Ed.]

814

812. part...former QF (extremely)
813. part...former Rowe i, Mal.
814. part...former Steev. Var. Knt. Coll. i.
815. part...former Cam. Glo. Kly., Rife. part...forms
817. part...expressly forms Coll. ii, iii
818. haste...forms Sing. Wh. dart...
819. haste...forms forms Sta. conf. Huda. heart of times
820. heart of times extremely forms Bulloch. push...forms
821. extremely forms Marshall. Obed...forms
822. forms lised in Glo.
823. Kinnes. pace...forms Marshall. Obe...lised in Glo.
LOUES LABOUR'S LOST

ACT V, SC. ii.

All causes to the purpose of his speed:
And often at his verie loose decides
That, which long proceffe could not arbitrate.

815. oren...loose 816. proceffe...precepts of time
Theob. et seq. Rowe.

813-816. extreme parts...not arbitrate] Capell (p. 218): "Part, Theobald's reading] is not ascribed to, from opinion that there is something ridiculous in personizing the 'extrem part of time' to make it concur with 'forms'; the licence of Shakespeare's style is sufficiently known; and 'tis apprehended he brings his concord about another way, by intending in those expressions—Time, in his extreme parts, or drawing to his extreme, forms 50 and so—. B. Field (SHS. Soc. Papers, 1845, ii, 57) approves of form instead of 'formes,' and suggests that, to be consistent, 'decide' should be changed to 'decide,' inasmuch as it has, in his opinion, the same nominative. 'Steevens explains,' he adds, 'the loose of time' as the 'moment of his parting,' which is part of Shakespeare's meaning; but I think the antithesis is that 'the ends of Time, often at the very greatest looseness of his state, bind or determine that which long process could not arbitrate,'—a truth which must be well known to every man of business. The last week of a session of parliament does more work than all the prating months preceding. Business is elastic; if there is much time to do it in, it will take a long time in doing; if there is little, it is often better done in that little.—Halliwell: The singulars and plurals at the commence-ment of this speech are reconciled with some difficulty, the author rapidly changing the nominative from the 'extreme parts of time' to Time itself. The dictio of the line is so exactly in Shakespeare's manner, that its integrity in its present form is beyond any reasonable doubt; and it may be thus paraphrased,—the conclusion of a period concentrates itself in the utmost impetus; in other words, when a decision must be arrived at within a certain time, it is frequently delayed to the last moment, 'the extreme part of time,' when the necessity compels a rapid solution, which is formed at the very moment of despatch.—Steevens: 'At his very loose' may mean, at the very moment of his parting, i. e. of his getting loose, or away from us. [In Ascham's Theophilius, there are many examples of 'loose' as meaning the discharge of an arrow, e. g. 'All these faults be ether in the drawynge, or at the loose,' p. 146, ed. Arber. The sense given by Steevens is adopted by Bradley (N. E. D.), who after giving examples of 'loose' as a substantive and technical term in archery, gives its figurative meaning, in the present passage, as 'at the very last moment.']—Collier (ed. ii): Nothing can well be happier than the emendation in the MS. instead of the nonsense of the line in the old editions. The meaning is, that when it is necessary to depart with speed, everything is made to contribute to the purpose.

Staunton: I would read, 'The extreme dart of time extremely forms,' etc. And I am strengthened in my belief that 'parts' is a corruption for dart or shaft by the next line, 'And often, at his very loose, decides,' etc. To loose an arrow is to discharge it from the bow... By the extreme dart of time, the King means, as he directly after explains it,—'the latest minute of the hour.'—Dyce (ed. ii): Mr. Staunton, with great ingenuity proposes dart. Arrowsmith (The Editor of N. & Qu. and his Friend, Mr Singer, etc., p. 12), on the other hand, criticises dart, on the score that 'Time's attributes are a sceptre and an hour-glass, never a bow and arrows. [Nicholson (New Shak. Soc. Trans. 1874, p. 513): 'The extreme parts']
And though the mourning brow of progenie
Forbid the smiling curtesie of Loue:
The holy suite which faine it would convince,

are the end parts, ‘extremities,’—as, of our body, the fingers; of chains, the final links; of given portions of time, the last of those units into which we choose to divide them. Afterwards (l. 881, ‘Now at the latest minute of the hour,’) the King, representing the say of the princess as for an hour, calls the extreme part ‘the latest minute,’ and the thought in both passages is so far the same. It is not, however, said, that our decision is necessitated by the extremity of the moment, though this is perhaps suggested to us by the sound of the words used. But that concurring circumstances, and therefore Time, as the producer of those circumstances, so influence our decision that he, and not we, may be called the decision. Hence Time as personified, and as the intelligent agent of whom the extreme parts are but the instrumental members, is considered as the true nominative of the verb ‘formes,’ and is represented as fashioning or moulding all causes or questions to the purposes of his speed, that is, to his own intents, or to those of the fate or providence of which he is the sub-agent. This thought has been forced upon the King by finding that his high resolves of study were at once broken by the coming of the Princess, while her sudden departure shows him that he cannot do without her love. ... In the next lines, though still personifying Time, the King changes his illustration. Often the archer may weigh variously all the circumstances, the bow, the arrow, the wind and the like, ... but ‘at the very loose’ ... he comes to a quick decision. ‘So during your stay, Princess,’ says the King, ‘I and my lords acted doubtfully between our former resolves and our new loves, and you have dalled with us: now at your departure, at the last moment, I decide, and ask your love; do you answer with the same determinateness.’ ... The thought of the first two lines is allied and similar to Hamlet’s ‘There’s a Divinity that shapes our ends,’ etc. [Dr Furnival remarks that the foregoing note ‘has explained satisfactorily this well-known crux’; it has been long given almost at full length. But it seems to me that needless subtlety has been expended therein in order to make Time the nominative to ‘formes,’ and that no explanation is given of what is to me the chief obscurity in the line, namely, ‘extremely forms.’ The phrase, ‘the extreme parts of time,’ presents to me no more difficulty than there is in ‘the extreme hours of life.’ The true crux lies, I think, in ‘extremelie formes All causes.’ ‘Extremelie,’ following ‘extreme’ so closely, is thoroughly Shakespearian, and must be the true word. Does it mean unflinchingly, inexorably, severely, relentlessly? Unless it bear some such meaning, namely, that Time severely shapes all causes to the purpose of the passing hour, the obelus of the Globe Edition remains, for me, immoveable.—Er.]

819. conscience] [owe was it conscience? [owe would it convince? I and my lords acted doubtfully between our former resolves and our new loves, and you have dalled with us: now at your departure, at the last moment, I decide, and ask your love; do you answer with the same determinateness. ... The thought of the first two lines is allied and similar to Hamlet’s ‘There’s a Divinity that shapes our ends,’ etc. [Dr Furnival remarks that the foregoing note ‘has explained satisfactorily this well-known crux’; it has been long given almost at full length. But it seems to me that needless subtlety has been expended therein in order to make Time the nominative to ‘formes,’ and that no explanation is given of what is to me the chief obscurity in the line, namely, ‘extremely forms.’ The phrase, ‘the extreme parts of time,’ presents to me no more difficulty than there is in ‘the extreme hours of life.’ The true crux lies, I think, in ‘extremelie formes All causes.’ ‘Extremelie,’ following ‘extreme’ so closely, is thoroughly Shakespearian, and must be the true word. Does it mean unflinchingly, inexorably, severely, relentlessly? Unless it bear some such meaning, namely, that Time severely shapes all causes to the purpose of the passing hour, the obelus of the Globe Edition remains, for me, immoveable.—Er.]

Yet since loues argument was first on foothe,
Let not the cloud of sorrow iufte it
From what it purpos'd: since to waife friends loft,
Is not by much fo wholsome profitable,
As to reioyce at friends but newly found.

Qu. I vnderstandt you not, my greefes are double.

Macbeth declares: That she will convince the chamberlains with wine.—MOCK Mason: In reading, it is certain that a proper emphasis will supply the place of [Johnson's] transposition. But I believe that the words mean only what it would wish to succeed in obtaining. To convince is to overcome; and to prevail in a suit which is strongly denied is a kind of conquest.

MALONE: I suppose, she means, 1. on account of the death of her father; 2. on account of not understanding the King's meaning. [I cannot find that Capell makes any reference, in his Notes, to his emendation deaf; I can only assume that he was led to make it by Berowsne's next words, 'plain words best pierce the ears of grief.—WALKER (Crit. iii, 45) independently made the same emendation.]—HALLIWELL: In the extremity of grief, the princess ambiguously, but touchingly, admits that her sorrows are increased by the prospect of the king's departure, and by the uncertain import of his address. Until the arrival of the news of her father's death, the courtship had apparently been carried on solely in jest; but this intelligence, dissipating her mirth, at the same time there is revealed to her, by the necessity of separation, how deeply her affections are engaged, and how immeasurably her grief is thus augmented. . . . The words 'my griefs are double' may either be considered in the sense of, they are of double meaning, or the term double may be taken as merely implying increase or excess, a not unusual use of the word in contemporary writers. It is, indeed, used in the Scriptures as a substantive in the sense of abundance, Isaiah, xli, 2 . . . In confirmation of the old text, it may also be observed that the expression double is a favourite one with our old writers, as applied to joy and sorrow.—DYE (ed. ii): The context proves that the reading of Mr Collier's MS Corrector, dull, is, beyond all doubt, the true one. The corruption was easy—dulle—doble—double.—LETTISON (Footnote to Walker, Crit. iii, 45): Dull is certainly nearer to the trace of the letters [than deaf], but we must not be over scrupulous in dealing with old copies that read dulle for hosts. The context seems to me decisive in favour of dulle. To make a dull man understand, it is not requisite to pierce his ear, but to sharpen his wits. Compare Two Gent., III, i,—'My ears are stopp'd, and cannot hear good news.' Dye (ed. ii) 1863: I now find that Walker agrees with Capell; but (though Mr Lettison is also opposed to me) I still prefer dull.—STAUNTON: Dull is a good conjecture; but as coming nearer to the letters in the text, I think it more likely the poet wrote hear dully. Which, besides, appears to lead more naturally to Biron's rejoinder.—BRAZ (p. 116) points out, as an argument in favour of the text, that 'griefs' is in the plural.
LOYES LABOUR'S LOST

ACT V, SC. II.

Ber. Honest plain words, beft pierce the ears of griefe
And by these badges vnderftand the King,
For your faire fakes hau we negleéted time,
Plaid foule play with our oaths: your beautie Ladies
Hath much deformed vs, fashioning our humors
Euen to the oppofed end of our intents.
And what in vs hath feem'd ridiculous:

826-832. Honest...griefe] Continued to the end of the line.
830. deformed] deform'd Pope ii et seq.
831. the oppofed] the oppoſed Pope, +.
832. Ridiculous] formed Q, deformed Q, F, F, Rowe, care Q, Q; Pope et al. care F, Q.
839. these, ladies, Orgere.

'The news just received is but one grief, but the Princess says her griefs are double.' Base thinks, therefore, that Malone's interpretation is right and that one of the Princess's griefs is her inability to understand the King. 'I doubt that the Princess was speaking with mathematical exactness, that she had two griefs and no more. I incline to believe that, hardly stopping to think, she was conscious that more trouble was threatening her than the death alone of her father; she had hardly listened to the King and hence had failed to catch his meaning, and in saying that her griefs were double she was offering a plaintive apology.—Ed.

826. Honest...griefe] JOHNSON: As it seems not very proper for Biron to court the Princess for the King in the King's presence at this critical moment, I believe this speech is given to a wrong person. [Johnson, therefore, continues this line to the Princess, and gives the next speech to the King instead of to Biron.]

—M. Mason dissents, and remarks that what is in the text as Biron's speech, is an apology not for the King alone, but for all the competitors in oaths, and Biron is generally their spokesman.—Malone believes that the old text is right as regards Biron's speech, but thinks 'with Dr Johnson that the line "Honest," etc., belongs to the Princess.

832. badges] SCHMIDT (Lex.) apparently refers these 'badges' to the 'strange disguises' of the King and his companions, but these latter are not now disguised.

'Badges,' refer, I think, to the presents which the King had sent the Princess, 'fairings,' as the Princess calls them at the beginning of this Act, and which the Princess then wore. Or, possibly, it may refer to the indications of their love which Berowne proceeds to enumerate: their neglect of time, the breaking of their oaths, their undignified behavior as Muscovites, etc.

832. what...ridiculous] CAPELL (p. 219): Here we have a subject proposed, left immediately for another, and the first never reverted to; or, in other words, we have an aggregate substantive (what in us hath seem'd ridiculous) of which nothing is predicated: Either something did or should follow, after the second subject is pass'd, after a glance' [line 838]; or both the subjects must go, the perfect and the imperfect, and 'Which' [line 839] succeed immediately to 'intents' [line 831]. [CAPELL is right; the phrase is an anacoluthon, and must have been so re-
ACT V. SC. ii.

LOUES LABOUR'S LOST

As Loue is full of vnbefitting fraines,
All wanton as a childe, skipping and vaine.
Form'd by the eie, and therefore like the eie.
Full of straying shaples, of habits, and of formes.

(MS. straines; Cap. et seq.)
835. strai.] Eye, F, et seq.
834. and vaine.] QFr. and vaine,
QFr. Rowe, +, Coll. i.
Rowe, Pope, Theob. i, Han. in vain strain Coleridge, Kn., Ktly. strange

garted by every editor who has adopted Capell's punctuation of a comma and dash, but none has attempted to emend or explain it. Possibly, it cannot be explained but must remain thus defective. There is, however, one way of torturing it into sequence. Rowe changed the period in the F after 'intentis,' in the preceding line, to a semicolon, and has been followed by every editor, substantially. Advance one step further, and change the semicolon, or the colon, into a comma, and connect the two clauses. The sense will then be: your beauty hath deformed us even to the opposite of our intentions, and even to what in us hath seemed ridiculous. The construction of the next six or eight lines is involved, but not hopeless. If what has been now suggested be accepted, and the anacolouthon remedied, there is, at all events, so much gained.—Ed.]

833. straines.] SINGER (Sh. Vind. p. 27): That is, wanton, light, unbecoming behaviour,—deviations from propriety of conduct, such as Mrs Ford alludes to, when she says of Falstaff, 'unless he knew some strain in me, . . . he would never have bored me in this manner.' [Mer. Wives, II, i, 91. In this interpretation of 'strain' I think Singer has been too much influenced by Gifford; without a qualifying adjective 'strain' signifies in general, as it does in Mrs Ford's mouth, merely natural tendency. In the present instance we have 'unbecitting,' which is as strong as Shakespeare intended; to amplify it into wanton is hardly allowable. Collier's MS emendation, strangeness, is far from happy.—Ed.]

836. straying.] COLE RIDGE (p. 113): Either read strain, which I prefer, or throw 'Full' back to the preceding line, 'like the eye, full of straying shapes.'—COLELLER: It is easy to read 'straying,' if necessary, in the time of one syllable.—Dyce (Remarks, p. 43): It is very certain that our early printers frequently blundered, as they have done here, in the word 'strange.' The old eds. of Beaumont and Fletcher's Honest Maid's Fortune (III, iii) have, 'Well, these are standing creatures,' etc., where (even if the old MS copy of that play in my possession did not correct the error) there could be no doubt from the context that 'standing' was a misprint for strange.—HALLIWELL: The old copies read corruptly 'straying.' The same misprint occurs in Fronso and Casmumu, iii, 1, 'O straying effects of blinde affected love,' and perhaps also in Jonson's Masque of Augures, where mention is made of 'straying and deform'd pilgrims,' as it stands in ed. 1621, which was unknown to Gifford, and also in the folio ed. used by that editor, vii, 438.—CAMBRIDGE EDITORS: In the Lover's Complaint (ed. 1609), l. 303, strain is spelt 'straying,' and in Lyly's Euphues (ed. Arber), p. 113, 'straying' is a misprint for straunge. [I am regretfully forced to the conclusion that Capell's emendation cannot be discarded.—Ed.]
Varying in subiects as the eie doth roule, To euerie varied object in his glance: Which partie-coated presence of loose lone Put on by us, if in your heavenly eies, Haue misbecom'd our oathers and granities. Those heauenlie eies that looke into these faults, Suggetted vs to make: therefore Ladies Our loue being yours, the error that Loue makes Is likewise yours. We to our selves proue false, By being once false, for euer to be true To those that make vs both, faire Ladies you. And euens that falsehood in it selfe a sinne,

837. rude] rude F2, F4, Rowe, —, Cap. real; Var. ‘73. 838. false] false Q. once false Cap. et seq. Wh. i. granities.] QF, granities; Rowe, —, granities, Cap. et seq. a fence] a base Coll. ii, iii, (MS).

837, 838. the eie doth roule ... glances] We here see the same hand that afterward wrote, ‘The Poet’s eye in a fine frenzy rolling, doth glance From heaven to earth, from earth to heaven.’—Meth. N. D., V, i, 14.

839, 840. Which ... in your] Abbott (§ 418): This resembles the Latin ‘qui sic,’ for the English and if he.

841. misbecom’d] This is given as an example in Walker’s enlightening Article (Crit. ii, 69) on ‘Final d and final e confounded,’ with the remark, ‘Perhaps wrong.’ This confusion would here remove an irregularly formed participle. 

843. Suggetted vs to make:] Johnson: That is, tempted us.—Walker asks (Crit. ii, 257) ‘how is it that the true reading, “to make them,” has not been restored before now?’ On which Lettsom, in a footnote, comments, ‘Walker was misled, no doubt, by the silence of the Var. 1821. Pope inserted them and was followed by all the earlier editors. Collier says, “We might read ‘to make them,’ to the improvement of the line, but without warrant.” We have, I should say, the warrant of common sense for the addition.’

848. a sinne] Collier (ed. ii): Biron meant to conclude his speech with four rhyming lines, but he has been defeated by a corruption which crept into the old text, viz., ‘a sin’ for to base. The jingle leads to the detection of the error, which
ACT V, SC. ii.

LOUES LABOUR'S LOST

Thus purifies it selfe, and turnes to grace.

Qu. We haue receiued your Letters, full of Loue:

Your Fauours, the Ambassadors of Loue.
And in our maiden counfalke rated them,
At courtship, pleasan left, and curtesie,
As bumbaft and as lining to the time:
But more decouit then these are our respects

851. the] Om. Q. 855. these are our respects] FY, Rowe.
Ambassadors] embassadours Q. Pope, Theob. this our respects, Q.
Embassadours F. this, (some our respects) Wagh.: are these
F. counefale] council FF, et seq. our respects Voss. this in our respects
854. bumbaft] bumbaft Q.

is pointed out by the MS Corrector.—BRAX (p. 118) pertinently asks, in reference to
this emendation, 'What then becomes of the sin that is to be puriffed and turn to
grace? What becomes of the inevitable opposition of grace to sin?'

854. bumbaft JOHNSON: 'Bombast' was a kind of loose texture not unlike
what is now called wadding, used to give the dresses of that time bulk and protruber-
ance, without much increase of weight; whence the same name is given to a tumour
of words unsuported by solid sentiment. The Princess, therefore, says, that they
considered this courtship as but 'bombast,' as something to fill out life, which not
being closely united with it, might be thrown away at pleasure. [In 'bombast' and
'lining,' there lies a thoroughly feminine simile. Compare Imogen's words: 'Poor I
am stale, a garment out of fashion; And, for I am richer than to hang by the walls,
I must be ripped—to pieces with me!'—Cymbeline, III, iv, 53—En.]

855. than these are our respects] WARBURTON: This nonsense should be read
thus: 'more devout than this (save our respects) Have,' etc., i.e. save the respect
we owe to your majesty's quality, your courtship we have laught at, and made a
jest of.—CAPELL (p. 219): Nothing wanted to make a very good sense in this line,
but the in which [Hamner] gave us; it's respects mean regards, and it's devout
—serious; 'But more serious than this have we not been in the regards we have
payd to them,' meaning their love-proffers.—TYWHEIT (p. 40): I would read
with the alteration of two words: than these are your respects Have we not seen.'—

TOLETT: That is, But we have not been more devout, or made a more serious
matter of your letters and favours than these their respects, or considerations and
reckonings of them, are, and as we have just before said,—we rated them in our
maiden council at courtship, pleasant jest, and courtesy.—MALONE: The Qto has
'than this our respects.' There can be no doubt, therefore, that Hamner's con-
jecture is right. The word in, which the compositor inadvertently omitted, com-
pletes both the sense and the metre.—KEIGHTLEY (Exp. 112): If we read as in
the Folio, 'than these our respects are,' we get perhaps as good a sense as that of
the Qto. 'Devout' seems to mean devoted, or serious, or in earnest; 'respects' sc. of
you, behaviour respecting you. [It is not to be supposed that an editor as con-
scienious as Theobald would have omitted all comment on this line had he regarded
it as unmeaning. To Theobald the meaning was, even if obscure, intelligible. By
connex before and after 'than these are our respects,' he made the phrase paren-
LOVES LABOUR'S LOST  

Haue we not bene, and therefore met your loues  
In their owne fasion, like a merriment.  

Du. Our letters Madam, shew'd much more than iest.  

Lon. So did our lookes.  

Rofr. We did not coat them so.  

Kin. Now at the latest minute of the houre,  
Grant vs your loues.  

Qu. A time me thinkes too short,  
To make a world-without-end bargaine in;  
No, no my Lord, your Grace is periu'rd much,  
Full of deare guiltinesse, and therefore this:  
If for my Loue (as there is no fuch caufe)  
You will do ought, this shall you do for me.  
Your oth I will not truft: but go with ipeed  
To some forlorne and naked Hermitage,  
Remote from all the pleasures of the world:  
There flyay, untill the twelue Celestiall Signes  
Haue brought about their annuall reckoning.  
If this autere infociable life,  

856. 

856. bene.] been; Rowe et seq.  
856. this.] this— Theob et seq.  
856. Arow'd] Arowed Q.  
858. Quey] Quer, Pope, Theob.  
866. owest] Ovest, Rowe, Pope, Han.  
866. Theo.] Theob. et seq.  
866. this.] this— Theob et seq.  
873. their] Q, Cam. Glo.  
874. life] life Pope et seq.  

860. coat] See IV, iii, 89.  
864. world-without-end] MALONE: This phrase, which Shakespeare borrowed probably from our Liturgy, occurs again in his 57th Sonnet.—HALLIWELL: It is still in use in the provinces. "Waldstouthind, world without end,—applied to a long, tiresome piece of work, or business, or story. "Ah—that's a waldstouthind job,"—an unpromising, bootless undertaking."—Moor's Suffolk Words. [See Abbott (§ 434) for similar compound phrases.]  
865. deare] See II, i, 4.
ACT V, SC. ii.] LOUES LABOUR'S LOST 309

Change not your offer made in heate of blood:
If drofts, and fafts, hard lodging, and thin weeds
Nip not the gaudie blossomes of your Loue,
But that it beare this triall, and laft loue:
Then at the expiration of the yeare,
Come challenge me, challenge me by these deferts,
And by this Virgin palme, now kiffing thine,
I will be thine : and till that infant flut
My woffull felfe vp in a mourning houfe,
Raining the teares of lamentation,
For the remembrance of my Fathers death.
If this thou do denie, let our hands part,
Neither intitled in the others hart.

Kin. If this, or more then this, I would denie,
To flatter vp thse powers of mine with reft,

875 880 885
309.

876. weeds] That is, garments.
878. that] For this purely conjunctival use of 'that,'—without reference to 'But
that,'—see ABBOTT, § 285.
878. last loue] STEEVENS: 'Last' is a verb. That is, if it continue to be love.
880. challenge me, challenge me] It seems preferable to retain the 'me' in
both places. The second 'me' is hardly more than an enclitic; by treating it as
such, emphasis is imparted both to 'challenge' and to 'by these deserts.'—Ed.
882. instant] COLLIER (ed. i): Instance [of the Qto] is elsewhere used by
Shakespeare for solicitation, and is that sense here. The Princess refers to the
claim the King is to make of her hand at the end of the year.—DYCE (Remarks,
p. 43): The instance of the Qto is nothing more than a misprint for 'instante.' No
editor, except Mr. Collier, has ever supposed for a moment that instance could
be right; nor will any future editor suppose so. [Nor did Collier, in his succeeding
editions.]
889. flatter vp] WARNER: We should read 'fetter up,' i.e. the turbulence
of his passion, which hindered him from sleeping, while he was uncertain whether
she would have him or not.—HEATH (p. 142): [This expression means]: If I would
not do even more than this in the flatterng expectation of obtaining ease at last by
your favourable allowance of my passion. [CAPELL gives almost the same para-
phrase.]—JOHNSON: Perhaps we may read: 'fatter on these hours of time with
rest'; that is, I would not deny to live in the hermitage, to make the year of delay
LOVES LABOUR'S LOST

[ACT V, SC. II.

The foddane hand of death close vp mine eie.
Hence euer then, my heart is in thy brefit.

Ber. And what to me my Loue? and what to me?

890

892


pass in quiet.—HALLIWELL: The particle 'up' is redundant. The King means to say: 'If I would deny this, or more than this, to flatter my soul with the hope of rest, let me immediately perish.'

892-897. Ber. And... people sick.] THIBODAL: These six verses both Dr Thiriby and Mr Warburton concur to think should be expunged; and therefore I have put them between crockets: not that they were an interpolation, but as the author's draught, which he afterwards rejected, and executed the same thought a little lower with much more spirit and elegance. Shakespeare is not to answer for the present absurd repetition, but his actor-editors; who, thinking Rosaline's speech too long in the second plan, had abridged it to the [present lines]; but, in publishing the play, stupidly printed both the original speech of Shakespeare, and their own abridgement of it.—COLEBRIDGE (p. 113): There can be no doubt, indeed, about the propriety of expunging this speech of Rosaline's; it soils the very page that retains it. But I do not agree with Warburton and others in striking out [line 892] also. It is quite in Birot's character; and Rosaline not answering it immediately, Dumnain takes up the question for him, and, after he and Longavile are answered, Biron, with evident propriety, says:---'Studies my mistress?' etc.—KNIGHT adopts Colebridge's suggestion and observes, 'Rosaline's answer is so beautifully expanded in her subsequent speech, that these five lines seem a bald and unpoetical announcement of what is to follow. We have little doubt that these five lines did occur in the original play, and were not struck out of the copy by mistake when it was 'augmented and amended.'

The theory stands upon a different ground from Biron's oratorial repetitions in Act IV.—HALLIWELL: It is difficult, by any ingenuity, to consider these lines as part of the amended drama. ... Although the stage effect [by Colebridge's suggestion] might apparently be increased by Dumnain's anxious substitution of the question, the general tenour of the dialogue is here sufficiently subdued to render the suggestion at all events questionable.—DYCE omits these lines for the same reason that he omitted Berowne's lines in IV, iii, 316, etc.—STADTOWN omits the lines because 'their retention in the text answers no purpose but to detract from the force and elegance of Rosaline's expanded answer immediately afterwards, and to weaken the dramatic interest of the two leading characters.'—[Stanton's reasons seem cogent for omitting these lines in a modern popular edition or in one for the stage. But in other editions, the rule which guided the Cambridge Editors is the wisest, namely, to print all that came from Shakespeare's pen, and then exculam with these Editors and with Garrick: 'This my chief wish, my joy, my only plan, To lose no drop of that immortal man!'—Ed.]

DANIEL (p. 29): It is clear from the context, that these lines should rhyme; read therefore: 'Ber. And what to me my love? and what to me? No. You are attaisn with faults and perjurie; You must be purged too, your sins to rack. Therefore, if
ACT V, SC. ii.] LOUES LABOUR'S LOST

Ref. You must be purged too, your fins are rack'd. 893
You are attaint with faults and peririe: Therefore if you my favor meane to get, 895
A twelvemonth shall you spend, and neuer reft,
But feeke the weary beds of people ficke.

Du. But what to me my loue? but what to me?
Kat. A wife? a beard, faire health, and honestie,
With three-fold love, I wish you all thefe three. 900

893-897. Om. Coleridge, Kat.
893. too] is Q.
rack'd] Cam. Glo. Dyce ii, iii
Glo. rack'd Q, rank Rowe et cet. 895. to me? Kath. A beard
896. A wife?] Q, Ff, Rowe ii. A
wife, F, Rowe i, Pope. No wife:
897. A wife]—Theob. et cet.
Han. A wife I—Theob. et cet.

you my favour would not lack. A twelvemonth shall you spend and never rest, But
seek the weary beds by sick men press'd.' 893. rack'd'] MALONE: That is, extended 't to the top of their bent.' [Thus in
Mer. of Ven. 'That [my credit] shall be rackt even to the v itermost.'—I, i, 191.]

STREETENS: Rowe's emendation is in every way justifiable. Things rank (not those
which are rackt) need purging. Besides, Shakespeare has used the same epithet
on the same occasion in Hamlet: 'O! my offence is rank,' etc. [Rowe's emenda-
tion rank belongs to the very worst class. In its plausibility, followed as it is so
close by 'attain,' lurks the poison. Shakespeare's own word is 'rack'd,' far
stronger than rank, but its meaning does not lie so much on the surface as does that
of the emendation. It is the utior lectio which must be unflinchingly preferred.
—Ed.]

899, 900. A wife? . . . these three] THEOBALD (Nichols, Illust. ii, 212): What
three, in the name of arithmetick? She wishes him four things, if she wishes him
anything. May we not with certainty correct it?—'A wife, a beard (fair youth),
and honesty.' And her calling him fair youth seems very well authorised by
what she presently subjoins—'I'll mark no words that smooth-faced wooers say.'
[Theobald did not repeat this emendation in his edition, but endeavoured to obviate
the difficulty by the punctuation, not very successfully, I think, but yet he has been
therein followed by almost all succeeding editors. The note in his edition is as
follows:] I have, by the direction of the old impressions reform'd the pointing;
and made Catharine say what she intended. Seeing Dumaine, so very young,
approach her with his addresses, 'You shall have a wife, indeed!' says she; 'No, no,
I'll wish you three things you have more need of, a Beard, a sound Constitution,
and Honesty enough to preserve it such.' [Theobald says that he 'reformed the pointing
by the old impressions,' but he could hardly have gone back further than the fourth folio.
Had he noted the interrogation mark after 'A wife?' in the first three folios (he had
not the Qto) he would have seen that a wife was not included among the three things
that Catherine promised; and he would also have found that he had correctly inter-
preted the drift of Catherine's reply. In the Cambridge Edition, 1863, the happy
emendation is adopted of continuing to Dumain the question 'A wife?' and the
reading is, in its footnotes, attributed to Dyce. But I can nowhere find that Dyce


L O U E S  L A B O U R S  L O S T  

312  [ACT V, SC. ii.]

Du. O shall I say, I thanke you gentle wife?  
Kat. Not so my Lord, a twelvemonth and a day, 
Ile marke no words that smooth fac'd woeres say. 
Come when the king doth to my Ladie come: 
Then if I haue much loue, Ile gue you fome. 

Dum. Ile ferue thee true and faithfully till then. 
Kath. Yet fware not, leait ye be forfworne agen. 

Lon. What faies Maria? 

Mari. At the twelvemonths end, 
Ile change my blanke Gowne, for a faithfull friend. 

Lon. Ile stay with patience: but the time is long. 

Mari. The liker you, few taller are fo yong. 

Ber. Studies my Ladie? Miftrefle, looke on me, 
Behold the window of my heart, mine eie: 
What humble suite attends thy anfwer there, 
Impose fome feruice on me for my loue. 

Rof. Oft haue I heard of you my Lord Beroune, 

902. Lord] QFI, Coll. iii. lord. 907. ye] QFI, Rowe, +, Hal. Dyce, 
Coll. i. ii. lord; Rowe et cet. (sub.) Cam. Glo. you Cap. et cet. 
903. smooth fac'd] smoothfayt Q. 912. you] you; Theob. et seq. 
smooth d fac'd Rowe i. 915. there] there; Theob. et seq. 
907. left] Pope. 916. my] Ft, Rowe, Warb. thy Q, 
agen] QFI, Dyce, Sta. again Pope et cet. 
Rowe. 917. have I] had I Coll. MS.

has proposed any such emendation; in Dyce's edition of 1866, and again in his 
edition of 1875, this reading is followed, and, moreover, in a note, he lays no claim 
to it, but on the contrary implies that it is not his, by the remark, 'Here, with the 
Cambridge Editors, I give the words "A wife" to Dumout.' (sic—a noteworthy 
mscript which remains uncorrected in Dyce's ed. of 1875.) The conclusion is that 
whatever the patronity, this excellent emendation, which lies merely in the distribution 
of speeches, appeared in a text for the first time in 1863.—ED.]

902. a twelvemonth and a day] HALLIWELL gives quotations from Ducaske, 
and from Cowell's Interpreter, which show that this term constitufted the full legal 
year both on the Continent and in England. It is also found in Chaucer's \textit{Wyf of \textit{Bathe's Tale}}.

907. agen] STAINTON: So the old copies, and rightly. Modern editors, regard-
less of the rhyme, have substituted again. (In the small community wherein I 
dwell,—no one in this vast land can answer for more than a minute portion of it, — 
the pronunciation of \textit{again}' is, uniformly I think, \textit{agen}. Campbell, however, evidently pronounced it \textit{again}: 'Again! Again! Again! And the havock did not slack 
Till a feeble cheer the Dane, To our cheering sent us back,' etc.—ED.]

915, 916. smile, service] See White's note, 308, 309, above.
917. Rob. Oft haue I, etc.] COLERIDGE (p. 111): I will only further remark the 
sweet and tempered gravity, with which Shakespeare in the end draws the only fitting
Before I saw you: and the worlds large tongue
Proclaims you for a man replete with mockes,
Full of comparisons, and wounding floutes:
Which you on all estates will execute,
That lie within the mercie of your wit.
To weed this Wormewood from your fruitfull braine,
And therewithall to win me, if you please,
Without the which I am not to be won:
You shall this tweluemonth term from day to day,
Visit the speechlefe fickle, and still conseuere
With groaning wretches: and your taske shall be,
With all the fierce endeouer of your wit,
To enforce the pained impotent to smile.

Ber. To moue wilde laughter in the throate of death?
It cannot be, it is impossible.
Mirth cannot moue a foule in agonie.

Rof. Why that’s the way to choke a gibing spirit,
Whole influence is begot of that loose grace,
Which hollow laughing hearers glue to fooles:

moral which such a drama afforded. Here Rosaline rises up to the full height of Beatrice.—F. Kreyssig (iii, 130): Rosaline touches the innermost, moral meaning of this remarkable comedy when she exiles, for a year in a hospital, her lover, valiant indeed, but a little tainted with superciliousness and self-assurance. Undoubtedly she grasps the essential meaning of the poet, in regard to the dangers which attend a jesting nature, pursuing its aim by every means, when she condemns that ‘gibing spirit, Whose influence is begot of that loose grace Which hollow laughing hearers give to fools.’ ‘A jest’s prosperity lies in the ear Of him that bears it, never in the tongue Of him that makes it.’ Thus, in his most joyous comedy, Shakespeare indicates his genuine relation to that glittering holiday armour of the poetic spirit, which he of all men knew how to don with consummate grace, yet, in the comfortable delight of a result easily attained, he never sacrificed his moral worth as a priest of poetry to the flattering effect of the minute.

929. fierce] BRADLEY (N. E. D.): 5. Ardent, eager; full of violent desire; furiously zealous or active.
933. agonie] MURRAY (N. E. D.): 2. The convulsive throes or pangs of death; (in medieval Latin, agnum mortis); the death struggle. [The present line given as an example. Browne has already paraphrased it in ‘the throat of death.’]
A leafs prosperitie, lies in the care
Of him that heares it, neuer in the tongue
Of him that makes it: then, if sickly cares,
Deaf with the clamors of their owne deare grones,
Will heare your idle scornes; continuethen,
And I will haue you, and that fault withall.
But if they will not, throw away that spirit,
And I thall finde you emptie of that fault,
Right ioyfull of your reformation.

Brev. A tweluemonth? Well: befall what will befall,
Ile ieft a tweluemonth in an Hospitall.

Qw. I sweet my Lord, and so I take my leaue.

937. A leafs prosperitie] Hazlitt (Plain Speaker, p. 77, ed. 1870): There is scarcely a word in any of [Shakespeare's] more striking passages that can be altered for the better. If any person, for instance, is trying to recollect a favourite line, and cannot hit upon some particular expression, it is in vain to think of substituting any other so good. That in the original text is not merely the best, but it seems the only right one. I will stop to illustrate this point a little. I was at a loss the other day for the line in Henry the Fifth,— Nice customs courtsey to great kings. I could not recollect the word nice; I tried a number of others, such as old, grave, etc.—they would none of them do, but all seemed heavy, lumbering, or from the purpose; the word nice, on the contrary, appeared to drop into its place, and be ready to assist in paying the reverence required. Again, 'A jest's prosperity lies in the ear Of him that hears it.' I thought, in quoting from memory, of 'A jest's success,' 'A jest's remuneration.' I then turned to the volume, and there found the very word that of all others expressed the idea. Had Shakespeare searched through the four quarters of the globe, he could not have lighted on another to convey so exactly what he meant,—a complaisant, bayading, sounding success! I could multiply such examples, but that I am sure the reader will easily supply them himself; and they show sufficiently that Shakespeare was not (as he is often represented) a loose or clumsy writer. The bold, happy texture of his style, in which every word is prominent, and yet cannot be torn from its place without violence, any more than a limb from the body, is (one should think) the result either of vigilant painstaking or of unerring, intuitive perception, and not the mark of crude conceptions, and 'the random, blindfold blows of ignorance.'

940. deare] See II, i, 4. — Collier (ed. ii): Deare [of the MS] is so much more applicable to grosser than 'dear' that we adopt it, bearing in mind that in short-hand (which was perhaps used in the original text of the play) the same letters spelt the two different words. This is a source of frequent confusion.
ACT V, SC. ii.]  LOUES LABOUR'S LOST  

King. No Madam, we will bring you on your way.

Ber. Our going doth not end like an old Play:

Iacke hath not Gill: these Ladies courteous
Might we haue made our sport a Comedie.

Kin. Come sir, it wants a twelvemonth and a day,
And then 'twill end.

Ber. That's too long for a play.

Enter Braggart.

Brag. Sweet Maleify vouchsafe me.

Qu. Was not that Hector?

Dum. The worthie Knight of Troy.

Brag. I wil kisse thy royal finger, and take leaue.

I am a Votarie, I haue vow'd to Iaunettea to holde the
Plough for her sweet loue three yeares. But most eete-
me med greatnesse, wil you heare the Dialogue that the two
Learned men haue compiled, in praise of the Owle and
the Cuckow? It should haue followed in the end of the owl's
shew.

Kin. Call them forth quickly, we will do so.

Brag. Holla, Approach.

Enter all.

This side is Hiems, Winter.

951. Iack hath not Gill] Cf. Mid. N. D., 'Iacke shall have ill,' III. ii. 484; where Stevens quotes from Heywood's Epigrammes upon Proverbs, 1587: 'All shalbe well, Iacke shall have Gill,' etc.

955. That's too long, etc.] Thos. Theologus: Besides the exact regularity to the rules of art, which the Author has happened to preserve in some few of his pieces; this is demonstration, I think, that tho' he has more frequenlly transgressed the Unity of Time, by cramming years into the compass of a play, yet he knew the absurdity of so doing, and was not unacquainted with the Rule to the contrary. [This is, let us hope, the least sensible note that Theobald ever wrote. Berowse's remark is pure fun.]
This Ver, the Spring: the one maintained by the Owle,
Th'other by the Cuckow.
Ver, begin.

The Song.

When Dafies pied, and Violets blew,
And Cuckow-buds of yellow hew:
And Ladie-smockes all filier white,

Ver, begin.

972. The other Rowe et seq. 976, 977. Transposed, Theob. et seq.

976, 977. Theobald: I have not scrupled to transpose the second and third verse, that the metre may be conformable with that of the three following stanzas; in all which the rhymes of the first four lines are alternate.—I have now done with this Play, which in the main may be call'd a very bad one; and I have found it so very troublesome in the corruptions, that I think, I may conclude with the old religious editors, Deo gratias!

976. Cuckow-buds] Whalley (p. 52): The Cuckow-Flower is so far from being yellow, that it has not the least tincture or shade inclining to that hue. . . . The emendation I would substitute is crow-buds, a word exactly agreeable to the intention of the Poet, and in the strictest sense literally true. [In connection with this emendation, Whalley speaks of this Song, 'which gave so much pleasure to the Town, and was in everybody's mouth about seven years ago.'] This must have been about 1740. Genest records no production of Love's Labour's Lost at or about this date, or, in fact, at any date. But we know that this song was introduced into As You Like It; which Genest says was acted in November, 1740, for the first time in forty years. It had an unusual run of twenty-five nights. This is probably the occasion which made the song so popular.—Steevens: Crocus buds is a phrase unknown to naturalists and gardeners.—Prior: These are probably the buds of the crow-foot.—Ellacombe: Many plants have been suggested, and the choice seems to me to lie between two. Swynfen Jervis decides without hesitation in favour of cowslips, and the yellow hue painting the meadows in spring gives much force to the decision; but I think the Buttercup, as suggested by Dr Prior, will still better meet the requirements.—Grindon (p. 135): These may be safely assumed to be the 'buttercups' of today, especially the Ranunculus arvensis, usually, after the great Lysiu of the water-side, the tallest of its race.

977. Ladie-smockes] Prior: So called from the resemblance of its pendulous white flowers to little smocks hung out to dry, as they used to be once a year, at that season especially.—Ellacombe: Lady-smocks are the flowers of Cardamine pratensis, the pretty early meadow flower of which children are so fond, and of which the popularity is shown by its many names, Cuckow-flower, Meadow Cross, Pinks, Spinks, Bug-spinks, and May-flower. [It is said that the name is] 'a corruption of Our Lady's-smock and so called from its first flowering about Lady-tide.' I cannot find the name, Our Lady-smock, in any old writers. [In the N. E. D. the present line is given as the earliest example of Lady-smock.] Grindon (p. 8): Shakespeare in regard to his botany may always be trusted—herein, perhaps, standing alone, at all events as compared with all earlier and all contemporary literature, and
ACT V, SC. ii.]

LOVES LABOURS LOST

Do paint the Medowes with delight.
The Cuckow then on euerie tree,
Mockes married men, for thus fings he,
Cuckow.
Cuckow, Cuckow: O word of feare,
Vnpleaing to a married eare.

When Shepheards pipe on Oaten strawes,
And merrie Larkes are Ploughmens clockes:
When Turtles tread, and Rookes and Dawes,
And Maidens bleach their SUMMER smockes:
The Cuckow then on euerie tree
Mockes married men; for thus fings he,
Cuckow.

978. with delight.] with delight; 980. men.] men; F, F v, Rowe et Rowe, + seq.
979. tree.] tree Rowe. 984. Oaten] Oaten Q.

with the great mass of the poets of later ages. That several of his plant and flower
names are vague, and that one or two are probably undeterminable, may unhesi-
tatingly be conceded. . . . But when we have the unquestionably original words we
can always read in faith, an assurance so much the more agreeable because some-
times, at the first blush, there may be a disposition to demur. Take, for instance
[Lady-smocks in the present line]. Gather a Lady-smock as you tread the rising
grass in fragrant May; and, although in individuals the petals are sometimes cream-
colour, as a rule the flower viewed in the hand is lilac—pale, but purely and indis-
putably lilac. Where then is the silver whiteness? It is the 'meadows,' remember,
that are painted. When, as often happens, the flower is so plentiful as to hide the
turf, and most particularly if the ground be slope, and the sun shining from behind
us, all is changed; the flowers are lilac no longer; the meadow is literally silver-
white. So it is always,—Shakespeare's epithets are like prisms; let [Lady-smocks]
tingle in the sunshine, and we discover that it is he who knows best.

978. with delight] WARBURTON: This senseless exegetical of 'painting with
delight' I would read thus, 'Do paint the meadows much bedight,' i. e. much be-
decked or adorned, as they are in spring-time. The epithet is proper, and the com-
 pound not inelegant.—EDWARDS (p. 58): But if [the meadows] are much bedight
already, they little need painting. [I have already, in a previous volume, quoted
from Dr Johnson's immortal Preface the description of Warburton's two most emi-
nent critics: EDWARDS (Canon of Criticism) and HEATH (Revival, etc.); but the
passage is so choice and the phraseology so Johnniesen that I cannot refrain from re-
peating it]—[Edwards] ridicules his [Warburton's] errors with airy petulance,
suitable enough to the levity of the controversy; the other [Heath] attacks them
with gloomy malignity, as if he were dragging to justice an assassin or an incen-
diary. The one stings like a fly, sucks a little blood, takes a gay flutter, and returns
for more; the other bites like a viper, and would be glad to leave inflammations and
gangrene behind him.'—Era.
Cuckow, Cuckow: O word of fare,
Unpleasing to a married care.

Winter.
When Icicles hang by the wall,
And Dicke the Sphedheard blowes his naile;
And Tom beares Logges into the hall,
And Milke comes frozen home in paille:
When blood is nipt, and waie be fowle,
Then nightly sings the flaring Owle
Tu-whit to-whoo.
A merrie note,
While greasie Ione doth keele the pot.

994. [sic]... [sicis Q. 13iokes Pl.]
995. Sphedheard Fr.
996. Tom Thom Q.
998. façic] full Q.
999. After this line, To-who; inserted as a separate line, Cap. Var. '78 et seq.
Tu-whit; inserted by Cam. Glo.
1000. 1009. Tu-whit to-whoo.] Q.F.P.
Tu-whit to-whoo! Theob. Wh. John.
Rife, Wh. ii (sub.) Tu-whoo, Cam. Glo.
Tu-whit, tu-whoo P., Rowe et cet.
(sub.)
1002. Joan Cap. et seq.

995. blowses his naile] In 3 Hen. VI. II, v, 3, we find 'The shepherd blowing of his nails.'—For an explanation of the difference, see ABBOTT, § 178.
997. in palle] For the omission of the definite article, see ABBOTT, § 90.
998. is... be] ABBOTT (§ 300): Be is much more common with the plural than with the singular. Probably, only this fact, and euphony, can account for.
'Then blood is nipt, and ways be foul.'
999. After this line, CAPELL added 'To-who,' in order that the burden might be sung to the same tune as in the preceding stanza, where we have 'Cuckoo' in the corresponding place. His note is as follows.—The publishers of this play were no changelings; their exit not belying their entry, but one slovenly negligence reigning from first to last: all the ancient absurdities, in directions, readings, form of printing, etc., are followed at the conclusion; the misplaced lines, 976, 977, stood untranslated till the time of the third modern [Theobald]; and the word that makes the burden of Winter similar to that of Spring, undiscovered 'till now.
1000. Tu-whit to-whoo] HOLT WHITE: So, in Lyly's Mother Bombie, 'To whito to whoo, the Owle does cry.' [III, iv.]—TODD: These words were also employed to denote the music of birds in general. Thus in the Song of Ver in Nash's Summers Last Will and Testament, 'cold doth not sting, the pretty birds do sing, Cuckow, jug, jug, pa-we, to-whit, to-whoo.' [It is not the 'music of birds in general'] that Nash here gives, but the notes of different birds, namely, the cuckoo, nightingale, owl, and pa-we, which my knowledge of English bird-notes is insufficient to enable me to identify.—Ed.
1002. keele the pot] MURRAY (N. E. D.): b. specifically. To cool (a hot or boiling liquid) by stirring, skimming, or pouring on something cold, in order to prevent it from boiling over. [As in this present line.]
LOUES LABOUR'S LOST

ACT V, sc. ii.] 319

When all aloud the winde doth blow,
And coffing drownes the Parfons saw:
And birds sit brooding in the fnow,
And Marrians nofe lookes red and raw:
When roafted Crabs hiffe in the bowle,
Then nightly fings the flaring Owle,
Tu-whit to who:
A merrie note,
While greasie Ione doth keele the pot.

Brag. The Words of Mercurie,
Are harsh after the songs of Apollo:

1003
1005
1007
1009
1010
1013
1017
1020

1003. all aloud] For this intensive use of 'all' see FRANZ, § 226, a).

1004. saw] STEVENS: 'Saw' seems anciently to have meant, not as at present, a
proverb, a sentence, but the whole tenour of any instructive discourse. So, in
the fourth chapter of the first Book of The Tragedies of John Bochas, translated by
Liège: 'These old poëtes in their saus sweete Full coveryly in their verse do
laye.' [I doubt the inference which Stevens draws from this quotation, and
should have paid no attention to his note, had not Halliwell quoted it, apparently
with approval. A 'saw' is simply a saying. STRATMANN recognizes no such mean-
ing as Stevens attributes to the word.—Ed.]

1007. Crabs] MURRAY (N. E. D.): [Of uncertain origin, appearing first in
15th century. A Scotch form scrab, scrabbè, is evidenced from 'the beginning of
16th century and may easily be much older. This is apparently from Norse, as
Rietsz has Swedish dialectal scrabbå fruit of the wild apple-tree, and may be the
original form. In that case scrabbå, cråb would be a southern perversion, assimilated
to crab [the crayfish]. But, on the other hand, this may be only a transferred use
of that word: cf. the history and development of crabbèd, and the application of
crab in various languages to a person. A fruit externally promising, but so crabbed
and ill-conditioned in quality, might very naturally be so called; yet actual evidence of
the connexion is wanting. [A Swedish Kråb-ådbå, which has been cited, is
merely the horticultural name of the American crab-apple, Pyrus Coronaria, intro-
duced with the shrub from the United States.] The common name of the wild
apple, especially connoting its sour, harsh, tart, astringent quality. [Compare, Mid.
N. D., 'And sometime lurk I in a Gossip bole, In very likeenesse of a roasted crab.'
II, i, 47.]

1007. bowle] MALONE: The bowl must be supposed to be filled with ale: a
toast and some spice and sugar being added, what is called land's noon is produced.
[See note on 'Pomwarter,' IV, ii, 5. For the pronunciation of 'bowle' see IV, i,
163.]
LOUES LABOURS LOST

ACT V, SC. ii.

You that way; we this way,

Exeunt omnes. 1015

FINIS.

1014, 1015. [Omm. Q.]

1014. You ... we] You, ... we, Theob. et seq.

1014. You that way; we this way] Furnivall (Foreword to Griggs's Facsimile, p. iii): The only good addition made by the Folio to the Quarto is this last phrase in the play, which is no doubt Shakespeare's, and was perhaps added on a playhouse copy, or left out of the Quarto by accident.

Johnson: In this play, which all the editors have concurred to censure, and some have rejected as unworthy of our poet, it must be confessed that there are many passages mean, childish and vulgar; and some which ought not to have been exhibited, as we are told they were, to a maiden Queen. But there are scattered throughout the whole many sparks of genius; nor is there any play that has more evident marks of the hand of Shakespeare.

The following note on the pronunciation of 'neighbour' was made by Mr. J. B. Noyes, who, with Mr. Charles S. Friche, was 'the first to print an investigation of our old pronunciation on historically correct principles,' to quote A. J. Ellis. Mr. Noyes's note appeared in a communication, dated 'Brooklyn, July 10, 1899,' to the New York Times Literary Review. It was unaccountably omitted when the note on V, i, 25, was written, which I the more regret, inasmuch as the conclusion to which his authorities point, does not, possibly, agree with my own. Mr. Noyes is our highest living authority on the subject of Elizabethan pronunciation, and no note of his should be unheeded:

'It is to be observed that Holofernes wishes the 'f' to be pronounced in "neighbour" and "neigh" as it was by many old people and the learned, like Baret, who in his Auctoriz says of the letter H. "Yet surely they must needs grant that we in England have great need of it, and use it both before and after our English vowels, as Sith, Taught, Lith, etc. And I think such words cannot well be written or plainly sounded without an h actually placed among them. Manie, therefore, now a daies, to be sure they want nothing, have with h foisted in also an idle g. (Light, Taught, Light) which to our care soundeth nothing at all." Cootes, however, says "gh coming together, except in ghost, are of most men but little sounded, as might, fight, pronounced mite, fit, but on the end of a word some countries sound them fully, others not at all, as some say plough, slough, bough; other plou, slou, bou." He also states expressly that h was not sounded in abominable, and that 'neigh' was pronounced may.'
APPENDIX

THE TEXT

The First Quarto bears the following title:—

' 'A | PLEASANT | Conceited Comedie | CALLED, | Loves labors loft. | As it
've was presented before her Highnes | this last Chiftmas. | Newly corrected and aug-
'mented | By W. Shaksper. | [Ornamental Scroll] | Imprinted at London by W.
'W. | for Cuthbert Burby. | 1598.'

No other separate edition is known to exist until 1631, when there appeared what
has been termed the Second Quarto; its title-page varies slightly from that of the
First Quarto, and is as follows:—

'Loves Labours loft. | A WITTIE AND | PLEASANT | COMEDIE. | As it was
'Acted by his Maiesties Servants at | the Blacke-Friers and the Globe. | Written |
'By W I L L I A M  | Shakespeare. | [Vignette] | LONDON, | Printed by W. S. for
'Iohn Smectwicke, and are to be | sold at his Shop in Saint Dunstanes Church | yard
'under the Diall. | 1631.'

In an edition like the present, where there is on every page a collation, almost
needlessly minute, of all critical texts, it is really superfluous to present an exposition
of these texts in detail. If there be any value in such expositions, the value accrues
mainly to the maker. It is not easy to believe that there is any one so enamoured
with rethreshing wheat as to be willing to repeat the drudgery. Results are, how-
ever, all-important, and these we can attain either by obtaining them ourselves, or by
receiving them at the hands of others. Personally, I am humbly willing to be the
recipients, and can view with 'frigid tranquility' the toilsome labours expended by
others in reaching them.

In general, little has been said concerning the Folio text of this play beyond the
statement that it is taken from the First Quarto, where the spelling is far inferior to
that of the First Folio, and that it is unusually corrupt.

Here follow sundry comments that seem worthy of note:—

CHARLES KNIGHT (Introductory Notice, ed. ii): In the first collected edition of
Shakespeare's plays, the text differs little from the original Quarto. The editors of the
First Folio would appear to have taken the Quarto as their copy, making, probably, a
few slight alterations, and the printers adding to the changes by a few slight mistakes.
The manifold errors of the press in the Latin words of the first edition have not
been corrected in the second. We have still 'Dictisima' for Dictyma, and 'bone' for bome.
Stevens in a note to Henry V., observes, 'It is very certain that authors
'in the time of Shakespeare, did not correct the press for themselves. I hardly ever
'saw, in one of the old plays, a sentence of either Latin, Italian, or French, without
'the most ridiculous blunders.' This neglect on the part of dramatic authors may be
accounted for by the fact that the press was not their medium of publication; but
it is remarkable that such errors should have been perpetuated through four of the
collected editions of Shakespeare's works, and not have been corrected till the time of
Rowe and Theobald.

F. J. Furnivall (Forewords to Griegy's Facsimile of the Quarto of 1598): The

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only good addition made by the Folio to the Qto is V, ii, 1014. The only bad addition is, turning the good line, ‘clymebe ore the house to unlocke the little gate.’—I, i, 119—into the bad line, ‘That were to clymebe ore the house to unlocke the gate.’ The Folio also has a less good reading in I, i, 32; as also in I, i, 143, where the Qto reads rightly ‘can possibly’ [there is no disreis in the original.—Ed.]. But in V, ii, 891, the Qto has an absurd mistake, ‘Hence herrie,’ which the Folio corrects. The Folio is also much more carefully printed than the Qto, having for instance pompe for Qto pome in I, i, 36; hard and common for Qto hard and common in I, i, 63; Contemps for Qto Contempi, I, i, 202; Welkins Vicegerent for Qto welks Vicegerent, I, i, 232; ignorant for Qto ignoraut, IV, ii, 60; wrong for Qto wrong, IV, ii, 132; ‘only is probably restricted to the Devonshire Qto; it is wrong in Asbree’s Facsimile;] indiscreet for Qto indecrest, IV, ii, 34; Odo for Qto Odo, IV, iii, 103; Idolatry for Qto yolotarie, IV, iii, 76, etc. But in IV, iii, 76, the Folio has the misprint Codesse for Qto Goddess, etc. In I, i, 197, where the Folio corrects the Qto Farborough to Tharborough, I think that Farborough should be kept, as being more of a piece with the language of Dull who ‘reprehends’ the Duke’s ‘owne person.’ That both versions often have the same mistakes in readings as well as words, is seen in their ‘Of perishing,’ IV, ii, 102; their canogram for canomet, ibid. 136; their Nath. for Pat. at Edin. in IV, ii, 163 [?]; their Holefomes for Nachmanet, IV, ii, 153; their ‘Not you by [= to] mee, but I betrayed to [= by] you,’ IV, iii 182, etc. But still there are no real cruces in the play except IV, iii, 186, ‘With men like men of inconstancie’; the ‘Scouele of night,’ IV, iii, 272, ‘that smyes his cheeke in ‘yereres,’ V, ii, 518; and ‘myselfe [? Alexander, or Hector,]’ V, i, 222. The only phrases and words not yet explained are V, ii, 602, ‘Abate throw at norum’ [? the game of Norum] and V, ii, 71 (‘So’) ‘pertinent’ (like [?] pertly) would I ertresy his state.

[The change of names, in the stage-directions, from Novarre to King, from Armaide to Braggart, from Page to Boy, from Holefomes to Pedant, etc., has been supposed to be a proof of the revision mentioned on the title-page of the Quarto. This has received a close examination by FLAKY, who has reached (Literary World, 28 February, 1880) the following results:—‘That in the revision of 1597-8 the names were altered from proper to common, from individual to class names; (a) that in several instances we are able to separate the older and newer work by means of the unaltered designations imbedded in the scenes; (b) that for part of the names the probable reason for change was the similarity, accidental or intentional, between the actual situation in France and the supposed one in the play; (c) that in all editions of plays editors ought to preserve as carefully the stage-directions as they do the text; introducing necessary additions, but always distinctly indicating them as such.’

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The words ‘newly corrected’ on the title-page of the Qto of 1598 imply that there had been a previous edition. STAUNTON did not ‘despair of the first draft, ‘like the Hamlet of 1603, turning up some day.’ Thus far, however, none has ‘turned up’ and we must do the best we can with the edition that has survived, making content with our fortune fit, merely with the remark, in passing, that if the Qto of 1598, with its lawless punctuation and abandoned spelling, be a ‘corrected’ copy, imagination halts before the conception of what in these regards, that lost
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Qto must have been, and we breathe a sigh of relief and of gratitude over the loss; and yet this gratitude tempered; we cannot but remember the fertility of such a field and the proud sheaves the commentators would have brought home from it. Let us then regard the vanished treasure of an earlier Qto with one suspicious and one dropping eye.

The possibility, however, that the Qto of 1598 may not be the earliest ever issued, opens wide the door to speculation as to the *Date of the Composition* of the play. Of course, the only aids in our quest are Internal and External evidence. Internal evidence of the date of composition deals with the style, the rhymes, defective construction, verification, etc. It is perhaps worthy of note that in regard to the use of this species of evidence, the present play is historically interesting, inasmuch as it was here that Malone first announced the use of rhymes as a test of chronology, and Hertzberg followed with the so-called 'male and female endings.'

The Internal evidence in *Love's Labour's Lost* points, it is alleged, to Shakespeare's youth. But 'youth' is a vague term. Some limit must be fixed; otherwise youthfulness may be pushed back so far that we shall have to suppose that the lad left home to seek his fortune in London with the MS of this Comedy in his pocket. This limit is to be decided by External evidence which may be of two kinds: either allusions to the play in contemporary literature, before which the play must have been written, or allusions in the play itself to events whereof the date is certain, after which it must have been written. Possibly, the latter should be, in strictness, considered internal evidence, but, for the nonce, I prefer to consider it external.

Of these two kinds of evidence, the external is the surer. We can place an absolute trust in the internal only when it is confirmed by the external. Of external evidence this play is singularly barren: as a separate publication it is not mentioned in *The Stationers Register*; Meres names it, but then Meres' *Wd's Commonwealth* was printed in the same year with the Qto of 1596; so likewise was TopSh's *Allh*, wherein the play is spoken of by name. Allusions have been discerned to a coarse book by Sir John Harington, printed in 1596, as also to Savio's book on Fencing, in 1595, and to Sir Philip Sidney's *Arcadia*; this last reference, if unquestionable, would prove that this play could not have been composed before 1590, as it has been maintained that it was. But all these references are shadowy and insubstantial in the extreme, and in general discredited by all save by him alone, who detected them, and from whose imagination they emanated. One item of external evidence there is which, if it could be substantiated, would prove of solid help in determining the date of composition. The editor, Dr Grosart, of a *Reprint* of Southwell's *Poems*, first printed in 1595, detected in *Saint Peter's Complaint* certain verses to which he invited attention as parallel, and as alluding, to Berowne's 'thesis' beginning 'From women's eyes this doctrine I derive,' etc.—Act IV, sc. iii. Let the reader, with a mind ready, say, eager, to be convinced, read over the verses selected by Dr Grosart. I cannot believe that he will agree with the enthusiastic editor. The sole basis of comparison between Berowne and Southwell is that both are praising 'eyes.' But Berowne's praise is of woman's eyes and his speech is full of sparkling banter. Southwell, in the character of Saint Peter, is filled with repentant and exalted devotion over the memory of the eyes of Christ. There is, to me at least, the ineffable pathos of a broken heart in the martyred Jesuit's poem which utterly forbids, as verging on the sacriligous, the smallest suspicion that while he wrote he had in mind the half-mocking lines of Berowne.
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On the title-page of the Qto it is stated that the play was 'presented before her 'Highnes this last Christmas.' Even this item of external evidence is uncertain. 'This last Christmas' is generally supposed to have been in 1597. But if the Qto were issued in January, February, or early March of the year which we call 1599, then 'this last Christmas' fell in 1598. 'Turn where we will, uncertainty confronts us as to the date of composition.

All the references relating to external and internal evidence adduced by critics
will be found, in chronological order, on the following pages:

_Historical Manuscripts Commission_, Third Report, 1872, p. 148:
'Sir,—I have sent and bane all thys morning huntyng for players Juglers & Such kindes of Creaturs, but fynde them harde to finde; wherefore leaving notes for them to seek me. Burbage ys come, and sayses there is no new playle that the queene hath not seen, but they have revywed an olde one, cauned Loves Labours Lost, which for wyrth & mirth he sayses will please her exceedingly. And thys ys appointed to be playd to morrowes night at my Lord of Sowthamptons, unless yow send a wyrty to remove the Corpus Cum Causa to your bowse in Strande. Burbage ys my messenger ready attending your pleasure. Yours most humbly, WALTER COPE.

Dated From your library.

Addressed: To the right honorable the Lorde Viscount Cranborne at the Courte.

Endorsed: 1604, Sir Walter Cope to my Lord.'

[The Queen here referred to is Anne of Denmark, wife of James I.; not Queen Elisabeth, as it has been erroneously stated.—Ed.]

_In Alexander B. Grosart (Memorial-Introduction to Southwell's Poems (1855),
1872, p. xci)_: Turning to St. Peter's Complaint, st. viii–ix and part of the next, and especially the first two lines of the stanza next but one (st. ixii), and st. lxv,
'Oh eyes, whose glances!'-let the Shakespearian student compare them with the thesis maintained by Biron in _Loves Labour Lost_ (IV, iii):

'From women's eyes this doctrine I derive:
They *sparkle* still the right Promethean fire:
They are the books, the arts, the academies,
That show, contain, and nourish all the world.'

Biron's speech being a humorously sophistical maintenance of a thesis in scholastic form—not noticing which the Commentators have gone astray.

In _Stanza LXX_ (p. 45), where Southwell represents St. Peter as referring to Christ's eyes, we read:—

'Sweet volumes stored with learning fit for saints,
Where blissful quires imperilize their minds;
Wherein eternal studie neuer faints,
Still finding all, yet seeking all it finds:
How endless is your labyrinth of bliss,
Where to be lost the sweetest finding is!'

_LXXIII._

'Ah wretch! how oft have I sweet lessons read
In those dear eyes, the registers of truth!
How oft have I my hungry wishes fed
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And in their happy loyes redrest my ruth!
Ah! that they now are heralds of disdain,
That erst were ever pitties of my pine!

LIX.
'You flames divine, that sparkle out your heats,
And kindle pleasing fires in mortall harts;
You nectar'd ambryes of soule-feeding meates;
You gracefull quieres of loue's dearest darts;
You did wouchsafe to warme, to wound, to feast,
My cold, my stony, my now famisht breast.

LX.
'The matchless eyes, matcht onely each by other,
Were pleas'd on my ill match'dd eyes to glanse;
The eye of liquid pearle, the purest mother,' etc.

LXII.
'O lining mirrors! seeing Whom you shew,
Which equal shadows worths with shadowed things,' etc.

LXV.
'O eyes! whose glances are a silent speach,
In cipherd words, high mysteries disclosing;
Which with a looke, all sciences can teach,
Whose textes to faithful harts need little closing;
Witness evryworthie I, who in a looke,
Learn'd more by rote, then all the Scribes by book.'

CHARLES GILDON (p. liii): False numbers and rhimes are almost through the whole Play; which must confirm any one, that this was one of his first... tho' Mr. Dryden had once brought Rhiming on the Stage so much into Fashion, that he told us plainly in one of his Prefaces, that we shou'd scarce see a Play take in this age without it, yet as soon as The Reckons was acted the Violent, and unnatural mode vanish'd, and Blank Verse resum'd its place.

(Page 308): Tho' I can't well see why the Author gave this Play this Name, yet since it has past thus long I shall say no more to it, but this, that since it is one of the worst of Shakespeare's Plays, nay I think I may say the very worst, I cannot but think that it is his first, notwithstanding those Arguments, or that Opinion, that has been brought to the contrary. 'Perhaps (says this Author) we are not to look 'for his Beginnings, like those of other Authors, among their least perfect Writings; 'Art had so little, and Nature so large a Share in what he did, that, for ought I 'know, the Performances of his Youth, as they were the most vigorous, and had the 'most fire and strength of Imagination in 'em, were the best. I would not be 'thought by this to mean, that his fancy was so loose and extravagant, as to be Inde- 'pendent on the Rule and Government of Judgment; but that what he thought was 'commonly so Great, so justly and rightly Conceiv'd in it self, that it wanted little
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"Or no Correction, and was immediately approv'd by an impartial Judgment at the 'first sight.' [---Rowe's Life, p. vi.]

But since this Gentleman has only given us a supposition of his own, without confirming it with any convincing, or indeed probable Reason; I hope I may be permitted to throw in another Perhaps for the Opinion of Mr Dryden, and others without offending him by the Opposition. I agree with him, that we have indeed in our Days seen a young Man start up like a Mushroom in a Night, and surprise the Whim of the Town into a momentary reputation, or at least by a surprising first Play (as Plays go at this Time); and in all his after Tryals give us not one Line that might supply our Credulity with the least Reason to believe that he wrote the first himself. . . .

But in Shakespeare we are not considering those Masters of the Stage that glare a little in the Night, but disappear in the Day; but'st stars that always show their unborrowed Light. And here the common Experience is directly against our Author; for all the Poets that have without Controversy been Masters of a great Genius have rose to Excellence by Degrees. . . . Nor can we think but that Shakespeare was far from his Dotage when he Died at fifty three, and bad retir'd some Years from the Stage and writing of Plays. But shou'd we allow what our Author contends for, his Supposition wou'd not hold; for the Play before us and all his most imperfect Plays have the least Fire and Strength of Imagination. . . . All I have said being to justify Mr Dryden and some others, who yet think that we ought to look into Shakespeare's most imperfect Plays for his first. And this of Love's Labour's Lost being perhaps the most defective, I can see no reason why we shou'd not conclude that it is one of his first. For neither the Manners, Sentiments, Diction, Versification, etc. (except in some few places) discover the Genius that shines in his other Plays. But thro' this Play be so bad yet there is here and there a Strock, that persuades us that Shakespeare wrote it. The Proclamation that Women shou'd lose their Tongues if they approach within a Mile of the Court is a pleasant Penalty. There are but few Words spoken by Jaquenetta in the later End of the first Act, and yet the very Soul of a part Country Laa is perfectly express'd. The several Characters of the King's Companions in the Retreat is [sic] very pretty and the Remarks of the Princess very just and fine.

In Malone's Chronological Order of the Dates of these Plays Love's Labour's Lost is the eighth, with the date of composition as in 1594. His remarks are as follows (Var. of 1821, ii, 326):—

Shakespeare's natural disposition leading him, as Dr Johnson has observed, to comedy, it is highly probable that his first original dramatic production was of the comic kind; and of his comedies Love's Labour's Lost appears to me to bear strong marks of having been one of his earliest essays. The frequent rhymes with which it abounds, of which, in his early performances, he seems to have been extremely fond, its imperfect versification, its artless and desultory dialogue, and the irregularity of the composition, may be all urged in support of this conjecture. [In a footnote, Malone unfolds his reasons for adopting rhymes as a test of chronology. As these reasons are historically interesting, inasmuch as from them, as well as from Roderick's Remarks, has been evolved the modern 'verse-test,' they are here given within brackets.---Ed.]

[As this circumstance [i.e. the frequency of rhymes] is more than once mentioned, in the course of these observations, it may not be improper to add a few words on the subject of our author's metre. A mixture of rhymes with blank verse,
in the same play, and sometimes in the same scene, is found in almost all his pieces, and is not peculiar to him, being also found in the works of Jonson, and almost all our ancient dramatic writers. It is not, therefore, merely the use of rhymes, mingled with blank verse, but their frequency, that is here urged, as a circumstance which seems to characterize and distinguish our author's earliest performances. In the whole number of pieces which were written antecedent to the year 1600, and which, for the sake of perspicuity, have been called his early compositions, more rhyming couplets are found, than in all the plays composed subsequently to that year, which have been named his late productions. Whether in process of time Shakespeare grew weary of the bondage of rhyme, or whether he became convinced of its impropriety in dramatic dialogue, his neglect of rhyming (for he never wholly disused it) seems to have been gradual. As, therefore, most of his early productions are characterized by the multitude of similar terminations which they exhibit, whenever of two early pieces it is doubtful which preceded the other, I am disposed to believe (other proofs being wanting) that play in which the greater number of rhymes is found, to have been first composed. The plays founded on the story of King Henry VI. do not indeed abound in rhymes; but this probably arose from their being originally constructed by preceding writers.] Love's Labour's Lost was not entered at Stationers Hall till the 22d of January, 1606-7, but is mentioned by Francis Meres, in his Wit's Treasury, in 1598, and was printed in that year. In the title-page of this edition (the oldest hitherto discovered), this piece is said to have been presented before her highness [Queen Elizabeth] the last Christmas [1597], and to be newly corrected and augmented; from which it should seem, either that there had been a former impression, or that the play had been originally represented in a less perfect state, than that in which it appears at present.

I think it probable that our author's first draft of this play was written in or before 1594; and that some additions were made to it between that year and 1597, when it was exhibited before the Queen. One of these additions may have been the passage which seems to allude to The Metamorphosis of Ajax, by Sir John Harrington, printed in 1596 [see V, ii, 645]. This, however, is not certain; the quibble may not have originated with Harrington, and may hereafter be found in some more ancient tract.

Don Armado refers to the first and second cause, etc. Shakespeare seems here to have had in his thoughts Saviolo's treatise Of Honour and Honourable Quarrels, 1595. [The Second Books of my copy is dated 1594.—Ed.] This passage also may have been an addition.

Banquo's horse had been exhibited in or before 1589, as appears from a story recorded in Tarleton's Jest. Tarleton died in 1589.

In this comedy there is more attempt at delineation of character than in either The Comedy of Errors or A Midsummer-Night's Dream; a circumstance which once inclined me to think that it was written subsequently to both those plays. Biron and Katherine, as Mr Steevens, I think, has observed, are faint prototypes of Benedick and Beatrice.

This play is mentioned in a mean poem entitled Alba. The Months Minde of a Melancholy Lover by R[obert] T[osie], 1598:

*LOVES LABOR LOST, I once did see a Play,
*Y pled so, so called to my paine,
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* Which I to heare to my small joy did stay,
* Giving attendance on my forward Dame,
* My misquising minde pressing to me III,
* Yet was I drawne to see it gainst my Will.

* This Play no Play, but Plague was vnto me,
* For there I lost the Lose I liked most:
* And what to others seems a Lost to be,
* I, that (in earnest) found vnto my cost,
* To every one (sae me) twas Comical,
* Whilst Tragedie like to me it did befall.

* Each Acto plaid in cunning wise his part,
* But chiefly Those entrapt in Cupids snare:
* Yet all was faded, twas not from the hart,
* They seemde to grise, but yet they fel no care:
* Twas I that Grieue (indeed) did bare in brest,
* The others did but make a show in Iest.' [p. 105, ed. Grosart.]

GEORGE CHALMERS (p. 281): There is no satisfactory reason given by the commentators for fixing the epoch of this sketch [that is, the play of which the Qto of 1598 is the 'newly corrected and augmented' copy] in 1594, or in any other year. It is merely thought probable by them, that the first draft of this play was written in, or before 1594. The fifth Act of this very early drama opens with that 'finished representation 'of colloquial excellence,' which was so emphatically mentioned by the late Dr Johnson: 'I praise God,' says Nathaniel to Holofernes, 'your reasons at dinner were [sic] sharp and sententious; pleasant without scurility; witty without affectation; and audacious without impudency; learned without opinion; and strange without hurry [sic].' But none of the commentators seem to have adverted that the outline of this representation was borrowed from Sidney. In the Arcadia, which was first published in 1590, speaking of the fair Parthenia, of whom Sidney says, 'that which made her fairenesse much the fairest, was, that it was but a faire Em\em\'bassador of a most faire mind, full of wit, and a wit which delighted more to judge it selfe, then to shew it selfe: her speech being as rare as precious; her silence without sillenesse; her modestie without affectation; her shamefastnesse without igno\ignorance.' [Lib. I, p. 17, ed. 1598.] Here, then, was the original, in 1590, from which Shakespeare copied in 1592.

In the fifth Act, we may perceive much of Muscovy, and Muscovites; of Russia, and Russians. Warburton has well remarked, without stating, any document for his assumption, 'that the settling of commerce in Russia was, at that time, a matter that 'much engrossed the concern, and conversation of the public.' This conversation, and that concern, engaged the attention of the court, and city, most particularly in 1590, and 1591. See Hackluyt, 1598, i, 498-9.

JOSEPH HUNTER (i, 259) concludes that 'this play was written before 1596.'

N. DRAKE (ii, 289) prefers the date, originally adopted by Malone, but afterward discarded, namely 1591. This first sketch, 'whether printed or merely performed, 'we conceive to have been one of the pieces alluded to by Greene, in 1592, when he
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YLLAUG TIECK wrote a 'novelette' called Der Dichter und sein Freund, wherein he set forth, in his attractive style, the early career of Shakespeare. About the three or four facts, which constitute our sole knowledge of Shakespeare's life, Tieck wove a romance which represented the young poet as driven from Stratford by the harsh treatment of his parents coupled with the insufferable vulgarity of his overfed, boorish wife. For some years he worked as a copyist to a lawyer, employing his leisure in writing for the theatre. Thus he produced his first play, Nucicus, followed by The London Prodigal, and the others (now known as the 'Spurious Plays') which are printed in the Third Folio, until he achieved a wonderful success with Henry the Sixth and Romeo and Juliet. His devoted friend and admirer, the Earl of Southampton, effects a reconciliation in Stratford between Shakespeare and his parents. On his return to London, Shakespeare wrote Love's Labour's Lost, presumably about 1592-4. With the rest of the story we are not concerned; it is sufficient to add that in it Shakespeare falls a victim to the dark lady of the Sonnets, a distant blood-relation, and that his treacherous friend is Southampton. The friendship, broken by a disclosure, is finally renewed amid profuse and prolonged weeping on the part of both, together with the assurance from the Earl that he had for ever parted from the siren, a pledge somewhat superfluous inasmuch as almost in the same breath he tells 'Willy' that after a night in Paris of fast and furious dancing she had suddenly died. The story is written, of course, in the style of nigh a hundred years ago, but none the less, it has, for me at least, much charm.—Ed.

KNIGHT (Introductory Notice, p. 75) discards all extrinsic evidence, and asserts that 'there is nothing whatever to disprove the theory which we endeavoured to establish in the Introductory Notice to The Two Gentlemen of Verona,—that Love's Labour's Lost was one of the plays produced by Shakespeare about 1592, when, being only twenty-five years of age, he was a joint-proprietor of the Blackfriars theatre. 'The intrinsic evidence appears to us entirely to support this opinion... The action of the comedy, and the higher actors, are the creations of one who was imbued with the romantic spirit of the middle ages,—who was conversant with their "Court of Love."... With these materials and out of his own "imaginative self-position" might Shakespeare have readily produced the King and Princess, the lords and ladies of this comedy;—and he might have caught the tone of the Court of Elizabeth,—the wit, the play upon words, the forced attempt to say and do clever things,—without any actual contact with the society which was accessible to him after his fame conferred distinction even upon the highest and most accomplished patrons. The more ludicrous characters of the drama were unquestionably within the range of "a school-boy's observation."'

COLLIER (ed. 1): In his course of lectures delivered in 1818, Coleridge was so convinced [that this comedy was one of Shakespeare's earliest productions for the stage] that he said, 'the internal evidence was indisputable.'... The only objection to this theory is, that at the time Love's Labour's Lost was composed, the author seems
to have been acquainted in some degree with the nature of the Italian comic performances; but this acquaintance he might have acquired comparatively early in life. The character of Armado is that of a Spanish braggart, very much such a personage as was common on the Italian stage, and figures in *Gi' Ingannati* [see Twelfth Night] under the name of Giglio; in the same comedy we have *M. Piero Pedante*, a not unusual character in pieces of that description. . . . It is vain to attempt to fix with any degree of precision the date when *Love's Labour's Lost* came from the author's pen. It is very certain that Birou and Rosaline are early sketches of two characters to which Shakespeare subsequently gave greater force and effect—Benedick and Beatrice; but this only shows, what cannot be doubted, that *Love's Labour's Lost* was anterior in composition to *Much Ado about Nothing*. . . . 'This last Christmas' [on the title-page of the Q1o] probably meant Christmas 1598. . . . It seems likely that the comedy had been written six or even eight years before, that it was revived in 1598, with certain corrections and augmentations for performance before the Queen; and this circumstance may have led to its publication immediately afterwards.

**Staunton** (Preliminary Notice, p. 67, 1857): Like *The Two Gentlemen of Verona*, *Love's Labour's Lost* bears unmistakable traces of Shakespeare's earliest style. We find in both, the same fluency and sweetness of measure, the same frequency of rhymes, the same laborious addiction to quibbling, repartees, and doggerel verse, and in both it is observable that depth of characterisation is altogether subordinate to elegance and sprightliness of dialogue. In the former, however, the wit and fancy of the poet are infinitely more subdued; the events are within the range of probability; and the humour, for the most part, is confined to the inferior personages of the story. But *Love's Labour's Lost* is an extravaganza for *Le bon Roi*, Rennes, and the Court of Provence. . . . We do not despair, however, of the first draft, like the *Hamlet* of 1603, turning up some day, and in the meantime shall not be far wrong if we assign its production to a period somewhere between 1587 and 1591.

**R. G. White** (Introduction, p. 345, ed. i, 1885): This correction and augmentation [set forth on the title-page of the Q1o] diminished the amount of internal evidence as to the early writing of the play in its original form; for it cannot be doubted that Shakespeare applied the knife to those parts which bore most unmistakable marks of youth and inexperience, and that what he added was, in style at least, worthy of him in his thirty-fifth year. . . . But had there been an edition previous to this correction, its date would hardly reach back to that of the production of the comedy, which was probably not later than 1588.

The reasons for believing it to be the earliest of its author's entirely original plays are,—the unfitness of the subject for dramatic treatment, and the want of experience shown in the conduct of the plot and arrangement of stage effect; in both which points it is much inferior to either *The Two Gentlemen of Verona* or *The Comedy of Errors*, one of which must be its rival for the honour of being Shakespeare's maiden effort as dramatic author—the purely external and verbal character of the faults and foibles at which its satire is aimed, even in its very title; which are just such as would excite the spleen of a very young man who to genius added common sense, and who had just commenced a literary career,—the fact that when Shakespeare was from twenty to twenty-five years old, the affectation in speech known as *Euphuism* was at its height; *Euphues and his England* having been published in 1580:—the inferiority of all the characters in strong original traits, even to
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those of The Two Gentlemen of Verona or The Comedy of Errors; Armado alone having a clear and well-defined individuality, and his figure, though deftly drawn, being somewhat commonplace in kind for Shakespeare, while Biron, Rosaline, and Dull are rather germs of characters than characters... and, last not least, as it appears to me, in the innovating omission of a professed Fool's or Jester's part from the list of dramatic personae; for it is ever the ambitious way of youthful genius to aim at novelty of form in its first essays, while yet in treatment it falls unconsciously into a vein of reminiscence; afterward it is apt to return to established forms, and to show originality in treatment. So Shakespeare, on the rebound (for Love's Labour's Lost, it is safe to say, was never popular), put two Fools into both The Two Gentlemen of Verona and The Comedy of Errors; and afterward, in nearly all his comedies, and even in some of his grandest Tragedies, he introduced this character, so essential to the enjoyment of a large part of the audience for which he wrote; asserting his plastic power over his own genius by moulding his wit, his humour, his pathos, and his wisdom into forms which find it utterance beneath the Jester's cap and chime with the tinkle of his bells.

Dyce (ed. ii): This play was unquestionably written by Shakespeare not long after he commenced his career as a dramatist; but its exact date is uncertain... Toffe mentions it [see Malone's note, supra] in terms which indicate that considerable time had elapsed since he saw it acted.

W. A. B. Hertzberg (Introduction to Translation, 1869, p. 258): As additional proofs of a comparatively early date for the composition of this drama, the peculiarities of the versification have been properly brought into requisition, namely: the predominance of rhymed lines, especially of the alternate rhymes in the dialogue and of the so-called doggerel. But on the present occasion, however, I add another characteristic which has been lately and successfully applied in the determination of the dates of Shakespeare's plays, namely: the proportion of the masculine and the feminine endings of the five-foot iambics. The force of this proof will be, of course, diminished in the present play through the small number unrhymed lines, whereof there are, according to my counting, only 486 in all. Of these there are 15 with feminine endings, therefore 3%. Possibly, in another play we should have to be cautious in extending the enumeration to the rhymed five-foot lines, inasmuch as in English rhymes are naturally masculine, and it might accordingly seem as though we had unfairly weighted the scale in favour of masculine endings. In the present case, however, this precaution does not concern us. For, in the sum total of five-foot iambic lines, there are, out of 1507, 66 feminine endings, that is 4.37%. Let me remark that I have counted as masculine: spirit (thrice), power (twice), resisted, loved, Nearer (the old texts spell it Neaver), and in V, ii, 825, I read dull instead of 'double.' A comparison with the dramas, specified in the Introduction to Henry VIII. (p. 5), reveals the following noteworthy advance in the use by Shakespeare of feminine endings—Love's Labour's Lost 4%; King John 6%; Richard III. 17%; Othello 28%; Cymbeline, 30%; Henry VIII. 37%. Indeed, I believe that we may venture to assume that, in this respect, the present play, which is throughout distinguished by its careful versification, is surpassed by no other. The Two Gentlemen of Verona, to which all critics ascribe a very early date of composition, contains 222 feminine endings out of 1476 five-foot lines, that is 15%. Titus Andronicus, clearly Shakespeare's earliest play, contains 150 out of 2473,
that is 5% ; nay, in the first act there are only 12 out 495 verses, that is 2.46%.
This result may, in part, find its explanation in Urric's remark that the finer, formal
finish of the present play may be due to the later revision by the poet himself; but
only on the hypothesis that it is the nature of the subject itself (which ought to
display, among personages of high rank, the choicest models of formal address)
that led Shakespeare, precisely here, to attach importance to the exact form of
the verse in a certain direction to which, later, he gave, notoriously less and less
attention. . .

Whence it appears that the date of composition must be the beginning of
the ninth decade, perhaps the very year 1590 itself.

A. W. Ward (i, 372): The peculiarities, not to say crudities, of its versification
make it impossible to assign it to a much later date [than 1590].

F. J. Furnivall (Introduction to The Leopold Shakespere, p. xxiii, 1877): Looking
then to the metrical facts, that Love's Labour's Lost has twice as many rhymed
lines as blank-verse ones (1 to 58), that it has only one run-on line in 18-14, only
9 extra-syllable blank-verse lines; that it has, in the dialogue, 8-line stanzas (l, 1),
several 6-line stanzas (ad, ad, cc: IV, i, iii), and in Act IV, sc. iii, 236-307, no less
than 17 consecutive 4-line verses of alternate rhymes (ad, ad), etc., with much 1-line
(short, and long) anaesthetic talk; that it has 194 doggerel lines of different measures,
and only 1 Alexandrine (6-measure with a pause at the 3rd); that it has hardly any
plot; that it is cram-full of word-play and chaff, without a bit of pathos till the end,
I have no hesitation in picking out this as Shakespere's earliest play. The reason
that has induced some critics to put it later is, I believe, that it is much more care-
fully worked-at and polished than some of the other early plays. And this is true.
But one can understand this in a writer's first venture, especially when, as in
the present case, he revisd and enlarged his play in the form in which we now have it,
in the 2to. . . And if the reader will turn to Berowne's speech on the effect of love,
in IV, iii, he will find two striking instances of this correction [see IV, iii, 317-322
and 330-337].

Ibid. (Introduction to Grigges's Facsimile, p. xi): No one who has a grasp
of Shakspeare's developments in metre and characterisation,—the two great tests
of the order of his early works at least,—can be satisfied with the date of
1597 or 1594 for the first cast of his L. L. Lost, which must be either his first or
second original work, and probably about 1590 A. D. The Comedy of Errors is
the only play which can be earlier. Now as to metre, L. L. L. has 1028 rhyme-
lines to 597 blank-verse ones, nearly twice as many, to 1 to 58 ; the Errors 180 rhymes
to 1150 blank, or 1 in 302. L. L. L. has only 4 per cent. of 11-syllable lines,
while the Errors has 12.3 per cent. (Hertzberg). L. L. L. has as many as 236
alternate-verse or fours, that is, 1 in 4.78; while the Errors has only 64, or 1 in 18
lines. L. L. L. has 194 lines of doggerel, or one in every 5.3 lines, while the Er-
rors has 109 or 1 in every 10.55; L. L. L. has only 1 run-on line in 18-14, while the
Errors has one in every 10.7. Further, L. L. L. has more Sonnets, and more 8- and
6-line stanzas in the dialogue, than the Errors. It is more crowded with word-play,
and has far less plot (the Errors being from Plautus), and less pathos; no shadow
of the death-doomed Ageon grieving and searching for long-lost child and wife is
over it from the first. It has the certain sign of early work, the making of the King
and his nobles forget their dignity, and roll on the ground guising like a lot of
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hobadeboys at the rehearsal of their Mask. This fault it shares with Midsummer Night's Dream,—cp. the vulgarities of Hermia and Helena, Greek ladies in name at least, when they quarrel,—the sub-play, with Holofernes wanting to play three Worthies himself besides his own part, must be earlier than Bottom and his desire to play a tyrant, Thisbe, and the lion too.

In characterisation, L. L. Lut, as 'corrected and augmented,' has a Rosaline and a Berowne who stand out more vividly than any pair in the Errors; but neither of them appeals to the imagination or the feelings like Aegon does; neither has 'that serious tender love' which Antipholus of Syracuse shows for Luciana. Both plays belong to the earliest group of Shakspere's Comedies, the mistaken-identity, cross-purpose set; but L. L. Lut has more the aspect of a first play than the Errors has. It is more carefully polished, it has more Stratford life in it,—countrymen's play, 'boys' games ('more sacks to the mill,' and hide and seek, 'all hid'),—it dwelt more in Shakspeare's mind; he recast Berowne and Rosaline into Benedict and Beatrice, he continued Dull's word-mistakes thro' almost all his dullards, he paralleled Armado's love for Jaquenetta, by Touchstone's for Audrey, etc. But the metrical facts are those which to me settle the earliness of L. L. L. over the Errors. I cannot believe that Shakspeare, having written the Errors with 4 couplet of rhyme in every six lines, and having found how ill adapted rhyme was to drama, would then go and write L. L. L. with six times more couplets in it. I cannot believe that he, having written the Errors with over 24 per cent. of extra-syllable lines in it, and one run-on line in every 10,—and thereby got increased freedom and ease in expression,—would turn round and deliberately cramp himself again by writing L. L. L. with only a third of his extra-syllable, and half his run-on lines, of the earlier play. I cannot believe that in his second play he would two-fold the doggerel, four-fold the alternate rhymes, and increase the stanzas of his first play. He wouldn't, in my belief, jump out of the frying-pan into the fire, even to try how he liked it. I conclude then that the first cast of L. L. Lut was Shakspere's first genuine play. And if his Second Period began with King John in 1595, and the Merchant in 1596, and he came to London in 1587 or thereabouts, I suppose L. L. L. to have been written in or before 1590, the other First-Period works, of the 5 years 1590-4, being the Errors, Dream, Two Gentlemen: Romeo and Juliet, Venus and Adonis, and Laurel: Rich. II, Henry VI, Rich. III, and possibly touches of Titus.

H. P. Stokes (p. 27): In fixing the year in which Love's Labour's Lost first appeared, we must be guided by the circumstances mentioned above (the internal evidence) and by the general style; and we shall not be far wrong, especially when we remember the date of the publication of the Arcadia, in assigning as the date 1591-2.

Halliwell-Phillips (Memorandum, 1879, p. 14): The exact date at which this comedy was written will perhaps never be ascertained. . . . The year 1597, as the date of the composition of the amended drama, agrees very well with all the

* Compare, too, Berowne to Rosaline, in the fudged rhyme that no 'rasset yea' can excuse:—'And to begin, Wench,—so God help me! law!—My love to thee is sound, scarce cracks or flaw.'—V, ii, 450, 61.

† Impossible to Shakspere in 1596, when he must have conceived, and have been embodying, Portia.
external and internal evidences at present accessible. [Page 59.] This comedy was
acted before Queen Elizabeth at Whitehall in the Christmas Holidays of 1597,
the locality of the performance being ascertained from the following interesting
entry in the accounts of the Treasurer of the Chamber for that year,—"to Richard
Brakenbury, for altering and making ready of sondrie chambers at Whitehall
against Christmas, and for the plates, and for making ready in the hall for her
Majestie, and for altering and hanging of the chambers after Christmas daie, by
the space of three daies, mense Decembris, 1597, viij. lii. xiiij. t. iiiij. d."

[May it not be asked, with all deference, in what way this entry identifies Love's
Labour's Lost as one of the plays thus performed before her Majesty? It is quite
possible that the Christmas, referred to on the title-page of the Qo, fell in 1598.
—En.]

The term 'once,' employed by Tofte, does not mean formerly, but merely, as
usual in his day, at some time or other. It does nevertheless imply that the repre-
sentation of the comedy had been witnessed some little time at all events before the
publication of his Atlas in 1598, but the notice, however curious, is of no value in
the question of the chronology, as we are left in doubt whether it was the original or
the amended play that was seen by him. . . . Malone considered that the [ten on
the name Ajax, at V, ii, 645] may 'hereafter be found in some more ancient tract.'
If so, of course the allusion is not of much value in the chronological enquiry; but
Harrington made the quibble so popular that Shakespeare's reference in all prob-
ability was written after the appearance of the Metamorphosis in the latter part of
1596, the work having been entered in the Stationers' Registers on October 30th in
that year.

With reference to the extract from the Revels' Accounts, published by the Shake-
speare Society in 1845, it is a most singular circumstance that, although the manus-
script Shakespearian entries in the Revels' Book of 1605, now preserved in the Rec-
ord Office, are unquestionably very modern forgeries, the authentic fact that Love's
Labour's Lost was twice performed before James the First early in that year is ascer-
tained from the following note taken from a modernised transcript of the audit accounts
made for Malone, who died in the year 1812:—'on New Year's Day and Twelfth
Day, Loves Labours Lost performed by the King's players.' [See Otakel, pp. 354-
355; The Temple, pp. 280, 295, of this edition, for a full account of these forgeries.]

F. G. Fleay [Life and Work of Shakespeare, 1886, p. 102]: In November
1589, in consequence of certain players in London handling 'matters of Divinity
'and State without judgement or decorum'—in other words, having the imperti-
nence to suppose that there could be two sides to a question, Mr Tyfayne, the
Master of the Revels, suddenly becomes awake to the danger of allowing such dis-
cussions on public stages, and writes to Lord Burleigh that he 'utterly mislikes all
'plays within the city.' Lord Burleigh sends a letter to the Lord Mayor to 'stay
' them. The Theater and The Curtain, where the Queen's men and Pembroke's
were playing, were without the city, so that the Anti-Martinet plays were not inter-
fered with; the Paul's boys were for the nonce not regarded as a company of
players; so that the Mayor could only hear of 'the Admiral's men, who on admon-
ishment dutifully forebore playing, and Lord Strange's [Shakespeare's company]
who departed contemptuously, 'went to the Cross-Keys and played that afternoon to
'the great offence of the better sort, that knew they were prohibited.' The Mayor
then 'committed two of the players to one of the compters.' These players, how-
ever, gained their end, for all plays on either side of the controversy were forthwith suppressed, and commissioners were appointed to examine and licence all plays thenceforth ‘in and about’ the city played by any players ‘whose servants soever they be.’ It is pleasing to find Shakespeare’s company acting in so spirited a manner in defence of free thought and free speech; it would be more pleasing to be able to identify him personally as the chief leader in the movement. And this I believe he was. The play of Love’s Labour’s Lost, in spite of great alteration in 1597, is undoubtedly in the main the earliest example left us of Shakespeare’s work; and the characters in the underplot agree so singularly, even in the play as we have it, with the anti-Martinist writers in their personal peculiarities that I have little doubt that this play was the one performed in November 1589. If the absence of matter of State be objected, I reply that it would be easy for malice to represent the loss of Love’s labour in the main plot as a satire on the love’s labour in vain of Alençon for Elizabeth. We must also remember that it is most likely that for some years at the beginning of his career, Shakespeare wrote in conjunction with other men, and that in those that were revived by him at a later date their work was replaced by his own. In the case of the present play, as the revision was for a Court performance, we may be sure that great care would be taken to expunge all offensive matter; the only ground for surprise is that enough indications remain to enable us to identify the characters at all.

(Page 303): This was undoubtedly the earliest of Shakespeare’s plays that has come down to us, and was only retouched somewhat hurriedly for the Court performance. The date of the original production cannot well be put later than 1589.

[See note on IV, ii, 1, where Fleay’s explanation will be found of the confusion of names, etc. In his English Drama (ii, 183) Fleay in speaking of the first Q2o, says, ‘this is the first appearance of Shakespeare’s name on a play title-page. Until ’a Court version of a play of his was issued he kept his anonymity.’ Every student of our dramatic literature is under such deep and inerasable obligations to Fleay that it seems ungracious to criticise any assertion he may make. But the foregoing remark of his is unintelligible except on the supposition that Shakespeare personally supervised the printing of the Quartos, which we have always been assured were ‘stolen and surreptitious.’ Furthermore, only three Quartos bear a date earlier than 1598: Romeo and Juliet, Richard the Second, and Richard the Third, all issued in 1597.—Ed.]

William Winter (Daly, Prompter’s Copy, 1801, p. 6): There is no immaturity in the mental substance of this piece, in its drift of thought, in its conviction that no artificial scheme of frigid self-denial can withstand the purposes of Nature. ‘Young blood will but obey an old decree.’ The immaturity is mostly in the style, and it is shown in the frequency of rhymed passages, in the capricious mutations of the verse, and in the florid metaphor and the tumultuous sentiment. When completely formed the style of Shakespeare, while possessing the flexibility of the finest-tempered steel, possesses also its uniform solidity and strength. Throughout much of the language of this comedy there is a lack of the power of self-knowledge and self-restraint. Parts of the text are, indeed, full of sinew and tumultuous with intellectual vitality. . . . Yet parts of the text are diffuse and strained, and in the contemplation of these the best Shakespeare scholars agree that the first draft of the comedy must have been written when the author was a youth. This view is confirmed by the fact that it is at once sentimental and satirical; that it deals with that
extremely ambitious theme, the conduct of life; that it assails conventional affectations; and that it is reformatory in spirit and would set matters right. That kind of zeal belongs to the spring-time of the human mind, and it seldom endures.

Dr G. Sarraviz (Jahresh., xxix, xxx, 1854, p. 92) gives a number of passages in Love’s Labour’s Lost, whereof parallels in style are to be found in Richard the Third and Rape of Lucrece. Sometimes the parallelism extends to the thought and even to the words, as thus:

'A sweeter and a lovelier gentleman,
Framed in the prodigality of nature,
Young, valiant, wise, and, no doubt, right royal,
The spurious world cannot again afford.'—Rich. III: i, ii, 243.

and thus:

'Be now as prodigall of all deare grace
As Nature was in making Graces dear
When she did starve the general world beside,
And prodigally gave them all to you.'—L. L. L. II, i, 12.

Or Rich. III: IV, iv, 358:

'An honest tale speeds best being plainly told'
compared with, 'Honest plain words best pierce the ears of grief.'—L. L. L. V, ii, 826.

Again, the following from Lucrece:

'So, so,' quoth he, 'these lets attend the time,
Like little frosts that sometime threat the spring,
To add a more rejoicing to the prime,
And give the snapp’d birds more cause to sing.'—L. 330.

compared with this from L. L. L. I, i, 110:—

Ford. Berowne is like an envious snaping frost
That bites the first born infants of the spring.

Brer. Well, say I am, why should proud summer boast
Before the birds have any cause to sing?

Sarrazin gives many more examples, but the foregoing are sufficient, I think, to indicate his purpose. It is, therefore, from these echoes, as I think they should be called, of both Lucrece and Richard the Third, that he decides positively in 1593 as the date of composition of Love’s Labour’s Lost. He returns again to the subject in vol. xxi, p. 200, op. cit., in connection with the source of the plot, and with the same result as to the date. For a third time, he discusses the question in vol. xxxii, p. 149, in dealing with the chronology of Shakespeare’s Poems, and again he names the same date.

Sidney Lee (A Life, etc., p. 50): To Love’s Labour’s Lost may reasonably be assigned priority in point of time of all Shakespeare’s dramatic productions. Internal evidence alone indicates the date of composition, and proves that it was an early effort; but the subject-matter suggests that its author had already enjoyed extended opportunities of surveying London life and manners, such as were hardly open to him in the very first years of his settlement in the metropolis.

W. J. Courthope (iv, 83): Since all the characteristics of Lyly’s style are carried in Love’s Labour’s Lost to a very high point of development, it is reasonable
to suppose that it was written after the Comedy of Errors; on the other hand as, like that play, it contains passages in the lumbering metre of the Moralities, it may be set down as anterior to A Midsummer Night's Dream, in which this style completely disappears.

[There is none of Shakespeare's plays wherein more echoes of the Sonnets are to be heard than in Love's Labour's Lost. Very many of these have been noted by Dr C. F. McLUMPHA (Modern Language Notes, June, 1900), and he is led to the conclusion that the great similarity between the Sonnets and the play in turns of thought and expression, in phrases and conceits, leads to a belief in a correspondence, as regards time of composition, closer than is generally accepted. A majority of his parallels are here given, in many of them the relationship is faint, but their cumulative force is noteworthy; again many of them have been noted by others in the commentary on the text in the present volume. The numbering of the lines has been adapted to the text of the Folio:—]

Many passages might be cited in which the chief conceit is the confusion of the other senses with eyesight through the magical influence of love.

*Sonnet xxiv.*  *Mine eyes have drawn thy shape, and thine for me Are windows to my breast.*

*L. L. L., V. ii, 914.* 'Behold the window of mine heart, mine eye'

The power of the eye to create strange shapes and monsters is touched upon in

*Sonnet cxiv.*  'Or whether shall I say, mine eye saith true, And that your love taugh't it this alchemy, To make of monsters and things indigust, Such cherubins as your sweet self resemble, Creating every bad a perfect best, As fast as objects to his beams assemble?'

Compare *L. L. L., V. ii, 832:*

'As love is full of unbetting strains, All wanton as a child, skipping and vain, Form'd by the eye, and, therefore, like the eye, Full of strange shapes, of habits, and of forms.'

In reference to 'the Dark Lady,' the two most often cited passages are the following:—

*Sonnet cxxxvii.* 'In the old age black was not counted fair, Or if it were, it bore not beauty's name; But now is beauty's successive heir, And beauty slander'd with a bastard shame; For since each hand hath put on nature's power, Fairing the foul with art's false borrow'd face, Sweet beauty hath no name, no holy bower, But is profan'd, if not lives in disgrace. Therefore my mistress' brows are raven black, Her eyes so suited, and they mourners seem As such who, not born fair, no beauty lack, Slanderous creation with a false esteem; Yet so they mourn, becoming of their woe,'  

In *L. L. L.* it is principally the tilt between Biron and his friends over the black
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complexion of Rosaline that reveals the same characteristics and also attempts to
establish a new standard of beauty. The king sportively says; IV, iii, 271:—
‘O paradox! Black is the badge of hell,
The hue of dangerous, and the shade of night;
And beauty’s crest becomes the heavens well.’

Biron’s answer accords with the Somnet just quoted in full. He replies, IV, iii,
274–282. Other plays on fairness and blackness may be cited:—

Somnet cxxxii.
‘Then will I swear beauty herself is black,
And they all foul that thy complexion lack.’

L. L. L., IV, iii, 258. ‘That I may swear beauty doth but lack,
If that she learn not of her eye to look;
No face is fair that is not full so black.’

and Somnet cxxxi.
‘Try black is fairest in my judgement’s place.
So is it not with me as with that Muse
Stirr’d by a painted beauty to his verse.’

L. L. L., II, i, 16. ‘... my beauty though but mean,
Needs not the painted flourish of your praise.
But when my glass shows me myself indeed,...
Painting my age with beauty of thy days.’

L. L. L., IV, i, 20. ‘... Nay, never paint me now;
Where fair is not, praise cannot mend the brow.
Here, good my glass, take this for telling true.’

Somnet cxi.
‘Truth needs no colour, with his colour fix’d;
Beauty no pencil, beauty’s truth to lay.’

Somnet cxxvii.
‘Fairing the soul with art’s false borrow’d face.’

Somnet cxxvii. ‘To put fair truth upon so foul a face.’

L. L. L., IV, i, 23. ‘Fair payment for foul words is more than due.
L. L. L., IV, i, 27. ‘A giving hand, though foul shall have fair praise.’

Somnet lix. ‘When summer’s breath their masked buds discloses.’

L. L. L., V, ii, 332. ‘Fair ladies mask’d are roses in their bud.’

Somnet cii. ‘That love is merchandized whose rich esteeming

The owner’s tongue doth publish every where.’

L. L. L., II, i, 18. ‘Beauty is bought by judgement of the eye
Not utter’d by base sale of chaperon’s tongues.’

Somnet lxxii. ‘O, lest your true love may seem false in this,
That you for love speak well of me untrue.’

L. L. L., i, ii, 163. ‘And how can that be true love which is falsely attempted?’

Somnet xix. ‘Devouring Time, blunt thou,’ etc.

L. L. L., I, i, 9. ‘spite of cormoran devouring Time.’

Somnet lvi. ‘Nor dare I chide the world-without-end hour.
L. L. L., V, ii, 865. ‘... A time, methinks, too short
To make a world-without-end bargain in.’

Somnet lxxxviii. ‘And arts with thy sweet graces grace’d be.’

L. L. L., V, ii, 359. ‘Have not the grace to grace it with such show.’

Somnet cxxvi. ‘Both grace and faults are loved of more or less
Thou makest faults graces that to thee resort.’

L. L. L., V, ii, 848. ‘And even that falsehood, in itself a sin,
Thus purifies itself and turns to grace.’

Somnet lxxxviii. ‘And given grace a double majesty.’
DATE OF COMPOSITION

L. L. L., i, i, 147. 'A maid of grace and complete majesty.'
Sonnets cxxxviii. 'To kiss the tender inward of thy hand.'
L. L. L., V, i, 881. 'And, by this virgin palm, now kissing thine.'
Sonnets xxi. '... my heart
Which in thy breast doth live, as thine in me.'
L. L. L., V, ii, 991. 'Hence ever then my heart is in thy breast.'
Sonnets xxi. 'I will not praise that purpose not to sell.'
L. L. L., IV, iii, 257. 'To things of sale a seller's praise belongs.'
Sonnets calvi. 'Past cure I am, now reason is past care.'
L. L. L., V, ii, 29. 'Great reason; for past cure is still past care.'

[The foregoing examples do not exhaust Professor McClumpha's list. Those have been selected where the parallelism seemed most marked.—Ed.] We have collected many phrases in which the key-word, not a common word, strikes a peculiar tone and suggests a certain likeness or harmony of thought in the writer's mind when composing the Sonnets and the play. These are unusual words and give tone to the thought. For the sake of brevity a list of these words is here given, without quoting the passages wherefrom they are taken. They occur both in the Sonnets and the play, often surrounded with much the same expressions:

forlorn work stain
intituled cross both twain
gaudy fury sport
new-dangled new-fired infection
pent up authority compiled
sauce rhetoric profound
critic eternity light (in weight)
youth maladies adjunct
transgression blot aspect
salve dose idolatry
society melancholy star.

The guess is here ventured that the Sonnets are not far removed in point of time from the composition of Love's Labour's Lost.

RECAPITULATION:

MALONE ............................................. 1594
CHALMERS ......................................... 1593
HUNTER ............................................ 1596
DRAKE ............................................. (Malone's first date) 1591
TIECK ............................................... 1592-4
KNIGHT ............................................ 1589
COLLIER, STOKES ................................. 1591-2
STAUNTON ......................................... 1587-1591
R. G. WHITE ...................................... probably not later than 1588
DYCE .............................................. not long after commencement of career as dramatist.
HERZEBERG, WARD, FURNIVAL ..................... ? 1590
HALLIWELL ........................................ after 1596
FLAY ............................................... performed November, 1589
SARRAZIN ......................................... 1593
SIDNEY LEE ........................................ earliest of all Sh.'s dramas.
COURTHOPE ....................................... after Comm. of Err. and before Mid. N. D.
SOURCE OF THE PLOT

Douce (i. 247) thought it probable that at some future time it would be discovered that 'this play was borrowed from a French novel. The term 'sensura' is a great treasure; demonstrate this, as well as a palatable Gallicism in IV. i. 65, namely, the terming a 'miner a 'surpason.'

STEVENS: I have not hitherto discovered any novel on which this comedy appears to have been founded, and yet the story of it has most of the features of an ancient romance.

GILLIER (ed. 12): It is not at all impossible that Shakespeare found some corresponding incidents in an Italian play. However, after a long search, I have not met with any such production, although, if used by Shakespeare, it most likely came into this country in a printed form.

HALLIWELL believes that the characters of the Pedant and the Burggare suggest an Italian, rather than a French, drama as the source.

HUNTER (i. 256): It has escaped the notice of all commentators and editors, old, middle, and new, that the story of this play is made to arise out of an event in the genuine history of the relations between the kings of France and Navarre. The following passage will be found in the "Chronicles of Monstrelet":—Charles' king of Navarre came to Paris to wait on the king. He negotiated so successfully with the King and Privy Council that he obtained a gift of the castle of Nemours, with some of its dependent castle-wicks, which territory was made a duchy. He immediately did homage for it, and at the same time surrendered to the king the castle of Clerbouh, the county of Evreux, and all other lordships he possessed within the kingdoms of France, renouncing all claims or profits in them to the King and to his successors, on condition that with the duchy of Nemours the King of France engaged to pay him two hundred thousand gold crowns of the coin of the King 'our Lord.'—Translated by Thomas Johnson, Esquire, 1820, i. 106.

The contrast about the two hundred thousand crowns forms the link by which the story of this drama is connected with a real historical transaction. The poet, or the inventor of the story, whom the poet follows, represents Ferdinand, who is become king of Navarre by the death of Charles, who is called his father, which is in variance with history, challenging the payment of one half of this sum, and immutating even the passage is a little obscure; that part of the two hundred thousand crowns had been paid (II. i. 176-182). The claim is disputed on the part of France (II. i. 186-187), and it is for the purpose of settling this disputed account that the Princess of France goes in embassy to the court of Navarre, whence arise all the pleasant embellishments of the principal portion of the whole plot.

Whether such disputes did really occur, and whether there was ever any embassy either by a Princess (which is not likely to have been the case), or by any other person, for the purpose of composing them, is wholly immaterial; for suppose that the embassy was a part of genuine history, we soon drop all that is historical, and enter on what is only an agreeable fiction. It is sufficient to show that the link exists; that, unlike in this to most of the romantic dramas, there is a little germ of historic truth in Love Labours Lost. [Hunter believed this to be the true title] just as there is
SOURCE OF THE PLOT

in Love Labours Won at The Tempest, [Hunter believed that this lost play of Shakespeare is to be found in The Tempest], marking them as twin plays, whose originals are to be sought in one and the same volume; a book of romances, in which the stories are slightly connected with the real facts and personages of history. [Hunter afterward (ii, 344) "ventured to hint" that Cinthio was 'the probable author of the stories on which The Tempest and Love Labours Lost are founded. And for this reason: Shakespeare took the story from Cinthio which he has wrought up into the play of Othello, and that story has a certain relation to the facts of authentic history, similar to the relation which exists between the stories of the two comedies 'just named and the facts of genuine history."

' The King of Navarre, to whom the King of France undertook to pay the two hundred thousand crowns, died in 1425, and, as the action of the play took place not long after, the time of it may be fixed to the year 1427, or very near that period.

'Hunter (p. 260) quotes the king's description of Armado, who 'For interrim of our studies' shall relate In high-born words the worth of many a knight, From tawny Spain, lost in the world's debate,' and asks 'where is the fulfilment of this beautiful promise.' He then goes on to say that 'the non-fulfilment of the expectation which these words raise is one proof that in this play Shakespeare was working on a story formed for him, not inventing one for himself; and this is further proved, so that there can be no doubt in the world about it, by the long speech of Ferdinand, in which the poet endeavours to express in verse what is 'more befitting for prose,—the intractable matter of a money account.' This remark of Hunter is given in a note on 1, i, 183, and intentionally repeated here.

An Anonymous Contributor, 'C.,' to Notes and Queries (III. iii, 124, 1863) calls attention to the following passage, in Sidney's Defence of Poetic, where, so he says, the rules laid down seem to have been obeyed in Love's Labour's Lost:—'I speak to this purpose, that all the end of the comical part, be not upon such scornful matters as stir laughter only, but mixe with it that delightfull teaching, which is the end of Poetic. . . . For what is it to make folkes gape at a wretched 'begger, and a beggerly Clowne? . . . But rather a busie louing Courtier, & a heartlesse threatening Trauce; a selfe-wise seeming schoole-master; a wise trans- formed Trousaier; these if we saw walke in stage names, which we play naturally, therein were delightfull laughter, and teaching delightfullnesse.'—p. 315, ed. 1598.

'It is impossible for this passage to have had any influence on Shakespeare's play, if the date of the composition of the play be, as has been assumed, 1590-1. The Defence of Poetic was first printed in 1595.—Ed.]

W. A. B. Hertzberg (Introduction to Translation, 1869, p. 259): Douce's conjecture that the substance of the plot had been taken from a French source, not only lacks all foundation but is to be emphatically rejected. Never would a Frenchman have ignored all the actual relations of an adjoining country and its relations to his own, never could he have constructed a story out of purely imaginary elements which would have contradicted to an equal degree the historical traditions of France and Navarre. Least likely of all would he have represented as his main plot a political bargain (the pawning of 'a part of Aquitaine') which was far from flattering to the national sensibilities of his countrymen. Had such a transaction ever occurred (as it never did occur) he would never have brought it forward; far less would he have devised it, and for a purpose, forsooth, for which there were at
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issued a hundred other incidents more honourable to France. I attach no weight to the fact that there never was a King Ferdinand of Navarre. I think it far more possible that a novelist, being present, could have mingled reminiscences of the pageant poet Thibaut and his over-famous coat for the king Blanche of Castile: * furthermore, I hold it as possible that with these there might also have been blended the image of the first King of Navarre, Jean d’Albret, who instigated m. and insinuated, art and learning. But in the presentation of these national characters a Frenchman would have remixed more national elements, or at least they would have been enveloped in scenes which would have appeared plausible to a French reader. But complexity to create the actual moment and all the historical coloring essential to it,—only to retain the ideal germ of those reminiscences and cast of his characters to make personas broadly possible, historically impossible,—this could be done only by a stranger, by one, indeed, to whom the national character of the French was perfectly familiar; while, on the other hand, the trivial and intimate details of Spanish history were to him as unimportant as to the rest of his countrymen. Therefore, not for a minute do I suggest that, this time, Shakespeare was the sole inventor of the unusually ample plot of the present comedy. Its ideal aim was to him far and away the main object, and to attain this he found abundant material and incentive in his own national surroundings.

Page 285: If we should inquire, however, why Shakespeare selected Navarre as the scene of action, several reasons, I think, present themselves. At the first glance, it is clear that for his play, which is almost an idyll, he needed restricted conditions. But Italy would have offered him enough of them. Indeed, it seems as though, before all other places, Shakespeare’s thoughts must have been turned thither, where the artistic culture was renowned of many a princely family, under whose patronage the renaissance unfolded itself in the strength of its youth. Why did he not select the court of Este in Ferrara? I will not repress the thought that there is an echo of this name in the sound of ‘Navarre.’ As the scene of his purely imaginary creations, exclusively devoted to serve an ideal purpose, he could not make use of Ferrara, a spot universally celebrated, and consecrated and illuminated by history. On the other hand, Navarre was itself an imaginary country, so to speak, which, in point of fact, ever since the armistice of 1513, did not exist as an independent state, and whose King, precisely in Shakespeare’s day, occupied a position so prominent and faute du pour le reste, un peuple, et une a

* See André Favin: Histoire de Navarre. Paris, 1602, p. 488: Ce Prince...fait fort dans un lieu et bien vers aux sciences liberales, que il le delecta merveilleusement. His confessions in regard to Blanche, whom he had exalted in every song, vividly recall similar effusions which Shakespeare puts into the mouth of his King of Navarre: Par toy, Madame, mon cœur mon corps et toute ma terre est à votre commandement ne m’est rien qui vous soit plaist, que ce ce faisse volontiers,—and the gentle lust decided way in which Blanche refuses him recalls the bearing of the Prince in our play: Non obstant toutes ses amoursques pourroit, il est commandement de la Royne Blanche de se retirer de la Cour d’Alberot et de faiés et de revenir en son bon sens ce qui le fit retirer en Navarre. Ab. p. 301.

† Of whose Favin (op. cit. p. 677) tells us: Prince taillement advancé à l’étude des bonnes lettres qu’il rechercha curieusement de tous les livres dont il avait enrichi deux faméuses et renommées Bibliothèques l’une àHorten en Beauce et l’autre à Olite en Navarre.
French subject, who barely escaped a criminal trial in Paris; a king of shadows, who could not win back the country and yet displayed power enough to gain for himself the finest throne in Christendom. In point of fact, the very complicated relations of the little twin kingdoms in both corners of the Pyrenees must have become even more indistinct and incomprehensible to foreigners through the brilliant apparition of Henry IV. Assuredly, his English contemporaries knew nothing more of Navarre than that some general interest had been taken in the French wars, that the ruling Houses on both sides had made manifold alliances by intermarriage and that many of its Princes had protected, fostered, and zealously pursued Art and Learning. In Shakespeare's century, the literary fame of Thibault, Charles of Viana and of Jean d'Albret had been reawakened by that intelligent Story-teller, Margaret of Orleans,* wife of Henry II. d'Albret († 1549). Add to this, that Navarre was in the neighbourhood of Guise, that at its court the French language and literature prevailed and the French nobility abode, (Longueville's name was, in fact, closely connected with the royal House, and Biron led English and German troops at the siege of Rouen) and we find material enough for Shakespeare to use in the localisation of his drama. That he knew nothing more of the country was a downright advantage for the free movement of the comedy. Let it be added, that just at the beginning of the nineteenth year the name of Navarre possessed for Englishmen an especial interest, inasmuch as after the glorious battle of Ivry (14 March, 1590) Elizabeth herself showed a practical sympathy with the campaignus of Henry IV. and at the commencement of the year 1591 dispatched to him 4000 English auxiliaries under Essex; if we may assume that at that time the name of the King and of his native land was in every one's mouth, then through this external interest we can understand the lucky stroke which Shakespeare made in the choice of Navarre as the scene of his play.

The eminent historian Dr. Caro finds certain parallels (Eng. Studien, II. band, t heft, 1878, s. 141), which he considers noteworthy, between the plots of The Tempest and of The Winter's Tale and sundry events in Russian history.† If to these plots we are now to add that of Love's Labour's Lost, Russian history contemporaneous with Shakespeare may well prove a field of research which has been too long neglected. Caro states that the stigmatisation of Ivan the Terrible in regard to his bride from Elizabeth's kindred was that she should be big, buxom, and fair; Caro adds a circumstance which could not but have been somewhat embarrassing to Elizabeth as a Queen and a woman, but also startling even as a daughter of Henry the Eighth; at the time of Ivan's first overtures for the hand of Lady Mary, his seventh wife was alive and still sharing his throne. 'In general,' says Caro, 'it is not assuming too much to assert that in Shakespeare's time, in England, the interest in Russia and in the Russians was as deep and universal as it was in the eighteenth century in America and in the Americans. We must verify assume that Shakespeare stood wholly aloof from the interests of his time and of his surroundings, if we believe that he was not stirred by events which moved the crown, the court, and the commercial world; and which the advent of Russian merchants to London brought directly before his eyes.'

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† See The Tempest, p. 348; The Winter's Tale, p. 322, of this edition.
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SIDNEY LEE (Gentleman’s Magazine, Oct. 1880, p. 447): In one respect this discovery [by Hunter] seems to have obscured subsequent investigation. The occurrence related by Monstrelet took place before 1425, and it has been thence inferred that the play is intended to represent France of that date. Critics have consequently forborne to examine the play in the light of later French history, and contemporary French politics have never been consulted in connection with it. [This is a matter for surprise inasmuch] as the names of almost all the important characters in Love’s Labour’s Lost are actually identical with contemporary leaders in French politics.

(Page 449): We believe that in the composition of Love’s Labour’s Lost Shakespeare took a slight and amusing story derived from some independent source,—which will, we hope, be before long discovered,—and gave it a new and vital interest by grafting upon it heroes and incidents suggested by the popular sentiment as to French affairs prevailing in London at the time. Apart from the play itself, this view is partially confirmed by two noticeable facts. Firstly, Love’s Labour’s Lost was one of the most popular of Shakespeare’s comedies on the Elizabethan stage for some years after its first production; but after the occurrences, chiefly in France, to which we suppose it to refer, had been driven by others from the public mind, the play lost, and has never since regained, its place in popular esteem. Secondly, Shakespeare has elsewhere shown his interest in French politics... In The Comedy of Errors, which probably followed Love’s Labour’s Lost at a very brief interval, France is stated to be ‘armed and reverted, making war against her heir.’ (III, ii, 122.) Likewise Malone, on quite independent grounds, most strenuously maintained that the passage in the Merchant of Venice in which Portia compares music to ‘the flourish when true subjects bow to a new-crowned monarch,’ refers to Navarre’s final victory and his coronation as King of France. [Mr. Lee hereupon compares the characters in the play with their historic nemesakes; his remarks are given in the Dramatic Personae, under the respective names.—Ed.]

(Page 453): The leading event of the comedy,—the meeting of the King of Navarre with the Princess of France,—lends itself as readily to a comparison with an actual occurrence of contemporary French history as do the heroes of the play to a comparison with those who played chief part in it. At the end of the year 1568 a very decided attempt had been made to settle the disputes between Navarre and the reigning King. The mediator was a Princess of France,—Catherine de Medici,—who had virtually ruled France for nearly thirty years, and who now acted in behalf of her son, decapit in mind and body, in much the same way as the Princess in Love’s Labour’s Lost represents her ‘decapit, sick, and bed-rid father.’ The historical meeting was a very brilliant one. The most beautiful ladies of the court accompanied their mistress. ‘La reine,’ we are told, ‘qui connaisoit les dispositions de Henri à la galanterie, avoit compté sur elles pour le séduire, et elle avoit fait choix pour la suivre à Saint Bris (where the conference was held) des plus belles personnes de sa cour’ (Sismondi, xx, 237). This bevy of ladies was known as ‘l’escadron volant,’ and Davila asserts that Henry was desirous of marrying one of them. Navarre, however, parted with Catherine and her sisters without bringing their negotiations to a satisfactory conclusion.... There is much probability that the meeting of Navarre and the Princess on the Elizabethan stage was suggested by the

* Davila, Memoirs of Civil Wars in France, Trans. London, 1758, i, 321,—where an original account of the interview is given.
well-known interview at Saint Bris. That Shakespeare attempted to depict in the Princess the lineaments of Catherine, we do not for a moment assert.

(Page 455): About 1582 a second Russian ambassador,—Theodore Andreyevitch Pissemsky by name,—accompanied by a large suite, arrived in London. He was magnificently received and treated with much honour, but his instructions contained a clause that sent a thrill of horror through the breast of every lady at Elizabeth's court. The Czar had threatened some time previously that no peace could be permanent between the two countries unless it were sealed by a union between the royal houses. The ambassador had, therefore, received orders not to return to Russia without a kinswoman of the Queen to be his master's wife. Pissemsky would listen to no refusal, and the Queen's protests were quite unavailing. At length she selected a bride. She named Lady Mary Hastings, daughter of the Earl of Huntingdon, who was nearly related to her, and thereby satisfied the Czar's condition. In May, 1583, an interview was ordered to take place between her and the Russian envoy and his suite. In order to flatter the Russian notion of the importance of the occasion, an elaborate ceremonial was arranged. In the gardens of York House, then the residence of the Lord Chancellor, a large pavilion was erected, just under which sat Lady Mary 'attended on with divers great ladies and 'maids of honour.' A number of English noblemen were allowed to witness the proceedings. The Russian arrived with his suite, and was at once brought before her ladyship. 'She put on a stately countenance accordingly; but the conduct of the strangers was anything but dignified. Pissemsky at first 'cast down his coun- 'tenance, fell prostrate to her feet, ran back from her, his face still towards her, she 'and the rest admiring at his manner.' In his own person he said nothing, but he 'had brought an interpreter with him to address the object of his suit. The speaker declared 'it did suffice him to behold the angel he hoped should be his master's 'spouse; commended her angelic countenance, state, and admirable beauty.' Shortly afterwards the gathering broke up, and was long afterwards remembered as an excellent joke. The lady finally refused to accept the Czar's offer, and the Emperor replied by threatening to come to England and carry her away by force. Happily his death prevented his carrying his threat into execution, but, as if to pre- vent the incident from fading from the public mind, Lady Hastings was known afterwards as the Empress of Muscovia.* Between this ludicrous scene and the visit of Navarre and his lords disguised as Russians in Love's Labour's Lost there are some noticeable points of likeness. Both interviews take place in 'a park before 'a pavilion,' [Is not this a modern stage-direction?]—Ed.] and the object of both is to 'advance a love-feat.' The extravagant adulation which Moth is instructed to deliver, corresponds to the interpreter's address. In either case, the ladies have a right to complain 'that fools were here Disguised like Muscovites in shapeless 'gear,' and may well wonder at 'Their shallow shows and prologue vieilly penned, 'And their rough carriage so ridiculous.' The general description given of the Russians in the play corresponds so closely with the accounts published in 1591 by Giles Fletcher, one of Elizabeth's envoys, that we are inclined to believe that Shake- speare was acquainted with him (he was John Fletcher's uncle), and either saw the book before its publication or otherwise became acquainted with its contents. Their 'rough carriage' seems an echo of Fletcher's words, 'for the most part they are un-

* Mr Bond's Preface to Giles Fletcher's Of the Russ Commonwealth, pp. xlviii- lli, and Horse's Travels, p. 196.
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'wieldy and inactive withal,' * and Rosaline's remark, 'well-liking wits they have;
gross gross; fat fat,' seems a reminiscence of the statement 'they are for the most
part of a large size and of very fleshy bodies, accounting it grace to be somewhat
gross and burly.' † On the whole, these events and these descriptions seem better
able to account for Shakespeare's introduction of the Russians than anything that
has been hitherto suggested.

JOHN LYLY

DR F. LANDMANN (New Shakespeare Society's Transactions, 1880-6, p. 241): John
Lyly's influence as a dramatic writer upon Shakespeare is now universally
acknowledged. There is none of all the predecessors of our great poet that was in
comedy the master of our great Master in such a degree as the author of Euphues.
Lyly's nine plays, all written before 1589, were very popular when Shakspere began
to write, and it is to them that he owes so much in the liveliness of his dialogues, in
smartness of expression, and especially in that predilection for witricisms, quibbles,
and playing upon words which he shows in his comedies as well as in his tragedies.
In every foreign literature of that time [after the beginning of the sixteenth
century] we find a representative of an exaggerated hyperbolical style or quaint
metaphorical diction, who has stamped this extravagant taste with his name, al-
though he only followed the tendency common to the whole civilized world up to
the middle of the seventeenth century. In Spain we have Guervara's, alto estilo, an-
and later on, the estilo culto of Gongora; in Italy the conceits of the Petrarchists, and
Marini and the Marinsta; in France we meet Ronsard and his school, Dubartas
and the Preciscs. In England Lyly is decidedly the most gifted author that fol-
loved this tendency of his age, and the hero of his novel has given the name to that
style which Lyly adopted; but, using this term, we must bear in mind that Euphu-
sim is only one of many eccentricities, all of them due indirectly to the same ten-
dency, though individually different, and showing different elements altogether.

Euphues is a book written for ladies and for the court of Queen Elizabeth. It
is a most important coincidence of circumstances that, just when the literary life in
England began to be stirred for the first time, not only in an exclusive set of people,
but in the wider circle of educated men and women, a Woman stood in the centre
of that society, which always sets the fashion, not only for the court, but also for
the most eminent representatives of the nation. This involved a great influence on taste
in general; and the peculiarities of this taste we are able to study now-a-days only
in the literature belonging to that period. The futility of gentlemen towards ladies
was certainly not always artificial and affected; there is much nature and delicate
feeling in many of those Elizabethan sonnets, and much wit in the conversational
intercourse of this period, but it was over-drawn, and became affected from different
causes. The influence of the antique was yet fresh; it was only an outward acquisi-
tion; and the adoption of this new world of ideas was at first only a very mechanici-
mal imitation and must have been a very superficial one, because a critical study of
the classical world was then impossible. . .

* In Love's Labour's Lost not only one particular affectation is ridiculed, but four
different extravagances of speech, of the first of which, Don Armado, of the second,

* Fletcher's Description of the Ruiss Commonwealth, p. 145.
JOHN LYLY

the king and his courtiers, and of the third and fourth, Holofernes, are the representatives. I. Those elements which Armado exhibits in his speech are essentially different from Lyly's peculiar style. . . . High flown words, bombastic quaintness, hyperbolical diction, far-fetched expressions for simple plain words form the main ingredient of the inflated style of this boastful Spanish knight. . . . II. The king himself and the courtiers, as well as the ladies, exhibit a style and taste entirely different from that of Armado. They pour their love into dainty sonnets; and sharp repartees, witcisms, and word combats show their conceit. Shakspere ridicules the spruce affectation of the English courtier and the love-sick sonneteers of his age. [In Biron's speeches in the Fifth Act] we find a much greater resemblance to the Euphuistic tendency to play with words and witty conceits which Lyly had adopted in his court plays. This predilection for conceited and metaphorical diction is principally due to the influence of Italian literature, and was, after Surrey's time, a common fault in the diction of poetry. Puttenham and Sidney censured it but could not help following it themselves. . . . III. The third representative of another literary eccentricity is Holofernes, in whom Shakspere ridicules very humorously the pedantic scholar, and the fashion of mingling Latin and English, which Puttenham calls Soroismus. Sidney's Rombus shows the same style, but therein Sidney ridicules not only dog-Latin but also a mania for alliteration. Lyly's style is free from Latin and Latin quotations. IV. Besides this mingling of Latin and English, Shakspere ridicules in Holofernes the abuse of alliteration—the complaint of almost every sound writer of the sixteenth century.

[Dr Landmann hereupon states that there is but one passage in Shakespeare wherein there is a downright parody of Euphuism: in 1 Henry IV: II, iv, 438-461, and in analyzing this passage he is enabled to set forth the characteristics of Euphuism:—which are, First, 'paroxysmic antithesis, with transverse alliteration,' as Dr Landmann expresses it, or 'an equal number of words in collateral or antithetical sentences, well balanced often to the number of syllables, the corresponding words being pointed out by alliteration, consonance or rhyme.' Second, that 'un-natural Natural History' which he learned from Pliny. Third, 'an oppressive load of examples taken from ancient history and mythology, as well as apothegms from ancient writers.' These three features are the main characteristics of Euphuism. The learned critic then proceeds to show that Euphuism was neither introduced nor invented by Lyly, but was an invention by a Spaniard named Guervara; and by a translation of his biography of Marcus Aurelius, Sir Thomas North, in 1557, introduced it into England. And furthermore Euphuces itself was a mere imitation of Guervara's enlarged biography. 'Three years before the publication of Euphuces, appeared A petite Palisse of Petite his pleasire, by George Pettie, exhibiting, to the minutest detail, all the specific elements of Euphuism.' 'North's, Pettie's, and Lyly's example was soon followed by other writers, for we find this glittering antithetical style not only in Greene's novels, but also in the works of Gosson, Lodge, Nashe, and Rich, up to the year 1590,' when Greene abandoned it; and this date, 1590, 'we may fix as the end of the reign of Euphuism in English prose.' Dr Landmann then gives an account of successive phases of what might be termed a modified Euphuism, such as the style of Sidney's Arcadia, which was possibly influenced by the castillo culle of Don Luis de Gongora, and finally of Dubartas whose Divine Works was translated by Joshua Sylvester. But as all this is not germane to our present play, the mention thereof is sufficient here and now. On p. 204, Dr Landmann sums up as follows]:
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'In Love’s Labour’s Lost, Shakspere was not ridiculing Euphuism proper, but four other forms of affectation current in his day:—1. Spanish high-flown diction, bombast, and hyperbole. 2. Italian or Petrarchan love-sonneting, word play, and repartee. 3. [Pedantic mingling of Latin and English, called by Puttenham, Soratium.] 4. Excessive alliteration.'

John Goodlet (Eng. Studies, V. band, 2 (schluss) heft, 1882, p. 360): It may be safely asserted that [Lyl] has satisfactorily united the two elements, out of which the English drama has grown,—the serious or purely poetical element derived from classical tragedy and from the medieval Morailites, and the comic or popular element, originally introduced as interlude to amuse the vulgar, and gradually fused into the drama itself. In Lyl the comic is represented by the pages, servants, etc., who appear in every piece, and either advance the action or form a parallel comic plot, imitating the main action and sometimes burlesquing it. As a characteristic example, I may quote the play of Enonymium. The whole drama is a long, a life-long dream of Endymion’s love for Cynthia. He is yet young at the beginning of the play, old age creeps unobserved upon him, but his love, like its object, endures unchanged. ... Parallel to this heavenly, poetic madness, this struggle after the unattainable and ideal beauty, we have the low, fantastic, crazy love of the base, petty, imitative nature of Sir Tophas for the ugly old enchantress Dipas. Nothing hath made my master a fool,' says his page, Epton, 'but flat scholarship. In his love he has worn the nap of his wit quite off and made it threadbare. He loves...'

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The comic element appears in Lyl’s dramas principally in the conversations and wit combats of his pages and servants. Their bantinn and worthy warfare calvine and forward the action, and here we may find the rudiments of many of Shakspere’s fools and clowns. Licio and Petulus are evidently prototypes of Launce and Speed, especially in their conversation in As You Like It, where Licio gives a catalogue of his mistress’s perfections, on which Petulus keeps up a running commentary. ...

In conclusion, then, I believe that Lyl’s style had no influence on Shakspere’s prose, but that he had evidently studied him lovingly, had taken up and developed his love of song, his pages and servants with their banter and jollity and had benefited by the example of dramatic fusing of the serious and comic elements in Lyl’s dramas. Finally, this influence is to be seen in a multitude of minute details of character, situation, and expression, and is to be sought for principally in Shakspere’s early plays, such as Love’s Labour’s Lost, Twelfth Night, As You Like It, and the Midsummer’s Night’s Dream.

[Possibly, the last word on Lyl and Euphuism has been said in an Essay bearing this title written by Clarence Griffis Child, being No. VII. of the Muenscher Beiträge Zur romantischen und Englischen Philologie, Erlangen, 1894, wherein Euphuism is subjected to a microscopic analysis which will probably suffice for all time.—Ed.]
JOHN FLORIO

WARBURTON (Variorum of 1821, p. 479): By Holofernes is designed a particular character, a pedant and schoolmaster of our author's time, one John Florio, a teacher of the Italian tongue in London, who has given us a small dictionary of that language under the title of A World of Words, which, in his epistle dedicatory he tells us, 'is of little less value than Stephens's Treasure of the Greek Tongue,' the most complete work that was ever yet compiled of its kind. In this preface, he calls those who criticised his works 'sea-dogs, or lande-Criticks, monsters of men, 'if not beasts rather then men; whose teeth are Cauibals, their toongs adderforskes, their lips aspes-poyson, their eies basiliskes, their breath the breath of a graue, their words like swords of Turker, that striece which shall diue deepest into a Christian lying bound before them.' Well, therefore, might the mild Nathaniel desire Holofernes to absurge scurrilität. His profession, too, is the reason that Holofernes deals so much in Italian sentences.

[Nowhere in this 'To the Reader' (Warburton erroneously calls it the Preface) can I find that Florio declares those whom he so vigorously denounces to be those who, as Warburton asserted, 'criticised his works.' Possibly, they were, but Florio does not speak of them as such; he refers to them as a class and says 'they are as well known as Scylla and Charybdis.' Warburton continues:] There is an edition of Love's Labour's Lost printed in 1598, and said to be presented before her Highness this last Christmas, 1597. [This is hardly the exact truth. The date '1597' is not given. As the year 1598 did not end until March, 'this last Christmas' may have been possibly in 1598. But Warburton, without warrant, goes on to say] the next year 1598 [Italics mine] comes out our John Florio with his Works of Words, recentibus odisi; and in the Preface falls upon the comic poet for bringing him on 'the stage.' "There is another sort of leering curst, that rather smile then bite, "whereof I could instance in one, who lighting upon a good sonnet of a gentle "man, a friend of mine, that lound better to be a Poet, then to be counted so, "called the auctor of a rymer." [Here Warburton skips without notice a whole folio page of Florio's To the Reader and continues to quote as from a continuous extract]: "Let Aristophanes and his comedians make plaiers, and scowre their mouths on Socrates; those very mouthes they make to vifile, shall be the "meanes to amplify his vertue." Here Shakespeare, 'asserts Warburton, 'is so plainly marked out as not to be mistaken.' To be assured that Shakespeare is not here marked out, we need but turn to the page which Warburton omitted and continue the extract from the point where he left off. Florio has been denouncing 'leering curs' and in especial one that called a friend of his 'a rymer.' 'But, he continues, 'my quarrell is to a tooth-lesse dog' (note that Florio lets us here know that his quarrel is not with the leering cur that criticised his friend's sonnet—this is important because Warburton is 'assured' that this 'sonnet' is Florio's own and is parodied in Love's Labour's Lost) 'that hateth where he cannot hurt, and would 'faine bite when he hath no teeth. His name is H. S.' (Can Warburton's literary dishonesty be more apparent? With this 'H. S.' before him, he leads every reader to believe that Florio has been denouncing Shakespeare.) Hereupon Florio launches forth into unmeasured abuse of this H. S. Who this 'H. S.' is, we do not know. Where Florio speaks of Aristophanes and his plays it was not Shakespeare, therefore, to whom he refers, but to this same H. S. for he goes on to say in a sentence following Warburton's quotation: 'Let H. S. hisse and his complices quarrell, and 'all breake their gals, I have a great faction of good writers to bandie with me.'
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Lastly, Warburton says of the 'sonnet of the gentleman his friend, we may be
assured that it was no other than his own. And without doubt was parodied in
'the very sonnet beginning with The grateful princess, etc., in which our author
'makes Holofernes say, "He will something affect the letter, for it argues facility."
'And how much John Florio thought this affectionate argued facility, or quickness
'of wit, we see in this Preface where he falls upon his enemy, H. S. "His name is
"'H. S. Doe not take it for the Romanee H. S. for he is not of so much worth,
"'unless it be as HS is twice as much and a halfe as halfe an As."' Having
effected his purpose, and conveyed an utterly erroneous impression, by omitting, at
the proper place, all mention of 'H. S.,' Warburton can now afford to refer to him
in a different connection; whereby he evades any accusation that might be brought
against him of having suppressed all allusion to 'H. S.' As for Warburton's asser-
tion that Florio's own sonnet was parodied in Love's Labour's Lost, it is a wholly
graftsious asumption. There is no reason whatever to doubt that the truth about
the sonnet was not exactly what Florio declared it to be, and that it 'was of a gen-
tlemian friend.'

Lastly, unless there were an edition of Love's Labour's Lost printed earlier than
was the present first Qto, which is possible, but unlikely, Florio's Works of Words
and Shakespeare's Love's Labour's Lost were both printed in the same year. The
untrustworthiness, to give it no harsher name, of Warburton's theory is, therefore,
completely exposed.

It is proper to remember that although our earliest Qto bears date 1598, the play
is said on the title-page to be 'newly corrected and augmented.' Warburton might
urge, therefore, that Florio had seen an early representation; while this is certainly
possible, it is at the same time equally possible that the play in its earlier shape did
not contain the passages objectionable to Florio. It is best to abide by indisputable
facts,—and one is that Florio's To the Reader and Love's Labour's Lost were printed
in the same year.

Dr Farmer believed that Dr Warburton is certainly right in his supposition
regarding Florio and Holofernes. 'Florio,' he observes, 'had given the first affront.
""'The plays,' says he, "'that they plaie in Engeland are neither right comedies, nor
"'right tragedies; but representations of histories without any decorum.'" Only
thus much of Farmer's note is here given merely to enable the reader to under-
stand Malone's answer to it, below. The note in full will be found under 'Holo-
fernes,' Dram. Person., p. 4.

'It is of the nature of personal invectives,' observes Dr Johnson, with truth,
'to be soon unintelligible; and the author that gratifies private malice, animam in
"'onesere ponit, destroys the future efficacy of his own writings, and sacrifices the
'esteeem of succeeding times to the laughter of a day. It is no wonder, therefore,
'that the sarcasms, which, perhaps, in our author's time, "'set the playhouse in a
"'roar,' are now lost among general reflections. Yet whether the character of
' Holofernes was pointed at any particular man, I am, notwithstanding the plausi-
'ability of Dr Warburton's conjecture, inclined to doubt. Every man adheres as
'long as he can to his own pre-conceptions. Before I read his note I considered the
'character of Holofernes as borrowed from the Rombus of Sir Philip Sidney, who,
'in a kind of pastoral entertainment, exhibited to Queen Elizabeth, has introduced
'a school-master, so called, speaking a "'leash of languages at once," and puzzling
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'himself and his auditors with a jargon like that of Holofernes in the present play.
'[See Preface to the present volume.] Sidney himself might bring the character
'from Italy; for, as Peacham observes, the school-master has long been one of the
'ridiculous personages in the farces of that country.'

STEEVENS agreed with Warburton and Farmer; but MALONE takes sides with
Dr Johnson. 'Assuredly,' remarks MALONE, 'Shakespeare had not John Florio
'in his thoughts when he formed the character of Holofernes; nor has any probable
ground been stated for such a supposition. The merely saying that the plays ex-
hibited long before Shakespeare's, under the denomination of Histories, were not
'regular tragedies, and did not observe a due dramatic decorum, cannot surely be
'considered as a personal offence, especially to one that, when Florio's Second
'Swifter was published, had not, I believe, written a single historical drama. Add
'to this, that Florio, like our poet, was particularly patronised by Lord Southampton,
'and therefore we may be confident he would not make the Italian an object of ridi-
cule, even if he had deserved it; of which Warburton has given no satisfactory
'proof. A contemporary writer describes him as a very homely man, but does not
'add one word that he was a fantastic pedant. "For profitable recreation," (says
'Sir William Cornwallis the younger) "that noble French Knight, the Lord de
'Montaigne, is most excellent; whom, though I have not been so much beholding
"'to the French as to see in his original, yet divers of his pieces I have seen trans-
'lated, they understand both languages say, very well done; and I am able
"'to say (if you will take the word of ignorance), translated into a style admitting
"'as few idle words as our language will endure. It is well fitted in that newe
"'garment; and Montaigne speaks now good English. It is done by a fellow less
"'beholding to nature for his fortune then witte; yet less for his face then fortune:
"'the truth is, he lookes more like a good fellow then a wise man, and yet he is
"'wise beyond either his fortune or education."—Essays, 1603.

'John Florio,' continues Malone, 'was born in 1545, and probably came to Eng-
'land early in the reign of Elizabeth. He published his first set of Dialogues, in
'Italian and English, in 1578; and in May, 1581, became a member of Magdalen
'College, in Oxford, as a servitor of M'Barnaby Barnes, a son of the Bishop of
'Durham, though he is not noticed by Antony Wood. How long he continued at the
'University I am unable to ascertain. He died in 1605. Daniel, the poet, was his
'brother-in-law.'

JOSEPH HUNTER (i, 261) thus reiterates Malone's excellent remark : 'That
'Shakespeare introduced a person who was living at the time in the pay and patron-
'ship of the Earl of Southampton in any spirit of contempt, or for the purpose of ex-
'posing him to the laughter of a company of barren spectators, is not probable.' He
'then continues: 'If I were disposed to defend the position taken by [Warburton
'and Farmer], I should press into the service a passage in Act i, sc. ii, regarding
'Holofernes and Armado as being jointly John Florio:—'Armado. I know where
"'it is situate. Japhenetta. Lord! how wise you are! Armado. I will tell thee
"'wonders. Japhenetta. With that face.' It may be that the last words of Jasphe-
'netta are, as Steevens says they are, but a cant phrase [see i, ii, 133]; but it may
'be remembered that in the passage quoted [supra by Malone from the Essays of
'Sir William Cornwallis,) there is an allusion to something that was peculiar in the
'personal appearance of Florio, "a fellow less beholding to nature for his fortune

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"than wit, yet lesser for his face than his fortune. The truth is he looks more like a good fellow than a wise man.""

There is an engraved portrait by Hole of Florio in Queen Anne's New World of Words. It represents him Act: 68. At. D. 1611; there is nothing in the features, as Hunter acknowledges, which justifies Cornwallis's remark; he has a high wrinkled forehead, prominent cheek bones, a face clean-shaven except a small moustache and pointed beard. The costume is unusually rich, with a voluminous ruff; and four chains about the neck under a fur trimmed doublet. Hunter (p. 279) gives extracts from his Will, wherein there is the touching bequest of his English books and all the rest of his goods to his beloved wife, Rose Florio, most heartily grieving and ever sorrowing that I cannot give or leave her more in requital of her tender love, loving care, painful diligence, and continual labour to me and of me, in all my fortunes and many sicknesses, than whom never had husband a more loving wife, painful nurse, or comfortable consort."—As a relief from the pathos of this Item, we may turn to another wherein he bequeathes to the Earl of Pembroke 'the Corvina stone, as a jewel fit for a prince, which Fernando, the Great Duke of Tuscany gave (as a most gracious gift) unto Queen Anne of blessed memory.' In his New World of Words, s. v. 'Corvina' [sic] we read that it is 'a stone of many vertues, found in a ranas nest, and fetcht thither by the ranen, with purpose that if in her absence a man have sodden her egs and laid them in the nest againe, she may make them raw again.' wherein we are at a loss which to regard as the more remarkable, the prescience of the bird or the action of the man.

T. S. BAYNES (p. 97): Of all Warburton's arbitrary conjectures and dogmatic assumptions this [that Florio is represented by Holofernes] is perhaps the most infelicitous. That a scholar and man of the world like Florio, with marked literary powers of his own, the intimate friend and associate of some of the most eminent poets of the day, living in princely and noble circles, honored by royal personages and welcomed at noble houses,—that such a man should be selected as the original of a rustic pedant and dominie like Holofernes is surely the climax of reckless guesswork and absurd suggestion. There is, it is true, a distant connection between Holofernes and Italy,—the pedant being a well-known figure in the Italian comedies that obviously affected Shakespeare's early work. This usage calls forth a kind of sigh from the easy-going and tolerant Montaigne as he thinks of his early tutors and youthful interest in knowledge. 'I have in my youth,' he tells us, 'oftentimes been vexed to see a pedant brought in in most of Italian comedies for a vice or sport-maker, and the nickname of magister (dominie) to be of no better signification amongst us.' We may be sure that, if Shakespeare knew Florio before he produced Lord's Labour's Lost, it was not as a sport-maker to be mocked at, but as a friend and literary associate to whom he felt personally indebted.

W. A. B. HERTZBERG (p. 362): At last we come to the somewhat faded and threadbare remnant of a buried heroic age, the knight of the sad countenance, to whom even a Dulcinea is not lacking. In him the love of adventure is shrivelled to bragget words, knighthood to the pedantry of etiquette, and he is ridiculed by those who are themselves ridiculed. And yet this bold sketch recalls so vividly the masterpiece of Cervantes, that were not the priority of the present play over Don Quixote.

* See Dictionary of National Biography.
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(which appeared in 1606) so firmly established there is no one who could have been dissuaded from the belief that the Spanish model had not fluttered before the vision of our poet. All the more, must we admire the insight and the hand of Genius which could, out of what must have been only a few isolated and scattered examples (possibly surviving prisoners of war from the Armada) extract so surely the essential features of a nationality, and present them to us again concrete and living in so typical a form.

Professor Dr J. CARO (Ausz den Tagen der Königin Elisabeth.—Zeitschrift f. Kulturgeschichte, Bd. I. Hft. 5–6, p. 387, 1894) quotes CHRISTIAN BARTHOLEMIUS as having made the suggestion, in his Giordano Bruno, that in the king's description of Armado, Shakespeare had given certain characteristics which applied to Albrecht Laski, a Pole, who for some months was at the court of Elisabeth, during the embassy of Pisemski to win the hand of Lady Mary Hastings for his sovereign Ivan the Terrible. Dr Caro, while granting that there are certain features in common, wholly disapproves of the suggestion: Laski was a Pole and Armado a Spaniard.

FRANZ HORN (Vierter Theil, p. 92): I cannot agree with Dr Johnson that in Holofernes we have, in broad lines, merely a pedantic schoolmaster, a type whereof a German reader can recall many an example in the old German comedies. It seems to me that these schoolmasters, of whom our ancient domestic comedies can supply a phalanx, do not belong here, for in the case of Holofernes the office is a mere secondary matter. He is, in fact, a living World of Words, and if Florio and his Dictionary supplied, as we willingly believe, the first germ of the character of Holofernes, we are grateful to him even unto this day, let his rage at the poet be as outrageous as it may. Florio is long since dead and buried and become the veriest dust and ashes, but our Holofernes still stalks abroad in life for ever fresh and gay, and still greets his colleagues, of whom, especially in Germany, he has not a few.

HALLIWELL-PHILLIPS (Memoranda, etc., p. 14): Richard Mulcaster, a school-master and scholar of some eminence, also contemporary with Shakespeare, has been conjectured, with as little likelihood [as that John Florio was the original of Armado] to have been the original prototype [sic] of the character of Holofernes.

KARL ELZE (William Shakespeare, translation by L. Dorf Schmitz, 1888, p. 37.): [Shakespeare's] teacher from 1572 to 1577 was one Thomas Hunt, a clergyman from the neighboring village of Laddington; and afterwards Thomas Jenkins, his successor. . . . There is, probably, little doubt that the poet has immortalized Thomas Hunt as Holofernes, and Thomas Jenkins as Sir Hugh Evans, in The Merry Wives; for, with the exception of Pinch in The Comedy of Errors, and of Sir Nathaniel, these are the only schoolmasters met with in Shakespeare's works. Still, Pinch figures less as a teacher than as a wizard, and Sir Nathaniel is described as a curate.

In the Thirty-fourth Yearbook of the German Shakespeare Society, for the year 1898, is to be found an admirable account by GEORGE B. CURRCHILL and WOLFGANG KELLER, of twenty-eight Latin dramas acted at the English Universities in the time of Elisabeth. Among them are two which deal with Schools and Schoolmasters. Of the year of their composition, there is only one assured date: Sir John
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Harington in his *Apology for Poetry*, in 1591, thus speaks of them: 'Then for comedies, how full of harmless mirth, is our Cambridge *Paedantius* and the Oxford *Belium Grammaticale*.' Dr Keller believes, however, that an earlier date is indicated by the whole character of *Paedantius*, the comedy with which we are now chiefly concerned. 'Whatever be the source of this comedy,' says Dr Keller, 'whether directly from Matus or indirectly through Italian or possibly German models, the purpose of the author is clear enough: it is to hold up to ridicule the pedantic school-master with his smattering of a superficial learning which he is incessantly parading, with his absurd vanity, and with his lack of conventional deportment. His pompous phraseology is continually interspersed with classical quotations, and interspersed with didactic, syntactic, or etymologic observations. The better to set him off, a second scholar, a philosopher, is added with whom our grammarian can join in a scholastic argument, and with whom he is frequently joined in common derision. *Paedantius*, thus quizzed and beguiled by every body, recalls Udall's *Ralph Roister Doister*; where, as here, only the comic side of the typical character is brought forward. The action is extremely meagre, as a glance at the short list of Dramatis Personae,—they found it 'full of harmless myth.' That, occasionally, the actor represented some personage well known to the audience is quite conceivable. Nash maintained that Gabriel Harvey was therein ridiculed. Others sought to recognise other portraits. It is hardly possible that the author had any such intention; the 'setter forth' positively denied it.

*In *Love's Labour's Lost* we find a Pedant of the same character with our *Paedantius*. It is extremely improbable that Holofemes was drawn from life or that in him was depicted either John Florio or Thomas Hunt [Shakespeare's own schoolmaster at Stratford, as Elze suggested]. Holofemes is merely the type of a pedant, just as Armado is of the Miles gloriosus... Before the date of *Love's Labour's Lost*, the Pedant played a very small rôle in English literature; it is only Rombus in Sidney's *Lady of May* who belongs to this type. Beyerendorf ([Jahrbuch], xxvi, 282) has proved that Holofemes cannot be traced to Giordano Bruno's *Manufato*. That Shakespeare, at the period (1591) when he wrote *Love's Labour's Lost*, knew nothing whatever of a comedy as well known as *Paedantius*, is to me simply incredible. Manuscripts of the University plays unquestionably found their way to London, and Shakespeare's Latin, however 'small,' it might have been compared to Jonson's, must have been large enough to understand perfectly well the sense of a manuscript. It is not to be reckoned as a difference between Holofemes and Paedantius, that the former speaks English with scraps of Latin, and the latter speaks Latin with scholastic explanations; Shakespeare as well as the unknown author of *Paedantius* had to represent the language of a pedant of the day. The use of Latin phrases Holofemes had, of course, in common with his Italian cousins. But there is another circumstance, which, in my opinion, weighs heavily in favour of Shakespeare's acquaintance with *Paedantius*. Alongside of *Paedantius* we find Dromodorus, a friend, learned to be sure, but not so pronounced a pedant; in the same way alongside of Holofemes there stands, as spiritual kinman, the Curate, Sir Nathaniel. To this may be added that, in the Folio, Holofemes is almost always introduced as the *Pedant*. Wherefore, these considerations, together with the intimate similarity of the two characters, drive the conviction almost home that in our *Paedantius* we must seek the source of Shakespeare's Holofemes.'
Dr Keller gives a synopsis of each of the five acts of *Pseudanitius*, but as it supplies none of the speeches of the hero, or of any other character, it is not here reprinted.

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Hazlitt (p. 293): If we were to part with any of the author’s comedies, it should be this. Yet we should be loth to part with Don Adriano de Armado, that mighty potentate of nonsense, or his page, that handful of wit; with Nathaniel the curate, or Holofernes the school-master, and their dispute after dinner on ‘the ‘golden cadences of poetry’; with Costard the clown, or Dull the constable. Biron is too accomplished a character to be lost to the world, and yet he could not appear without his fellow courtiers and the King: and if we were to leave out the ladies, the gentlemen would have no mistresses. So that we believe we may let the whole play stand as it is, and we shall hardly venture to ‘set a mask of reprobation on it.’

Still we have some objections to the style, which we think savours more of the pedantic spirit of Shakespeare’s time than of his own genius; more of controversial divinity, and the logic of Peter Lombard, than of the inspiration of the Muse. It transports us quite as much to the manners of the court, and the quirks of courts of law, as to the scenes of nature or the fairy-land of his own imagination. Shakespeare has set himself to imitate the tone of polite conversation then prevailing among the fair, the witty, and the learned, and he has imitated it but too faithfully. It is as if the hand of Titian had been employed to give grace to the curls of a full-bottomed periwig, or Raphael had attempted to give expression to the tapestry figures in the House of Lords. Shakespeare has put an excellent description of this fashionable jargon into the mouth of the critical Holofernes ‘as too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it’; and nothing can be more marked than the difference when he breaks loose from the trammels he had imposed on himself, ‘as light as bird from brake,’ and speaks in his own person.

Charles Armitage Brown (p. 249): Whether this comedy was ever popular, or merely admired by the few, may be doubted; but it was formed to be acceptable to the gentry of the time; and it was played before the Queen, with additions to its first appearance. This fact may account for the unequal division of the acts. It is a comedy of conversation, and exhibits every mode of speech, from ignorance, pedantry, and affected euphony, up to elegant discourse, and the grandest eloquence. . . . So completely is it a comedy of conversation that majesty itself is a companionable gentleman; and we mix among the groups of lords and ladies, or with Costard and Holofernes, finding ourselves equally at home. . . . Objections are made to the poverty of the fable, and to the want of invention in its management. But the author would have defeated his own purpose, had he admitted an intricacy of plot, or placed his characters in situations to call forth the stronger passions. Satirical as it is, the entire feeling is good-humour. A reader who can enter into the spirit of it, will find sufficient interest to keep his attention on the alert. As to the charge of a want of dramatic invention, where the four lovers follow each other to the same spot, where three of them read their love sonnets, and hide themselves, by turns, among the trees, possibly that may be considered of little weight. Three of the lovers are
so artificial, that each must needs pen a sonnet to his lady, not only because it was out of his power to speak to her, but it was the fashion to pen sonnets: and each must sigh her name in a grove, because such had been, time out of mind, the lover's humour. At any rate, the amusing discovery at the last, and Biron's eloquent poetry, make ample amends.

If Shakespeare had not assured us this young Ferdinand was King of Navarre, I could not have believed it; he is so unlike a King. He never pleads his sacred anointment, nor threatens with his royal displeasure, nor receives flattery from great men of his own making; nor can he despise Costard, the clown. His wit allows him to sport a jest, his good-temper to take one from others; and at all times he is superior to playing the monarch over his associates. Longville and Dumain are as much Kings of the conversation as himself. A weariness of courtly pleasure, the fashion, the idleness of their days, give these youths a butterfly- notion of being book-worms. Scholars they will be, and learned ones, and that at the end of three years. . . Biron, whose ascendant mind cannot but convince their common-sense, has no control over their folly. Rousseau was not the first to reason against reading; Biron was before him, and he speaks some things which hard spellers in a closet should cons over betimes. . . . Holofernes talks about with the ghost of a head; vanity was his Judith. . . . Moth, not too young to join with the best effect in their full-blown talk, though old enough to laugh at it; a character the poet has introduced to prove the absurdity of men's priding themselves in their deformities. . . . On his other characters, those of well-educated society, Shakespeare bestows his own easy-flowing, expressive language, steeped in the imagination, not begrimed in affectation. Thus was the satire directed towards the ladies and gentlemen of his time; holding forth to them the choice, either to be ranked among the silly pedants, and laughed at by children like Moth, or among their superiors. The principal character is Biron, whose properties by turns, are eloquence and mocking gibes; the latter are keenly reprobated, and, in promise, corrected by Rosaline. When free from that fault, which, on the stage among fictitious persons, is harmlessly delightful, but, away from it, meets with none but 'shallow laughing hearers,' and is at the painful expense of the party ridiculed, he is beyond common praise; nor is there throughout Shakespeare a strain of eloquence equal to Biron's near the end of the fourth Act, beginning with, 'Have at you then, affection's men as arms!'

THOMAS CAMPBELL: In this play there is a tenour of incident that has prevented its popularity. The characters are rather playfully sketched than strongly delineated, or well discriminated. Biron is the witty hero of the king's courtiers, as Rosaline is the heroine of the princess's ladies. But the whole play is such a riot of wit, that one is at a loss to understand who were intended to be the Wittiest personages. Dull, methinks, shows himself to be the most sensible person in the play when he says that he understood not the jargon which the other characters had been uttering. But still, what with Biron and Holofernes, nobody could wish Love's Labour's Lost to be forgotten.

HALLAM (ii, 386): Love's Labour's Lost is generally placed, I believe, at the bottom of the list. There is indeed little interest in the fable, if we can say that there is any fable at all; but there are beautiful concurisons of fancy, more original conception of character than in The Comedy of Errors, more lively humour than in
the **Gentlemen of Verona**, more symptoms of Shakespeare’s future powers as a comic writer than in either. Much that is here but imperfectly developed came forth again in his later plays, especially in *As You Like It* and *Much Ado about Nothing*.

W. W. Lloyd (Singer’s Edition. Critical Essay, 1856, p. 235): Of all the plays of Shakespeare, *Love’s Labour’s Lost* is perhaps that which bears most the appearance of being a definite satire on his contemporaries. Some traces of individual satire have been challenged, but not more than have seemed traceable in other plays; it is in the agreement in general colour, and in detailed manners of the follies exhibited, with those which were rife under Elizabeth, that we trace ‘the form and ‘pressure’ of her time. In truth, there seems, to a reader of the present day, to be the essential weakness in the execution of the play, that it contains too much of the very faults it would expose; he becomes weary of the quaint verbalism, the strained affectation of phraseological acuteness, the slowness of the action, either retarded by distinctions and divisions of refinement entirely, or when it should become most lively and excited, losing itself in the crospaths and byways of indirect and sophistical contrivance,—the sacrifice of plainness and simplicity, not infrequently involving loss of true sensitive consideration for the claims and feelings of others. The mirror, I suspect, reflects the age too truthfully,—at least a certain class of its faults; and the social exaggerations in language and demeanour, true as they are to general human nature, are still not at present so abundant in these forms, as to prepare us to relish a still more concentrated version on the stage. It seems supererogatory for the dramatist to set such whims and motives in action, and to conduct them elaborately to their catastrophe, when we turn away from them at the first instance with disgust, and cannot have patience to sympathise with them so strongly as is requisite, if we would completely understand them. It was otherwise, no doubt, in the days of yore. . . .

(P. 331): It has been conjectured with much show of probability that Shakespeare, at the age of twelve, may have been among the multitudes attracted to Kenilworth, in 1575, a few miles only from Stratford, to witness the gorgeous and fantastic reception of Elizabeth by Leicester, at that time a sanguine and encouraged suitor. The Queen arrived a huntress, like the Princess of the play, and was greeted by the gods of mythology and symbolical moralities. . . . The Queen herself, in her reply to the Lady of the Lake, seems to have set the example of banter; and it was completed by the representative of Orison ‘on a dolphin’s back,’ whose speech had got dissolved in the wine he had drunk, and who with frankness that reminds of Biron, tore off his mask and swore ‘He was none of Arion, not he; but honest Harry Goldingham.’ Incidents like these were no doubt frequent in those days of complimentary masks and shows, and Shakespeare might have gathered his moral of plain-dealing from any; but I would prefer recognising, in the drama of the masking lovers, the early impressions of the costly fête that was, to the potent Lord of Warwickshire, a work of wooing,—a labour of love, and that his renunciation of his hopes, not many months later, made memorable as a wooing in vain,—*Love’s Labour’s Lost*.

**Charles Bathurst** (p. 13): Much rhyme. Alternate rhymes. Very unbroken, unless in one place. Few double endings. Some rough, long lines; and some long, but regular; as quotations, not in the dialogue; both Alexandrine and seven-foot. A speech wholly of triyllabic lines. Here are two instances of weak endings: II, i, 179, and ‘In pruning me? When shall you hear that I Will praise ‘a hand, a foot, a face, an eye.’—IV, iii, 189. The comic parts of the play are not
to my purpose. They are exceedingly good, and show great force, and knowledge of human nature, for a play so early in his series. There are four fools, or dull persons in it, completely discriminated from each other. The parts in verse are certainly too much loaded with conceits and ideas of some sort; and the subject of the play leads to that. It is like a French play, a play of conversation, rather than a drama.

The speeches are either too long, or else there is too much of the short dialogue of repartee, common in those times.

J. A. Heraud (p. 40): This comedy and the tragedy of Hamlet had the same birth-year; but the former was printed earlier. The same elements belong to both; each, in its own way, is philosophical and critical, and dependent rather on the dialogue than the story. They are both scholastic dramas, replete with the learning of the time, and bear marks of their author having been a diligent student. In Love's Labour's Lost there is an ostentatious display of classical lore. The spirit of the whole is a desire to represent the manners of the Elizabethan epoch in the costume of the Middle Ages. What has been called 'the whimsical determination in which the drama is founded' is in perfect harmony with that costume, and with the history of 'the Courts of Love,' which had so much interest for the kings and knights of chivalry. But the real subject is the triumph of Protestant principle over vows of celibacy and other similar absurdities in the institutions that the Reformation had superseded; and in connection with this, the illustration of the characteristics then beginning. . . . The same moral is enforced in a still stern manner in Measure for Measure, written full fourteen years later. The reader who desires to mark the steps of the author's improvement, and to identify the same mind in both works, will do well to compare the two plays. In the latter, the poet has put off the student, and taken on the statesman; the State is substitute for the Academy, as the arena for the display of the dramatic fable. We shall best find, however, the characteristics of the Elizabethan period in the academical aspects; simply because they were the result of an educational process, partly carried on through the medium of the pulpit, and partly through that of the press. The schoolmaster and the curate are accordingly intruded into the play, and exhibited in contrast with the uninstructed contable. The concurrence of such opposite characters on the same plane doubtless serves intentionally to indicate the stage of transition into which the era was then passing. Connected with this point is the peculiar diction of the play. . . . The coxcomb Spaniard, Armado, and his precocious page, Moth, with the clown, Costard, all equally 'draw out the thread of their verbosity finer than the staple of their argument.' And even so does the play itself, which has scarcely any argument of action, but abundance of dialogue teeming with verbal affectations, and devoted mainly to their exposure. There is no incident, no situation, no interest of any kind;—the whole play is, literally and exclusively, 'a play on words.' While looking upon all this from the absurd side, the dramatist is, nevertheless, careful to suggest to the thoughtful student of his work, by means of some beautiful poetry, apophatic sentences, and other finely artistic devices, that above these negative instances, when exhausted, there will be found to preside an affirmative and prior principle, which is indeed the spirit of the age, whereby the 'Providence which shapes our ends, rough-hew them how we will,' is conducting and guiding the world in its progresses to 'a consummation devoutly to be wished.' A philosophical, nay, a pious, design and purpose lies at the bottom of all the whimsicalities that misrepresent what they should embody;—in so doing, however, not especially singular; since
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the most serious and grave solemnities must also needs fall infinitely short of the
verities they symbolize. Nor has Shakespeare left this very curious Aristophanic
drama without its Chorus. It is the witty Biron who fills that office; whose shafts
are not directed against the euphemism of the time, but against the attempted eorisism
which the progress and catastrophe of the play are destined to explode. . . . Here
[in 'It is religios to be thus forsworn,' IV, iii, 382], indeed, is a justification for
Luther and his broken vows. The very genius of the Reformation inspires this
drama. The wife is enthroned instead of the vestal; and the married man cares no
longer for the song of the cuckoo, or the menace of horns. Biron who utters these
sayings is himself a convertist. . . . The composition of this play, if duly considered,
may serve to dissipate many errors regarding the qualities of mind needful to a man's
becoming a dramatist. First and foremost, we find in this comedy a reliance in the
poetic capacity. There is no extraneous action, no borrowed story, but the very
materials of it are made out of the poet's own mind; he trusts, not to his fable, but
to his own wit and fancy. The logic of wit and the conceits of fancy are its twin-
factors. . . . While, therefore, the play is purely a creation out of nothing, the dia-
logue presents itself as a scholastic laboratory, where phrases are passed off for
thoughts, and verbal exaggeration must be accepted for humour. It is not on the
business of the stage, rapidity or complication of action, or the interest of the story,
that the poet depends,--these would have all been alien to the spirit, design, and
purpose of the work; but on the activity of the thought, the intellectual combination
of ideas, and the logical juxtaposition of verbal signs. He had faith that out of
these an effective play could be generated; and it was so. . . . In the Boyet and
Biron, however, we recognise syllogis requiring a courtier's acquaintance with things
courtly, and a certain amount of worldly knowledge; while in Costard, Moth, and
Dull we perceive a dramatic art scarcely excelled in the poet's more mature produc-
tions. So early had he perceived that law of dramatic composition, by which the
highest was to be brought into sympathy with the lowest intellects, through inter-
mediation of such characters as Roderigo in Othello and the Fool in Lear. If our
calculation be correct, Love's Labour's Lost was the product of Shakespeare's
twenty-fourth year. . . . The play is an organism; and as such is remarkably elabo-
rate; as any one will discover who examines the manner in which the fourth and
fifth acts are constructed, and the artifices with which the various discoveries are
prepared for; but the elaboration is carried to excess; four lovers and four ladies
encumber the scene, and make a development needful, that prolongs the treatment
beyond the limits of patient attention. In the course of his dramatic practice, Shake-
spere was taught a wiser economy, and also learned the advantage of adding to his
own idealities an historic or romantic action, as a convenient body for their stage-
manifestation. But it was the Soul that gave Form to the body, not the body that
prescribed Laws to the Soul.

E. DOWDEN (p. 62): Love's Labour's Lost is a satirical extravaganza embody-
ing Shakspeare's criticism upon contemporary fashions and foibles in speech, in
manners, and in literature. This probably more than any other of the plays of
Shakspeare suffers through lapse of time. Fantastical speech, pedantic learning,
eextravagant love hyperbole, frigid favours in poetry, against each of these, with the
brightness and vivacity of youth, confident in the success of its cause, Shakspeare
directs the light artillery of his wit. Being young and clever, he is absolutely devoid
of respect for nonsense, whether it be dainty, affected nonsense, or grave unconscious
nonsense. But over and above this, there is a serious intention in the play. It is a protest against youthful schemes of shaping life according to notions rather than according to reality, a protest against idealising away the facts of life. The play is chiefly interesting as containing Shakspeare's confession of faith with respect to the true principles of self-culture. . . . The play is Shakspeare's declaration in favour of the fact as it is. Here, he says, we are with such appetites and passions. Let us in any scheme of self-development get that fact acknowledged at all events. Otherwise, we shall quickly enough betray ourselves as arrant fools, fit to be flouted by women, and needing to learn from them a portion of their directness, practicality, and good sense.

And yet the Princess, and Rosaline, and Maria, have not the entire advantage on their side. It is well to be practical; but to be practical, and also to have a capacity for ideas is better. Berowne, the exponent of Shakspeare's own thought, who entered into the youthful, idealistic project of his friends with a satisfactory assurance that the time would come when the entire dream-structure would tumble ridiculously about the ears of them all,—Berowne is yet a larger nature than the Princess or Rosaline. His good sense is the good sense of a thinker and of a man of action. When he is most flouted and bemooned, we yet acknowledge him victorious and master; and Rosaline will confess the fact by and by.

In the midst of merriment and nonsense comes a sudden and grievous incursion of fact full of pain. The father of the Princess is dead. All the world is not mirth,—'this side is Hiems, Winter, this Ver, the Spring.' . . . Let us get hold of the realities of human nature and human life, Shakspeare would say, and let us found upon these realities, and not upon the mist or the air, our schemes of individual and social advancement. Not that Shakspeare is hostile to culture; but he knows that a perfect education must include the culture, through actual experience, of the senses and of the affections.

Ibid. (Shakespeareiana, ii, 204, May, 1885): Probably the first play of Shakespear, in which he worked out ideas of his own, not following in the steps of a predecessor, is Love's Labour's Lost. It is throughout a piece of homage, half-serious, half-playful, to the influence of women. It tells us that the best school in which to study is the school of life, and that to rouse and quicken all our faculties, so that we may learn bravely the lessons of that school, we chiefly need the inspiration of love. The play looks as if it were Shakspeare's mirthful reply to the sneers and slights of some of his fellow-dramatists, who had come up to town from the University, well-read in the classical literature supposed in those Renaissance days to be the sole source of true culture, and who were indignant that a young fellow from Stratford, who had at best picked up a little irregular schooling, 'small Latin ' and less Greek,' from a country pedagogue, should aspire to the career of a dramatic poet. If Shakespeare were not a graduate of Oxford or Cambridge, he was something better,—he had graduated in the school of life; he had looked about him with quick, observant eyes; he had thought and felt; he had struggled, sported, loved; he had laughed at Stratford Dogberries, had perhaps broken open the lodge and killed the deer of the Stratford Mr Justice Shallow; and if he had not kissed the keeper's daughter (which is far from improbable), he had certainly kissed Anne Hathaway to his heart's content. And now in Love's Labour's Lost, while all the affectations of mock dignity and pedantry, and spurious learning, and fantastical refinement are laughed to scorn with a young man's light and vigorous laughter, Shakspeare comes forward to maintain that our best school-masters are life and
love, and he adds, half-playfully, half-seriously, that if we wish to say our lesson brightly and well, we must first go and learn it from a woman.

F. J. Furnivall (Leopold Ed. Introduction, p. xiv) enumerates the following features of this play:—(1) Shakspeare started with the notion that mistaken identity was the best device for getting fun in comedy; he relied on it in the ladies' changed masks here, as later in Much Ado; in the two sets of twins in his Errors; in Puck’s putting the juice in the wrong man’s eyes in Mid. N. Dream; in Sly in The Shrew, etc.; and it is indeed in all his comedies in some form or other:—(2) his obscurity (or difficulty) of expression is with him from his start, 'King. The extreme parts of time extremely form All causes to the purpose of his speed; And often, at his very 'loose, decides That which long process could not arbitrate.'—V, ii, 813. (3) He brings his Stratford out-door life and greenery, his Stratford countrymen's rough sub-play, on to the London boards, ... (4) he re-writes the characters and incidents of this play, ... (5) the 'college of witcrackers' (Much Ado, V, iv) here undo their quips, and tire one with them; (6) Shakspeare makes the young nobles behave like overgrown school-boys when teaching Moth,—this want of dignity, ... is a mark of very early work. (7) Rosaline's making Berowne wait for a year may have been taken from Chaucer's Parliament of Fowles, where the lady (or eagle representing her) insists on a year's delay before she chooses which of her three lovers she will have. (8) The best speech in the play is, of course, Berowne's on the effect of love in opening men's eyes and making the world new to them. How true it is, every lover since can bear witness; but still there is a chaffiness about it, very different to the humility and earnestness of the lovers who follow Berowne in Shakspeare, except his second self, Benedick.

Halliwell-Phillips (Memoranda, p. 17): Toffe's lines [See Malone, Date of Composition], viewed in connection with the other early notices of the comedy, serve to show that Love's Labour's Lost was a popular play during the life-time of the author, when perhaps its satire was best appreciated. Towards the close of the following century, it had so completely fallen in general estimation that Collier, who, although an opponent of the drama, was not an indiscriminate censurer of Shakespeare, says that here the 'poet plays the fool egregiously, for the whole play 'is a very silly one.' * * * A complete appreciation of Love's Labour's Lost was reserved for the present century, several modern psychological critics of eminence having successfully vindicated its title to a position amongst the very best productions of the great dramatist.

A. C. Swinburne (p. 46): The example afforded by The Comedy of Errors would suffice to show that rhyme, however inadequate for tragic use, is by no means a bad instrument for romantic comedy. In another of Shakespeare's earliest works, which might almost be described as a lyrical farce, rhyme plays also a great part; but the finest passage, the real crown and flower of Love's Labour's Lost, is the praise or apology of love spoken by Biron in blank verse. This is worthy of Marlowe for dignity and sweetness, but has also the grace of a light and radiant fancy enamoured of itself, begotten between thought and mirth, a child-god with grave lips and laughing eyes, whose inspiration is nothing akin to Marlowe's. In this as

* Short View of the Immorality and Profaneness of the English Stage, 1699, p. 135.
in the overture of the play and in its closing scene, but especially in the noble
passage which winds up for a year the courtship of Biron and Rosaline, the spirit
which informs the speech of the poet is finer of touch and deeper of tone than in
the sweetest of the serious interludes of The Comedy of Errors. The play is in the
main a lighter thing, and more wayward and capricious in build, more formless and
fantastic in plot, more in composite altogether than that first heir of Shakespeare's
comic invention, which on its own ground is perfect in its consistency, blameless in
composition and coherence; while in Love's Labour's Lost the fancy for the most
part runs wild as the wind, and the structure of the story is as that of a house of
clouds which the wind builds and unbuilds at pleasure. Here we find a very riot
of rhymes, wild and wanton in their half-grown grace as a troop of 'young satyrs,
'tender-hoofed and ruddy-horned'; during certain scenes we seem almost to stand
again by the cradle of new-born comedy, and hear the first lisping and laughing
accents run over from her baby lips in bubbling rhyme; but when the note changes
we recognise the speech of gods. For the first time in our literature the higher key
of poetic or romantic comedy is finely touched to a fine issue. The divine instru-
ment fashioned by Marlowe for tragic purposes alone has found at once its new
sweet use in the hands of Shakespeare. The way is prepared for As You Like It
and The Tempest; the language is discovered which well besit the lips of Rosalind
and Miranda.

WALTER PATER (Macmillan's Magazine, December, 1885, p. 90) : Play is often
that about which people are most serious; and the humorist may observe how,
under all love of playthings, there is almost always hidden an appreciation of some-
thing really engaging and delightful. This is true almost of the toys of children;
it is often true of the playthings of grown-up people, their vanities, their fopperies
even—the cynic would add their pursuit of fame and their lighter loves. Certainly,
this is true without exception of the playthings of a past age, which to those who
succeed it are always full of pensive interest—old manners, old dresses, old
houses. For what is called fashion in these matters occupies, in each age, much of
the care of many of the most discerning people, furnishing them with a kind of
mirror of their real inward refinements, and their capacity for selection. Such
modes or fashions are, at their best, an example of the artistic predominance of form
over matter; of the manner of the doing of it over the thing done; and have a
beauty of their own. It is so with that old euphuism of the Elizabethan age—that
pride of dainty language and curious expression, which it is very easy to ridicule,
which often made itself ridiculous, but which had below it a real sense of fitness
and nicety; and which, as we see in this very play, and still more clearly in the
Sonnets, had some fascination for the young Shakspere himself. It is this foppery
of delicate language, this fashionable plaything of his time, with which Shakspere
is occupied in Love's Labour's Lost. He shows us the manner in all its stages;
passing from the grotesque and vulgar pedantry of Holofernes, through the extra-
gevant but polished caricature of Armado, to become the peculiar characteristic of a
real though still quaint poetry in Biron himself—still chargeable, even at his best,
with just a little affectation. As Shakspere laughs broadly at it in Holofernes or
Armado, he is the analyst of its curious charm in Biron; and this analysis involves
a delicate raillery by Shakspere himself at his own chosen manner.

This 'foppery' of Shakspere's day had, then, its really delightful side, a quality
in no sense 'affected,' by which it satisfies a real instinct in our minds—the fancy
so many of us have for an exquisite and curious skill in the use of words. Biron is the perfect flower of this manner—"A man of fire-new words, fashion's own knight"—as he describes Armado, in terms which are really applicable to himself. In him this manner blends with a true gallantry of nature, and an affectionate complaisance and grace. He has at times some of its extravagance or caricature also, but the shades of expression by which he passes from this to the 'golden cadence' of Shakspeare's own chosen verse, are so fine, that it is sometimes difficult to trace them. What is a vulgarity in Holofernes, and a caricature in Armado, refines itself in him into the expression of a nature truly and inwardly bent upon a form of delicate perfection, and is accompanied by a real insight into the laws which determine what is exquisite in language, and their root in the nature of things. He can appreciate quite the opposite style—"In russet yess, and honest kersey noes'; he knows the first law of pathos, that—"Honest plain words best suit the ear of grief." He delights in his own rapidity of intuition; and, in harmony with the half-sensuous philosophy of the Sonnets, exults, a little scornfully, in many memorable expressions, the judgement of the senses, above all slower, more toilsome means of knowledge, scorning some who fail to see things only because they are so clear—"So ere 'you find where light in darkness lies, Your light grows dark by losing of your 'eyes'"—as with some German commentators on Shakspeare. Appealing always to actual sensation from men's affected theories, he might seem to despise learning; as, indeed, he has taken up his deep studies partly in play, and demands always the profit of learning in renewed enjoyment; yet he surprises us from time to time by intuitions which can come only from a deep experience and power of observation; and men listen to him, old and young, in spite of themselves. He is quickly impressive to the slightest clouding of the spirits in social intercourse, and has his moments of extreme seriousness; his trial-task may well be, as Rosaline puts it—"To enforce the pained impatient to smile." But still, through all, he is true to his chosen manner; that gloss of dainty language is a second nature with him; even at his best he is not without a certain artifice; the trick of playing on words never deserts him; and Shakspeare, in whose own genius there is an element of this very quality, shows us in this graceful, and, as it seems, studied, portrait, his enjoyment of it. As happens with every true dramatist, Shakspeare is for the most part hidden behind the persons of his creation. Yet there are certain of his characters in which we feel that there is something of self-portraiture. And it is not so much in his grander, more subtle and ingenious creations that we feel this—in Hamlet and King Lear—as in those slighter and more spontaneously developed figures, who, while far from playing principal parts, are yet distinguished by a certain peculiar happiness and delicate ease in the drawing of them—figures which possess, above all, that winning attractiveness which there is no man but would willingly exercise, and which resemble those works of art which, though not meant to be very great or imposing, are yet wrought of the choicest material. Mercutio, in Romeo and Juliet, belongs to this group of Shakspeare's characters—versatile, mercurial people, such as make good actors, and in whom the 'nimble spirits of the arteries,' the finer but still merely animal elements of great wit, predominate. A careful delineation of little, characteristic traits seems to mark them out as the characters of his predilection; and it is hard not to identify him with these more than with others. Biron, in Love's Labour's Lost, is perhaps the most striking member of this group. In this character, which is never quite in touch with, never quite on a perfect level of understanding with the other persons of the play, we see, perhaps, a reflex of
Shakspeare himself, when he has just become able to stand aside from and estimate the first period of his poetry.

T. R. Price (Shakespeareana, 1890, vol. vii, p. 82): In tracing the characters of Longaville and Dumnain, Shakespeare, forsaking the country-side recollections of his boyhood, draws from the gay young lords that he watched lounging in the theatres of London or ruffling through the streets. Just as Maria and Katherine stood to the Princess, so Longaville and Dumnain stand to the King. This almost mechanical symmetry of construction is one of the chief marks of Shakespeare’s youthful workmanship. The groups balance against each other, three against three, like the dancers in a country dance, or like the clauses in one of Armado’s sentences. There is in the dramatic work of the young Shakespeare, the same too-elaborate accuracy of grouping as in the artistic work of the young Raphael. But in spite of the artificial groups, the separate figures are sharply defined, each made fully individual. Longaville, for example, is full of dramatic life. He is tall and big, stubborn, a little disposed to be gruff and overbearing. When the King brings forward his plan of the new life, the life from which women are to be excluded, and all given up to study and meditation, Longaville not only goes into the scheme with boisterous energy, but he is rude and contemptuous toward Biron’s scruples. He is proud of his own dull wit in devising against women the penalty of cutting out their tongues, and he indulges in cheap jests against their love of talk. He is rather coarse in his own tastes, and proposes to get great fun out of the society of Costard and Armado. Such men like to have creatures near them that they can make the butts of their clumsy wit. When he goes with the King to meet the Princess and her ladies, he falls, in spite of his vows, dead in love with Maria, whom he had met once before in Normandy. But although Maria remembers him, he, duller and less observant than the lady, fails to recognise Maria, and in questioning Boyet about her he shows the same quick temper and bad manners that he had shown before in talking with Biron. Unused to self-control, he makes no struggle to keep his vow, nor to conquer his love. He plies his poor brains to make a poem in her honour, and he shows in his stiff and ungainly verses, which parody the fashionable poetry of Shakespeare’s time, his own poverty of thought and badness of taste. After reciting his own poem with complacency, he detects his friend Dumnain in the same act of perjury. He in turn is detected by the King. He shows no shame in being discovered; he that was first in urging the vow against women is again the first in breaking it. In all he is headstrong and impetuous. Disguised as a Russian, he goes masquerading with the King, and he is cheated by the ladies into making love by mistake to Katharine. In the wit-duel of the maskers he is not sharp nor nimble enough to hold his own; he has to bear from Katharine hard jests at his clumsiness, his rustic ways of talking, and his lack of polite conversation. When the pageant begins, he joins in cutting jokes at Holofernes and Armado, but here, too, he is always second-rate and second-hand in his wit, catching the thought from others, and weighing it down by his own heaviness. Yet, as it often happens, the big, handsome, dull-witted soldier wins by his honest devotion the love of the gentle and refined woman. He courts her Maria with fervour and with success. He sends her gifts of pearls and sheets of verses. The pearls, may be, make amends for the verses. He wins the love of his Maria. We see the tall, good-looking, stupid fellow, for the last time ere the curtain falls for ever, smiling with delight under the caressing compliments of his lady love.
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Dumain is as different from his friend Longaville as Katharine is from Maria. He is small and beardless, youthful and insignificant in appearance. He is gentler and deeper of nature, far less strenuous and masterful. He takes the King's vows with great sincerity and even solemnity of mood, and he reproaches Biron with the worldliness of his views of life. He is full of sentiment, and so eager to love somebody that when he sees Katharine, in spite of her red face and pockmarks, he falls at once in love with her. He sees in her all physical perfections, sends her rich presents, and writes her verses. His poetry is utterly unlike Longaville's; instead of being court poetry it is pastoral; instead of being full of fashionable conceits it is full of natural beauty and tender sentiment. Yet although he loves so deeply, he feels the shame of breaking his vow against women, and appeals to Biron to find excuse and justification for the purpose. When he joins the rest in scoffing at Holoferns and Armado, his jesting is, as he tells us, only to hide his heartache. He is quicker of wit than Longaville, and makes some pretty speeches and some good puns. There is a soft, modern pathos in his last appeal to Katharine: 'But what to me, my love, but what to me?' But the sentimental lover is apt to be the unsuccessful one; there is a weak vein in Dumain's character that excites not love but ridicule in the worldly-minded Katharine. She utters a parting jest at his lack of beard and his lack of vigor; and she goes leaving her lover almost hopeless. But sentiment has its consolations as well as dangers. In a few weeks we can believe that Dumain was as deeply in love with some one else as he had been with Katharine.

SIR EDWARD STRACHEY (Atlantic Monthly, January, 1893, p. 108): The ladies in the play, as in nature, are at first inclined to make fun of the serious ardour of their admirers, till the whole scene becomes a tilting-match or tournament of wits, in which,—again with truth to nature,—the ladies get the better, and the men confess themselves 'beaten with pure scoff.' But love is becoming lord of all with the ladies, too. Another transition is marked when the princess exclaims, 'We are wise girls to mock our lovers so!' Then come the tidings of the death of her father. In a moment the electric spark crystallizes that life of fun and joyousness. The generous and noble-minded youths and maidens become dignified men and women, and turn to the duties of real life, though agreeing that the new is still to be linked with the old. If the poet had told us the real ending, he would have called the play Love's Labour's Lost, and so anticipated the answer to a still vexed question of Dr Dryden. . . .

Love's Labour's Lost is remarkable for its careful accuracy of thought and word even in its fun, and indicates how much Shakespeare must, in the days of his earliest compositions, have studied the logical use of language, even when he is employing it to express the most fanciful conceits or the most souring imaginations. The play is full of instances of this careful composition, with its regular balance of thoughts, words, and rhymes in the successive lines. This use of language is perfect in its kind; yet how different it is from that of The Tempest, Othello, or Hamlet! Surely the difference between the youthful and the mature genius is plain enough.

W. J. COURTROPE (vol. iv. p. 84): Love's Labour's Lost may, in fact, be regarded as a study of absurdity in the abuse of language, intentional or unintentional, by all orders of society, from the courtier to the clown. Lyly's exuberant manner is partly imitated as in itself a species of comic wit, and partly ridiculed as an exhibition of human folly; the various examples of courtly, scholastic, and rustic pedantry are contrasted with each other in the nicest gradations. In each form of speech, how-
ever, the influence of Euphues is apparent. The chivalrous idea of gallantry, in-
erited from the Courts of Love, and modified by Lyly, animates the combats of wit
between Biron on the one side, and Boyet and the ladies on the other; the love son-
ness, resemble some of Shakespeare's own in the euphistic extravagance of their metaphor;
while the logical and verbal conceits, which Lyly had brought into
fashion are illustrated in Biron's speech [in IV, iii, 1-9].

Euphues' ridiculous precision is amusingly hit off in Don Armado, who, with his
page Moth, is, I think, certainly an improved version of Sir Topias and his page,
Epinon, in Lyly's Endymion. The lofty gravity, with which the Spaniard proclaims
his passion for the stolid Jaquinetta, is a curious anticipation,—though the absurdity
takes a different form,—of Don Quixote and his Dulcinea.

In Love's Labour's Lost the underplot is brought into great prominence. Don
Armand is the pivot on which it turns, but many other characters revolve round him,
of whom perhaps, the most notable is Holofernes, the schoolmaster, a person reflect-
ing in a ridiculous form the conceit of the schoolmen of the Universities. There is con-
siderable humour in the dialogue between this pedant, his admirer, Sir Nathaniel,
the curate, and Dull, the constable. [IV, ii, 40-54].

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H. ULRICI (1847, vol. ii, p. 86): The inner and ideal centre upon which this
graceful play turns,—in the light, playful movement of its humour,—is the significant
contrast between the fresh reality of life which ever renews its youth, and the ab-
stract, dry and dead, study of philosophy. This contrast, when, in absolute strict-
ness, it completely separates the two sides that belong to one another, at once con-
tains an untruth which equally affects both sides, deprives both of their claim of right,
and leads them into folly and into contradiction with themselves. That philosophy
which disregards all reality and seeks to bring itself within itself, either succeeds in
entombing itself in the barren sand of a shallow, absurd, and pedantic learning, or
else,—overcome by the fascinations of youthful life,—it becomes untrue to itself,
turns into its opposite, and is justly derided as mere affectation and empty pretence.
One of these results is exhibited in the case of the learned Curate, Sir Nathaniel,
and the Schoolmaster, Holofernes, two starched representatives of the retailers of
learned trifles, and in the pompous, bombastic Spanish Knight, a very Don Quixote
in high-flown phraseology; the other is exhibited in the fate of the King and his
associates. Owing to their capricious endeavour to gain knowledge and to study
philosophy, by living an entirely secluded life, they at once fall into all the frivolities
and follies of love; in spite of their oaths and vows of fraternity, nature and living
reality assert themselves and win an easy victory. And yet the victory of false
wisdom is in reality nothing more than a victory of folly over folly. For nature and
reality, taken by themselves are only changing pictures, transient phenomena, to in-
terpret which correctly is the task of the inquiring mind. When they are not rightly
understood, when the ethical relations forming their substance are not recognised,
then life itself degenerates into a mere semblance, all the activity and pleasure in
life become mere play and frivolity; without the seriousness of this recognition, life

* Much of German comment on this play has been incorporated in the preceding
pages in the Commentary, by the side of English Commentators.—Ed.
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is mere trifle, while talent, intelligence, and culture become mere vain wit and an empty play of thoughts. This recognition is not, however, attained by communities for philosophical study and discussions, but by serious self-examination, by the exercise of self-control and the curbing of one’s own lusts and desires, by seclusion only in this sense and for this end. This, therefore, is imposed upon the Prince and his companions by their ladies as a punishment for their arrogance. The fine and ever correct judgement of noble women is here as triumphant as their great talent for social wit and refined intrigue. The moral of the piece may be said to be contained in the speech of the Princess where she condemns the King to a twelvemonth’s fast and strict seclusion, in the sense intimated above, and again in the words of Rosaline, in which she makes it a condition to the vain Biron,—a man who boasts of the power of his mind and wit in social intercourse,—that, to win her love he shall for a twelvemonth, from day to day, visit ‘the speechless sick’ and ‘converse with groaning ‘wretches,’ and, in order to exercise all the powers of his wit, demands of him ‘to force the pained impotent to smile.’ The end of the comedy thus, to a certain extent, returns to where it began: both sides of the contrast out of which it arose prove themselves untenable in their one-sided exclusiveness: the highest delight and pleasure of existence, all wit and all talents are mere vanity without the earnestness and depth of the thoughtful mind which apprehends the essence of life; but study and philosophy, also, are pure folly when kept quite apart from real life. It is the same contrast as that between Spring and Winter, Cuckoo and Owl: if separate from one another they would lead either to excessive luxuriosity or to a state of deadly torpidity; but they are not separate and are not intended to be separate, their constant change in rising out of and passing over one into the other, in short, their mutual interaction produces true life.

This deeper significance of the merry piece, with its fine irony and harmless satire is, of course, not expressed in didactic breadth, but only intimated in a playful manner. Shakespeare was too well aware that it was not the business of the drama to preach morals and that to give pedantic emphasis to the serious ethical relations would not only injure the effect of the comic, but absolutely destroy it. And yet it is only the above-described contrast from which the whole is conceived, and upon which its deeper significance rests, that explains why Shakespeare furnished the main action,—the bearers of which are the King and the Princess with their knights and ladies,—with the ludicrous subordinate figures of Sir Nathaniel, Holofernes, Don Armado, and Dull, etc., and with a series of intermezzos which apparently stand in no sort of connection with it. These obviously form an essential part of the whole, and with the addition of the satirical element is, at the same time, intended to place its significance in a still clearer light. For there can scarcely be any doubt that the piece contains a satirical tendency. . . .

(Page 90): For wherever Shakespeare, in his comedies, allows the interferences of the satirical element, he surrounds it with such an abundance of wit and jest, that it is, so to say, lost in their midst; this is evidently done to rid it of its offensive sting, and to lessen the impression of deliberateness. The reason of the poet’s having given the whole such a bright colouring, is, that when regarded from without, the piece appears to be but an insignificant play of jest and joke, but a merry rivalry of wit and banter among the dramatic personages.

Dr G. G. GERVINUS (1849–50, vol. i, p. 238): From this over-abundance of droll and laughter-loving personages, of wits and caricatures, the comedy gives the
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idea of an excessively jocular play; nevertheless, every one on reading it feels a certain want of ease, and on account of this very excess, cannot enjoy the comic effect. In structure and management of subject, it is indisputably one of the weakest of the poet’s pieces; yet one divines a deeper merit than is readily perceived, and which is with difficulty unfolded. . . . The poet, who scarcely ever aspired after the equivocal merit of inventing his stories himself, seems according to this [historical fact, recorded in Montrelet] to have himself devised the matter, which suffers from a striking lack of action and characterisation. The whole turns upon a clever interchange of wit and asceticism, jest and earnest; the shallow characters are forms of mind, rather proceeding from the cultivation of the head than the will; throughout there are affected jests, high-sounding and often empty words, but no action, and, notwithstanding, one feels that this deficiency is not unintentional error, but that there is an object in view. There is a motley mixture of fantastic and strange characters, which for the most part betray no healthy groundwork of nature, and yet the poet himself is so sensible of this, that we might trust him to have had his reason for placing them together, a reason worth our while to seek. And indeed we find, on closer inspection, that this piece has a more profound character, in which Shakespeare’s capable mind already unfolds its power; we perceive in this, the first of his plays, in which he, as subsequently is ever the case, has had one single moral aim in view, an aim, that here lies even far less concealed than in others of his works.

(Page 376): Whoever reads the comic scenes ‘the civil war of wits’ between Boyet and his ladies, between Biron and Rosaline, between Mercutio and Romeo, Benedick and Beatrice, and others, scenes, which in Love’s Labour’s Lost for the first time occur in more decided form and in far greater abundance than elsewhere, who ever attentively reads and compares them, will readily see that they rest upon a common human basis, and at the same time upon a conventional one as to time and place. They hinge especially on the play and perversion of words; and this is the foundation for wit common in every age. Even in the present day we have but to analyze the wit amongst jovial men, to find that it always proceeds from punning and quibbling. That which in Shakespeare then is the conventional peculiarity, is the determined form in which this word-wit appears. This form was cultivated among the English people as an established custom, which invested jocose conversation with the character of a regular battle. They match a word, a sentence, from the mouth of an adversary whom they wish to provoke, and turn and pervert it into a weapon against him; he parries the thrust and strikes back, copying a similar weakness in his enemy’s ward; the longer the battle is sustained, the better; he who can do no more is vanquished. In this piece of Shakespeare’s, Armado names this war of words an argument; it is clearly designated as like a game at tennis, where the words are hurled, caught, and thrown back again; where he loses, who allows the word, like the ball, to fall; this war of wit is compared to a battle, that between Boyet and Biron, for example, to a sea-fight. The manner in which wit and satire thus wage war, is by no means Shakespeare’s property; it is universally found on the English stage, and is transferred to it directly from life. What we know of Shakespeare’s social life reveals to us this same kind of jesting in his personal intercourse. Tradition speaks of Shakespeare as ‘a handsome, well-shaped man, very good company, and of a very ready and pleasant and smooth wit.’

G. SARBZIN (Sa. Jahrhuck, xxxi, 1895, p. 210): There is much in the composition and characterisation of this comedy which recalls the Commedia dell’arte
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with its typical figures. Costard resembles the Peasant Bertolino (Pedrolino) with his mother wit; Jaquenetta is like Colombine, who in Italian pantomimes is wont to be the wife or sweetheart of Pedrolino (Piérot). Don Armado affords a kinship with the Miles Gloriosus, who is nearly allied to the Captain Spavento or Captain Matamoros. The schoolmaster Holofernes corresponds to the Pedant of Italian comedies. Biron and his companions are almost identical with the typical Amorosi (Flavio, Leandro). The sonorous, almost pompous sentences, the stichomythia [i.e. conversation in alternate lines], the Sonnets,—all these border more on Italian, or, at least, on Romance taste. It is possible that Lyly may have had herein some influence, but it will not account for all. At all events, the piece may be most easily accounted for, if it be considered as the fruit of that sojourn in Italy which has been conjectured. But it is a fruit ripened in English air: in spite of French material, in spite of the imitation of Italian art, the whole atmosphere is downright English.

The poet knew right well how to adapt his scenes to an English presentation. By his poetic fancy, the Princess of Fame is transformed into the glorious Queen of England. Of the real French princess he retained only those traits which were flattering to Elisabeth: her beauty, her grace, her wit. In other respects, the Princess is such as the Queen of England appeared, or, at least, such as she wished to appear. Just as it is represented in the drama, she was wont to take her favourites by surprise and to be entertained with masques, plays, dancing, and hunting. When, in the year 1590, she was on a visit to an uncle of the Lord of Southampton, in Condray, she shot three deer. The reserve of the Princess toward the wooing of the King is evidently a compliment designed for the Queen, in so far as she is compared to the chast© moon (IV, iii, 247). The poetic imagination of the poet has depicted the court of the King of Navarre like the domain of an English Lord. He placed the stately park somewhere in the south of England where grows the sycamore, and imagined it dotted with cornfields and meadows, where bloom daisies pied and violets blue and lady-smocks all silver-white, and where are grassy plots with green geese feeding.

GEORGE BRANDIS (p. 54): Shakespeare had not yet attained the maturity and detachment of mind which could enable him to rise high above the follies he attacks, and to sweep them aside with full authority. He buries himself in them, circumstantially demonstrates their absurdities, and is still too inexperienced to realise how he thereby inflicts upon the spectator and the reader the full burden of their tediousness. It is very characteristic of Elisabeth's taste that, even in 1598, she could still take pleasure in the play. All this fencing with words appealed to her quick intelligence; while, with the unashamed sensuousness characteristic of the daughter of Henry VIII. and Anne Boleyn, she found entertainment in the playwright's freedom of speech, even, no doubt, in the equivocal badinage between Boyet and Maria.

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FRANÇOIS-VICTOR HUGO (vol. vi, p. 41): But the case was different in England. There, the blue-stocking gathering was not a club merely tolerated, it was a powerful society; it was not, as in France, confined to certain aristocratic residences, it entered the castles of royalty as into its home; it did not give tiny evening parties in tiny
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pastory, it held six grand levees at the palaces of Windsor, Greenwich, Westminster: it was a cabal; it was camarilla; it did not post at the Court; it governed it: for it had at its head, not Madame la marquise de Rambouillet, but Her Majesty Elisabeth, the Queen.

Picture a learned woman having for a pen-knife a sword and the globe for a paper-weight, ruling not over sixches but over an empire, directing not a household but society, and giving her sisters, not to an Abigail but, to a people. To this ille-stocking, who wears the garter of Edward III., accord all the feminine caprices which Molière has denounced,—the lackadaisical manners of Cathon, the prudery of Arnaud, the vanity of Betine, the affectation of Armande, and the violence of Phiamante, and magnify them all with the Kermisques bumptiousness of the Tudors. Picture to yourself this really learned woman, this queen who addresses the ambassadeur of France in France, the Venetian envoy in Italy, the emissary of the Empere in Germany, the parliamentarius of Spain in Castilian, and the representative of Poland in Latin; this sovereign lady who translated Plato, Lucanis, Euripides, Xenophon, Plautus, Sallust, Horace, Boethius, Seneca, with the same hand that signed the death-warrant of Mary Queen of Scots; picture her as seated not among the Vadiesse and Tracotins, as in Molière, but served on bended knee by the most youthful and benevolent of Clitandres, and enrobed amid adulations and incense, in a never ending apotheosis.

such was the opponent that the author of Lord’s Labour’s Lost had to face. Do not suppose that I exaggerate in attributing to Queen Elisabeth all the whims which our great Prosperine distributed among his precieuses. It is curious to note with what munificence history confirms the justice of this comparison. All the affectations which the poet of the femmes savantes has rallied, all the false theories which he scoffed at in the salon of Chrysale, all the eccentricities which he whispered over the shoulders of poor Mascarille were boldly patronized by the all-powerful daughter of Henry VIII. — The chart of tenderness,—so sumptuously traced by Mme de Scudéry, was but a degenerate copy of the affected map of the world licensed by Elisabeth; in this map, the capital of the land of Passion was designated, not as an open town but, as a strong impenetrable fortress; with her sovereign pen, Elisabeth had blasted out the Castle of Petit-Sois, destroyed the hamlet of Bullet-Doux, and, on this side of the river of Inclusion, she had planted the pillars of Hercules of a touch of the supernatural. Woe to the fool-hardiness which should dare to overstep these unalterable bounds! It would instantly hear the thunderous rumblings of imperial anger. . . .

(Page 45); in thus preaching to all the renunciation of the flesh, Elisabeth was conforming to a thoroughly selfish prejudice; she would not permit to others a happiness forbidden to her. What despair was hers when the marriage between her and the Duc d’Anjou was broken off. For forbidden joys she had sighed all her life in vain; a husband, a family, a home! Ah, what transports, had she only had a son! what intoxication of joy! She would not then have had to beseech her crown to the son of her rival, Mary. . . . Whenever one of her immediate courtiers married, it was to her like the opening of a half closed wound. She flew into a passion; she swore; she scolded the couple when affianced who thus reminded her that she was an old maid; she scolded them when married, because they thus reproached her for not being a mother. Thus it was that with a monkish fœtidism she propagated the mystic religion of the precieuses. Not content to be its priestess, she wished to be its idol. Her courtiers extolled her as divine; she
took them at their word and exacted perpetual worship, whereof the first condition was the most rigorous celibacy. Constrained by her, the youngest and handsomest men of her court, Essex, Raleigh, and Southampton engaged themselves to worship none but the septuagenarian Madonna. . . .

(Page 51): Thus, of the three chief neophytes who had sworn, with the virgin queen, to observe the strictest celibacy, two had already broken their vows: Essex and Raleigh.—Essex to marry Lady Sidney, Raleigh to wed Mistress Throckmorton. One alone remained constant: Henry Wriothesley, Earl of Southampton, the same to whom Shakespeare had already dedicated two poems: Venus and Adonis and Lucrece. Handsome, young, learned, rich, and magnificient, Henry represented one of the great families of England. If noblest oblige, paternity is its first demand. Respect for ancestors demands the desire for children. Just for the caprice of an old maid, should Henry suffer his lordly dynasty to expire in himself? Ought he barrenly to fritter away this hangthy beauty which his ancestors had not given but merely lent him? 'Never!' said Shakespeare courageously in his Sonnets. . . . Only one opportunity was needed to convince the young Earl of the truth of the poet's words. Sweet verses are less potent to inspire love than sweet eyes. When listening to Shakespeare, Southampton doubted; when gazing on Mistress Elizabeth Vernon, he was persuaded. . . .

(Page 53): Then it was that Shakespeare, friend and confidant of Southampton, devised the plot of the comedy, hitherto misunderstood, which now claims our attention.—To show all the absurdities to which diminutive human omnipotence exposes itself in braving supreme omnipotence, to prove the nothingness of the little codes of despotism when brought face to face with the unalterable laws of creation, victoriously to oppose primordial law to arbitrary statutes, to abolish, amid peals of laughter, visionary prohibitions which shake the satisfaction of elemental needs and instincts, to denounce as grotesque all habits which social presumption attempts to impose on man in contempt of reason, in short to proclaim in the face of all tyrannies—the tyranny of power, the tyranny of fashion, the tyranny of false taste, the tyranny of vanity, the tyranny of success,—the impreciseprible sovereignty of nature, such was the thought of the poet in composing Love's Labour's Lost. The project of the author was more than audacious. A veritable satire was it, that Shakespeare was about to hurl against the Court, against its manners, against its most cherished affections. Every royal mania was to be publicly criticised, railed, and scoffed at. . . .

(Page 59): The King of Navarre demands a receipt for two hundred thousand crowns which must be fetched from Paris; and in the interim, impudent man! he agrees to entertain the princess. Whereupon, these gentlemen take leave of the ladies after appointing a meeting on the morrow. Veni, our heroes in completest Arcadia, and who does not know the perils therein? The country doubles every seductive charm of beauty; it provokes tender confidences by its ineffable discretion; it offers to sweet effusions all the mysterious comfort of nature, curtains of branches, carpets of sword, cushions of moss, at every step it tempts courtesy by some irresistible inclination; it induces familiarity, while at the same time it constrains it. The Park of the King of Navarre is quickly transformed into the garden of the Decameron. In the midst of all these temptations, what becomes of the vows of austerity?

(Page 63): Thus, the counsellor of love has recourse to this irrefutable
argument—necessity. Vows, the most solemn, taken in contempt of our instincts, are fatally broken. What avails human rebellion against the organic laws of creation? What can our puny wills do against the mysterious forces of nature? Stop the heaving of ocean from one continent to another; stop the flow of blood in our arteries!—Earthly powers, bow your heads before omnipotence divine! There exist supreme statutes which your edicts will never revoke. Well indeed may you be Pope and open with the keys of St. Peter the dungeons of the Inquisition, but you will never arrogate the law which Galileo discovered. Well indeed may you be Queen of England and mistress of the Tower of London, but there is one law you cannot break,—the law which Harvey will proclaim.

When despotism tries to control passion, it becomes merely ridiculous. You forbid these young people to fall in love, madame? Very well! begin, pray, by forbidding their hearts to beat.

Voila, what Shakespeare, through the eloquent voices of his characters, said to the daughter of the Tudors.

The comedy of Love's Labour's Lost was performed before her Majesty, on Christmas, in 1597. The Queen listened, impassive, to the remonstrance of the poet, and no one could then say what impression had been made on her by this valiant pleading in favour of love.

Eleven months after this performance, in November, 1598, Henry Wriothesley, Earl of Southampton, wished to put in practice the lesson given by Biron. He married his Rosaline, Mistress Vernon, whom he had loved for more than four years.

But the virgin-queen did not follow the King of Navarre's example: she did not yield. The morning after the marriage she ordered the newly married couple to be arrested and committed to the Tower in separate dungeons.

Then was known Elisabeth's genuine opinion of the new piece. The Queen condemned the denouement set forth by the poet. From a comedy she turned it into a tragedy.

ÉMILE MONTGÉROT (p. 340): It is something extraordinary to observe Shakespeare's fidelity to the most minute details of historic truth and of local colour. Just as all the details of Romeo and Juliet, of The Merchant of Venice, of Othello are Italian, so all the details of Love's Labour's Lost are French. The conversations of the lords and the ladies are thoroughly French; vivacious, sprightly, witty; an unbroken game of battle-dore and shuttle-cock, a skirmish of bonne mœurs, a mimic war of repartees. Even their bad taste is French, and their language, refined and refined to the utmost, possesses that pungency of elaborate wit which has never been displeasing to the French, especially in the upper classes. The style of their sentiments is equally French; under a disguise of gaiety they conceal the seriousness of their affections; under a veil of scoffing, the sincerity of their passion, and they acknowledge that they are in love only when they talk to themselves or believe that they are alone. In them is reflected, in the most delicate way in the world, that thoroughly French vice, the fear of ridicule, that politeenery which makes us put a damper on our emotions, and makes us affix a tinkling bell on all our most serious passions in order to put our enemy, that is, the being whom we love, on a false scent, and to hinder him from having that hold on us which would assure him of our love.
SHAKESPEARE'S WORD-PLAY AND PUNS

A. MÉRIÈRES (Shakespeare, ses Œuvres et ses Critiques, 1865, p. 63) : Shakespeare shrinks from no surprises, and takes no pains to introduce them skilfully. When he astonishes the spectator by an accident, either unforeseen or illogical, he takes no precaution. He seems to say: 'Such is the fact. 'Twas thus it happened. 'Explain it as you please. For my part I mention it, and consider it proved, however unlikely, by the simple reason that it has been narrated by others before me.
'To a fact, there can be no possible objection; of what use is it, to trace out 'causes? Whether or not there be any, you have to accept the fact because there 'it is.' This serene indifference as to a choice of means leads Shakespeare to avow himself of the most bizarre and improbable combinations. Little cares he for manners, as long as he can show off some ridiculous creature, or bring some trait of character into strong relief. It is conceded at the outset that he attaches no value whatsoever to intrigue, that he is not responsible for it, inasmuch as he hardly ever devises details, and that he pursues, not a study of the external accidents of human life, but of the inner movements of the soul.

Thus it happens that in the most part of his comedies, in order to entangle and disentangle the thread of his action he has recourse to the most forced expedients. In Much Ado about Nothing the plot which Don John weaves against Hero's honour, miscarries because the chief accomplice makes, at night, and in the open air, a needless and unpremeditated confession to a subordinate character who has no connection whatever with the rest of the action. It is the unexpected which happens throughout this story. One improbability leads on another. In order that the young girl's honour may be vindicated, one of her enemies must first blab unreasonably, as Borachio does, next he must betray himself at a certain spot where by chance certain constables have concealed themselves, then these overhear his revelations, and they must understand the meaning thereof, then they must dare to denounce a prince of the blood royal, and finally their testimony must outweigh his. In Twelfth Night, the steward Malvolio is scurrilously mistified by means of an absurd letter which is thrown in his way. In the same play, Viola, disguised as a page and Sir Andrew, a foolish gentleman, become equally the dupes of a trick more humorous than witty, which recalls one of the most comic scenes in Ben Jonson's Silent Women. In Love's Labour's Lost the King of Navarre, Longaville, Dumain, and Biron, all four fall in love at the same moment after having sworn that such a fate should never befall them, and all four in search of solitude select the very same spot, there to read out loud their sonnets, and to confide to the winds the names of their mistresses.

SHAKESPEARE'S WORD-PLAY AND PUNS.

T. R. PRICE (Shakespeareana, vol. vi, p. 292, 1889) : There is not perhaps in literature any other work of a great poet that contains within so small a compass so vast a variety of tricks with words [as Love's Labour's Lost]. Of the eighteen characters, sixteen may fairly be called punsters, and the dialogue at all stages of the action is sparkling and flashing from all sides with puns. Of these word-plays, which come so thick and fast as almost to blind observation, more than two hundred and fifty may be observed as noteworthy. The distribution of these two hundred and
fifty among the sixteen characters is, for the study of Shakespeare's method of portraying character, so curious that it may be given in tabular form:—

| Nathaniel makes 1 word-play. |
| Jauquetta " " 1 " |
| Longaville " " 4 " |
| Maria " " 5 " |
| Dull " " 6 " |
| Dumas " " 7 " |
| Katherine " " 11 " |
| The King " " 13 " |
| Holofernes makes 13 word-plays. |
| Armado " " 19 " |
| Boyet " " 20 " |
| Rosaline " " 20 " |
| Moth " " 22 " |
| The Princess " " 22 " |
| Costard " " 34 " |
| Biron " " 48 " |

The only characters that do not play with words are the Forester and Mercade. Sir Nathaniel ventures shyly upon his single pun. He asks Holofernes, where he ‘will find men worthy enough to present the nine worthier.’ Jauquetta’s pun is her reply to Don Armado. ‘That’s hereby,’ she says. She means hereby to put him off without a serious answer; but Armado takes the adverb locally. Longaville is Shakespeare’s type of the tall, handsome, stupid soldier, the guardian of later fiction. He is honest and dull, the winner of woman’s love by his good looks. He tries to catch from his society the fashion of word-play, but his puns are heavy and far-fetched, or utterly common-place. When Biron inveighs so learnedly against learning, Longaville says: ‘He needs the com and still lets grow the speedling.’ When Katherine twits him, in the masquerade, with his stupid silence, he explains his own lack of tongue by saying: ‘You have a double tongue within your mask.’ And, when she calls him ‘call,’ he answers with the coarse old play on horns: ‘Look how you butt yourself in these sharp mock! Will you give horns, chaste lady?’ . . . In taking leave of her tall lover, [Maria] makes on the double meaning of long a kind of half-pun that is very tender and graceful. Her lover says of the twelvemonth’s waiting: ‘I’ll stay with patience, but the time is long.’ And she replies: ‘The liker you, few taller are so young.’ . . . The puns of Dumas repre- sent in Shakespeare’s art a man of thin and poor character. He is pert and impudent, always ready with his small wit, but destitute of real humour and echoing and prolonging the jokes of more original minds. . . . Once, when backed up by the King, he dares to gibfe feebly at Biron: ‘Proceed well, to stop all good proceeding.’ . . . Hector’s ‘lemon stuck with clover’ is for Dumas ‘a cloven lemon,’ surely the feeblest pun extant. Dumas was in love with Katherine, and their taste in puns was such as to make them a well-mated pair. For, although Katherine puns more freely than Dumas, her puns themselves are for the most part as superficial and feeble-minded as his,—such as the commonplace puns on ‘light,’ on ‘fair,’ on ‘weigh,’ on ‘call,’ which are not worthy of noting. . . . The young and beardless Dumas is her call-lover; and, laughing at his lack of beard, she says, ‘I’ll mark no words that smooth-faced lovers say.’ Her last words, however, her ambiguous promise to Dumas, contain her deepest play on words, ‘Come, when the King doth ‘to my lady come; Then, if I have much love, I’ll give you some.’ The speech of the King is right kingly. Shakespeare’s ‘matchless Navarre’ was of a gentle and gracious character, a man not prone to use his wit in gibfe or boorishness. Thus the form of word-play that he loved was the dainty antithesis of a word with itself in sound and sense. For example, ‘Let fame grace us in the disgrace of death.’ So he tells Biron that ‘his oath is passed to pass away’ from the sight of women. . . . The King’s puns do not, however, always take this form. So when Rosaline brings her dance too soon to an end, he pleads with her for ‘more measure of this measure.’
DURATION OF ACTION—COSTUME

. . . When the Princess said that 'her face was clouded,' there is a pretty gallantry in the King's reply: 'Blessed are cloud's to do as much cloud's do' (= kiss her face). And he calls on each lord to sign his name to the oath in order 'That his own Assent (=-handwriting, signature) may strike his honour down That violates the smallest 'branch.'

DURATION OF ACTION

The first day of the action includes Acts I. and II. In it the Princess of France has her first interview with the King of Navarre. Toward the end of Act II. certain documents required for the establishment of the French claims are stated to have not yet come; but, says Boyet 'to-morrow you shall have a sight of them,' and the King tells the Princess—'To-morrow shall we visit you again.'

Day 2. Act III. Armado intrusts Costard with a letter to Jaquenetta; immediately afterward Biron also intrusts him with a letter to Rosaline, which he is to deliver this afternoon.

Act IV, sc. i. The Princess remarks that 'to-day we shall have our dispatch.' This fixes the scene as the morrow referred to in the first day.

Act IV, sc. ii. Costard and Jaquenetta come to Holofernes and Nathaniel to get them to read the letter, as they suppose, of Armado to Jaquenetta. It turns out to be the letter of Biron to Rosaline, and Costard and Jaquenetta are sent off to give it up at once to the King. It is clear that these scenes from the beginning of Act III. are all on one day; but at the end of this scene Holofernes invites Nathaniel and Dull to dine with him 'to-day at the father's of a pupil of mine.' This does not agree very well with 'this afternoon' mentioned in Act III, and one or the other,—the afternoon, I think,—must be set down as an oversight.

Act IV, sc. iii. Still the same day. . . . The King and his companions resolve to woo their mistresses openly and determine that—'in the afternoon [They] will with some strange pastime solace them.'

In pursuance of this idea in the next scene, Act V, sc. i, we find Armado consulting Holofernes and Nathaniel,—who have now returned from their dinner,—as to some masque with which 'it is the King's most sweet pleasure to congratulate the Princess at her Pavilion in the posters of this day, which the rude multitude 'call the afternoon.' . . .

In the next scene the masque is presented accordingly, and with this scene the Play ends.

The time of the action, then, is two days:—
1. Acts I. and II.
2. Acts III. to V.

COSTUME

RITSON (Remarks, etc., p. 40) suggests that the following extract from Hall's Henry VIII. (fo. 6. b.) may serve to convey an idea of the dress worn by the king and his lords when they appeared disguised as Russians:—

In the first year of King Henry the Eighth, at a banquet made for the foreign ambassadors in the parliament chamber at Westminster, 'came the lorde Henry,
APPENDIX

'Earle of Wiltshire and the lorde Fitzwater in twoo long gomes of yellowe satin,  
'transared with white satin, and in every bend of white was a bend of crimosen  
satin after the fashion of Russia or Ruslande, with furred hattes of grey on their  
hedes, either of them hauyng an hatchet in their handes, and bootes with pykes  
'turned up.'

Knight (Introductory Notice, p. 79): Cesare Vecellio, at the end of his third  
book (ed. 1598) presents us with the general costume of Navarre during this period.  
The women appear to have worn a sort of clog or patten, something like the Venetian  
chioppine; and we are told in the text that some dressed in imitation of the  
French, some in the style of the Spaniards, while others blended the fashions of  
both those nations. The well-known costume of Henri Quatre and Philip II. may  
 furnish authority for the dress of the King and nobles of Navarre, and of the lords  
attending on the Princess of France, who may herself be attired after the fashion  
of Marguerite de Valois, the sister of Henry III. of France, and first wife of his  
successor, the King of Navarre.

[Descriptions of the Costume for this play are meagre. But inasmuch as Shake-  
speare, in what country soever his scenes are laid, does not scruple to introduce the  
manners and customs of his own time and country, we cannot be censured for fol-  
lowing his example, and for clothing a King of Navarre and his companions, a  
Princess of France and her Ladies in the picturesque costume of the Elizabethan  
nobility.—Ed.]

IMITATIONS

THE STUDENTS

In 1762 there was published in London 'The Students. A Comedy Altered from  
Shakespeare's Love's Labour's Lost, and Adapted to the Stage.' The author is  
unknown, which is probably merciful. Genest (x, 180) says that 'it does not seem  
'to have been ever acted,' which is certainly merciful.

The Prologue concludes with the assertion that,—

'All Comynp's wit, the polish'd scenes require,  
All Farghcur's humour, and all Houdly's fire.  
Our bard, advent'ring to the comic land,  
Directs his choice by Shakespeare's happier hand;  
Shakespeare! who warms with more than magic art,  
Enchants the ear, whilst he instructs the heart;  
Yet should he fail, he hopes, the wits will own.  
There's enough of Shakespeare's still, to please the town.'

The Dramatis Personae reveal that Holofernes and Sir Nathaniel are not in-  
cluded in this 'enough,' and that Cogart becomes a 'Clown belonging to the King,'  
and Jaquenetta one of the Princess's Ladies.

The first positive alteration on which 'our bard' ventures, is to represent the  

* 'By 'bend,''' says Knight, 'is meant a broad diagonal stripe. It is an  
'heraldic term, and constantly used in the description of dresses by writers of the  
'middle ages.'
IMITATIONS—THE STUDENTS

Princess and her Ladies as resolved to 'practise all their little arts' to rouse Navarre and his friends from the 'laziness' of a 'life so dull, and so unsociable' as that which they have sworn to follow. Rosaline enters eagerly into the plan, and announces that,

'we'll teach our eyes to glance,
Our tongues to rail; sometimes a sudden blush
Shall damask o'er our cheeks, as if surprised
We had been caught with gazing at them:
Then we'll be coy, and difficult of speech,
Then free and affable, to commend their studies;
Till we perceive, we've touch'd their gentle hearts,
And then —— I need not tell the rest.'

When, however, Navarre and his companions visit the Princess, the sight of Biron seems to have put to flight from Rosaline's mind all these excellent maxims.

Mark the following gay and sprightly dialogue —

'Rosaline. Pray, sir, what's your study?
Biron. Books, madam. What a face! what eyes!
Rosaline. Sir!
Biron. Yes, madam, there is undoubtedly much rational amusement in books.—
Study polishes our manners, enlarges our ideas, improves — What a delicate shape!
Rosaline. Sir!
Biron. Study, I say, madam, improves our understanding, calms our passion, sweetens the afflictions of life.—In short, fair lady, love refines the man—love—
Rosaline. Love! Sir, you mean study—ha! ha! ha! but we are observed.—
Biron. Ah me!' "

'Our bard' follows Shakespeare in giving another short conversation between Rosaline and Biron, in which the vivacious lady responds to Biron's exclamation that he is 'sick at heart,' with

'Study is an excellent medicine.'

Biron. What, how to win your favour?
Rosaline. No, abstinence, and the pale midnight lamp,
Will cure this raging fever in your blood.
Biron. For once I'll follow your advice, so fare you well. Exit.'

This seems to be one of the turning points of the comedy. Biron in mistrust of Rosaline's love determines to visit the Princess's Pavilion in disguise. He waylays a Clown, named Timothy Clod, (his name is not in the Dramatic Person') who is carrying home to Costard a suit of clothes. This suit Biron purchases from Timothy, and, disguised in it, acts as the messenger of the Duke, Dumain, and Longaville in carrying their letters and sonnets to the Princess's pavilion. There is, of course, neither letter nor sonnet for Rosaline, and the disguised Biron 'makes free to listen' to the confessions of love for the Duke and his companions made by the Princess and her ladies, and also to the teasing speeches when they twit Rosaline about her neglected state, and also to Rosaline's attempt to laugh off her chagrin.

In the fifth act there is no announcement of the death of the Princess's father, and when the Duke, Dumain, and Longaville (Biron is present still disguised as Costard) demand the loves of the girls of France, they are put off, as in Shakespeare, with a twelvemonth's penance. Then it is that Biron proves the hero of the hour; doffing his disguise, he confines the ladies by bringing home to them their own
confessions of love which he had overheard. Turning to Catherine, he asks, 'Can
‘you deny this charge?’ Then ensues the following dialogue:—

*Catherine.* Biron, I know
Your humour is as keen as polish'd steel,
But wit, my lord, may over-shoot itself.

*Biron.* Then each man to his mistress [the logical connection of thought is not
here quite apparent] and he that cannot win her, deserves her not.
Rosaline, your hand!

*Rosaline.* But not my heart.

*Biron.* Nay, prithee, child, no affectation now—
Believe me too, I am a fickle swain,
I am not used to love whole months or years.

*Rosa.* A man, my lord, who cannot love a year,
Is ne'er entitled to a woman's love;
A man, my lord, who will not be a slave
To all the fickle humours of a woman,
Now cringing, fawning, begging, suing, praying,
Now dying, sighing, languishing, despairing,
Can never hope to win a woman's love.

*Biron.* Have mercy, Lord—how mad these women are!

*Rosa.* These, Sir, and twenty other things like these,
So strange and so fantastical we are,
You must endure with patience.

*Biron.* I must—
Madam, farewell, I humbly take my leave;
I shall offend no more—

*Rosa.* Nay, Biron, stay—
I meant—

*Biron.* And I mean too—

*Rosa.* What! what! my lord!

*Biron.* Never again to think of womankind.

*Rosa.* Perhaps, Sir—

*Biron.* Madam, speak on—

*Rosa.* Cannot you guess?

*Biron.* I have no judgement, madam, in divining.

*Rosa.* Perhaps—I was joking.

*Biron.* Then, madam, your hand, and with your hand your heart;
To France I will attend you.'

No one will begrudge, I think, the time spent in reading the wooing, just quoted,
so robust, and, withal, so arch. But any more time devoted to this stuff, the present
Editor does feelingly begrudge; his purpose in offering the foregoing abstract is
attained if he may thereby crush every emotion of envy which might otherwise be
awakened over his possession of this deservedly scarce play.
IMITATIONS—HORRIBILICRIBIFAX

HERTZBERG asserts (Introduction, p. 267) that he can detect decided traces of Love's Labour's Lost in Andreas Gryphius's Horribilicribifax. These traces are a braggart soldier, a conceited Pedant, a crafty Page, and even an absurd love-letter, which in certain phrases recalls Armado's similar performance. But all the finer elements of the English comedy are lacking, and whatsoever is inferior is wildly exaggerated. There are two braggarts instead of one and both are involved with the Pedant in a common lovesuit; the place of Costard, moreover, is supplied by a most unsavoury procuress. In spite of these material differences, Hertberg believes that there runs throughout the piece an unmistakable resemblance to the nobler comedy. Its existence on German soil is due to the English actors who travelled in Germany; and furthermore in the use of 'Teutsch' after the title, Hertberg finds conclusive proof that it is a translation from the English. It could not have been translated from either the Italian or the French, because in this case, as Hertberg, with characteristic keenness, remarks, the French and Italian quotations would be meaningless.

It is rash to disagree with Hertberg, in any regard, but, in the present instance, I fear the exaggeration which pervades Horribilicribifax has somewhat tinged his estimate of the resemblances between this really amusing comedy and Shakespeare's. The lawless imagination, in describing their prowess, of Horribilicribifax and his fellow-braggart, Daradiridatumarides, savours, I think, more of Ben Jonson than of Shakespeare. The solitary resemblance to Love's Labour's Lost which impresses me in the play lies in the use of foreign phrases, whereby a characteristic of Holofener is recalled. But here, as in every other quality, the scale is abnormal. Horribilicribifax speaks almost as much Italian as German; Daradiridatumarides uses a profusion of French; a few quotes Hebrew, and the Schoolmaster a superfluity of both Latin and Greek. The last continually gives the authority for his quotations; for instance, 'Tot sunt in amore dolores.—Virgilius in Eclog'; 'Quas voluit fortuna vices.—Statius, lib. x, Thebaidos,—evidently the prototype of Dr Pangloss in Colman's Heir at Law, albeit that it is hardly within the limits of possibility that Colman should ever have heard of Gryphius's comedy,—an item to be commended to those who would detect in Shakespeare's plays traces of his predecessors.

The love-letter to which Hertberg refers as recalling Armado's, is written by an old broken-down village-schoolmaster, named Sempronius, to Celestina, one of the heroines of the piece. It is in Latin and is translated for Celestina's benefit by her maid, Camilla, who explains that, in her youth, while learning embroidery in a Convent, she had at odd minutes picked up the language from the nuns. It is as follows: 'I longnour in the Hospital of Love, into which your cruel beauty has introduct me; as a patient longs for nothing more than for his healer, ita ego te mementer opto only one minute of your elements which you are not wont to refuse to cats and dogs. Otherwise, let the tailor make a garment for my hope, which is nothing but skin and bone; because I am firmly resolved, in the first boat which Charon dispatches to the Campis Elyriss, to betake myself thither, sed vester respondet amore Sicharum.

'Avert this, if possible, and accept greetings from him, who kisses the ground, where grew the grass, devoured by the ox,
APPENDIX

from whose hide was made
the soles of your shoes,

TITUS SEMPRONIUS,
CAIUS FILIUS,
CORNELII NEPOS,
SEXTI AISEPOS.

(I quote from Tieck’s Deutsches Theater, 1817, vol. ii, p. 177.)
It will be recalled that Armado says (1, ii, 160) of Jaquenetta, ‘I do affect the
‘very ground (which is base) where her shoe (which is base) guided by her foot
‘(which is base) doth tread.’ These are the words, I suppose, of which Hertz-
berg thinks he hears an echo in the conclusion to the foregoing letter. When this is
said, I think that all is said, in favour of a resemblance between the two comedies.
The German comedy is undated. It was printed at ‘Breslaw,’ probably, about
the middle of the seventeenth century.

SUNDARY TRANSLATIONS
IN GERMAN, FRENCH, ITALIAN, AND SPANISH OF

‘The provifull princess pierc’d and prickt’d
a pretty prying pricklet,’ etc., IV, ii, 66-77.

HEINRICH VOSS (Leipzig, 1818):

‘Prinzesin Preisvoll pirscht’ und prickt’ ein Wildpret prall und prächtig.
Man nannt’ es Spiesshirsch; denn gespiesset zum Spiesshirsch ward das Hirsch-
lein.—

Halt! nicht vom Spiesshirsch so halle’t ! Ein Gabelhirsch ja, däch’t ich,
Ein Gabelhirch zum Gabeln ists! schie’ drein ein klein fein Birschlein.—

Nein, prahlt man: praucht nicht kronenswert die Schützin? Sagt denn: Kron-
hirsch !—
Kreuzbrav ! zum Kronhirch krönen wir des alten Hirschbocks Sohn Hirsch !
Helt gellt der Beller Lustgebell ; dies helle L gesell’ ich
Zur Kron’, und goldhell allen sich die Zinklein sechzehnellig.’

AUGUST WILHELM VON SCHLEGEL (Berlin, 1833):

‘Sträff spannt die Schöne, schnelt und schießt ein Spiesshärtcher schlank und
schmächtig ;

Man nannt’ es Spiesshirsch, denn am Spiess spiessen ihn der Speisemeister.
Hierauf verspeist mit Gabeln wird’s ein Gabelhirch, so däch’t ich,
Und weil die Schützin Kronen trägt, mit Recht ein Kronhirch heisst er.
Helt gellt die Jagd : nehmst vom Gebell zu Hirsch eins von den Llen,
Sind’s fünfiger Hirschel : noch ein L, so thät sie Hundert fallen.’

KARL SIMROCK (Hildburghausen, 1868):

‘Die schöne Schützin schnellt’ und schon ein Schnalmächer schlank und schmächtig,

Man nannt es Spiesser, denn vom Spiess wird mans gespickt verspeisen.
Die Hunde bellen: hast das L und hängst an ‘Hirsch’ bedächtig,
So wird, der weilland Spiesser war, als Hirschel sich erweisen ;
Schreit’L als gross lateinisich I, so wirds zu fünffig Hirschenn,
Noch eins hinein: sinds hundert gar ; das heiss ich doch ein Bitschen!’
SUNDRIY TRANSLATIONS

W. A. B. Hertzberg (Berlin, 1869): —
"Die späh'nde Schöné schliesst und spiest mit spitz'gem Speer den Spiesser.
Speist man mit Gabeln ihn bei Tisch, kann man ihn Gabel nennen.
Der Hund bellt hell; geht schnell ein L dem Hirsh; als Hirsch verliess er
Das Dickicht und als Hirschel wird im Feld er weiter rennen.
Doch L sind funfig; Hirsch : L, das gilt gleich funfig Hirschen,
Schreibt HirschelL, sie mit Doppel-L, so thät sie hundert pirschen.'

Otto Gildemeister (Leipzig, 1870): —
"Die schöne Schützin schoss zu Schand den schmucken schlanken Spiesser;
Doch jemand sagt, es wär' ein Hirsch, ein vollgewachsen Birschel;
Der Spiesser ward durchspiessent vom Spiess; lang wie ein' Ell' war dieser;
Steckt R an Spiess, steckt Hirsch an L, gibt's Spiesser oder Hirschel.
Wenn Hirsch nun Hirsch, dann L zu Hirsch, macht funfig Stück aus einem,
Und hundert Hirschel sind's, wenn ich statt eines L gar zwei nehme.'

M. Le Tourneur (Paris, 1782) gave these verses up in despair. At the conclusion of the play, he gives a literal translation with no attempt at alliteration; and after explaining that there are puns on 'sore' and 'L,' concludes that 'tout cela ne
vaut pas la peine d'être entendu.'

Émile Montégut (Paris, 1867): —
"La chasseresse princesse peça et dagnes un gentil et charmant daguet;
Quelques-uns disent un sore, mais ce n'était pas un sore jusqu'à ce que le sort
est dirigé contre lui un dard meurtier.
Les chiens aboyèrent; ajoutez une L à sore, et c'est un sort qui s'élança hors du
fourré;
Mais que ce fût dagnet, sore ou sorc, les gens se mirent à pousser des houmés.
Si un sore tout seul n'est pas assez, mettez L devant sore, cela fait cinquante
sorci. O sort d'une L!
Si le sort de cette seule L vous paraît misérable, on peut en faire cent en ajoutant
une L de plus.'

François-Victor Hugo (Paris, 1869): —
"A voir le petit bon qu'a mis bas la princesse,
Un grand nombre dirent: ce bon est un enfant!
S'ils l'avaient vu voler de toute sa vitesse,
Les mêmes auraient dit: mais c'est un éléphant!'

Benjamin Laroché (Paris, 1869): —
"La princesse, dont l'âme, au dieu d'amour rebelle,
A perçé tant de cœurs de ses nobles dédaines,
Vient de percer, dit on, le plus charmant des absins.
La princesse, on le sait, est l'honneur de Cythée
Heureux qui meurt sous une main si belle!'

Carlo Rusconi (Torino, 1859): —
"La stimabile principessa ha ferito un capriolo, un capriolo ha ferito la stimabile principessa. I cani hanno latoetro dietro all' invasa bestia; ma al dardo di una
Dea qual bestia si può sottrar t'}
**APPENDIX**

**GIOLEO CARCANO (Milano, 1884):**

'La vaga Principessa ha acciso un fanciullo,
Che steso cadde al suolo—della sua freccia al volo:
Fenestra a lei d'urna, a' cani stolò lo studio,
E pure un urlo solo:—Chi può ridir un ducato?
Misero fanciullo!'

**D. ECIALDO VIVER (Barcelona, 1884):**

'La princesa, con cuyo desamor
El pocho ha herido de tantos dosceles,
La bella princesa, honor de Giebes,
Ha instando hoy a un cuero encantador.

; Mortal afortunado
Ya que en selva fraudosa
Recibiste la muerte
De mano tan gracios!

**TRANSLATIONS OF 'I abhor such fanatical phantasmes, such inscrutable and 'point devilish companions,' etc., V, i, 30-37':


**AUGUST WILHELM VON SCHLEGEL (1833): Ich abesche dergleichen adrogante Phantasmen, solche ungesellige und zieramblödige Pirschelein, solche Folterknechte Orthographiae, als die da sagen: 'kein' statt: 'nie ein';—'Harfe' statt: 'Harfe:' er spricht statt: er schiemet, er schiesst; ich verleure, twater verliere; er benammet einen Nachbaster, Nachbar; Viech, abbreviaret, Viach; Phii! (welches er vunstallt wurde in § 1) solches ist ein Schenek und Greuel.


**W. A. B. HERTZEN (1869): Ich perborzire solche fanatische Phantasten, solche zieraffig, affenierlichen, ungeseligsten Gesellen, solche Folterknechte der Orthographie, die da king sprechen nine e, wenn sie sagen sollten kins, ging wenn sie pronunciiren sollten: gien—g, i, e, n, g, nicht g, i, n, g. Er benammet einen Geheimreath, a' Geheimerath, einen Baumlitten—Beamten; Nachbaser vocatuar Nachbar.—Bauer abbreviert—Bar. Solches ist scherüllig (was er nennen würde scheusstlich).

**OTTO GILDEMEISTER (1870): Ich verabscheue dergleichen fanatische Phantas-

mats, solche inaffable und silbenkleberische Gesellschafter, solche Schinder der Orthographie, als welche 'fünfig' sagen, da sie 'fünfig' sprechen sollten und
SUNDRY TRANSLATIONS

'Sezaaun' da er 'Sezaaun' sagen sollte: s-e-ch-s; und nicht s-e-ch. Er nennt einen Apfelbaum 'Apfelbaum,' einen Bediensteten einen 'Bedienten,' und eine Rechentafel 'Rechentafel.' Dies ist abominabel,—was er 'abominabel' nennen würde.

Le Tourneur (1782): J'abborre ces phénomènes de brillante & vaine apparence, ces Puristes insociables & pleins d'affectation, qui mettent l'orthographe à la torture... il vous appelle un cerf, cer un bœuf, bœuf. Froid, vocatur (s'appelle) fredit; paus, en abêté, est pane, etc.

Émile Montegut (1867): J'abborre ces raffinés fanatiques, ces compagnons insociables et pointus, ces bourreaux d'orthographe qui prononcent dons, par exemple, lorsqu'il faut dire dont; ... il appelle un veau un ve, une moitié, moité; par lui vousm vocatur vousin, et à peu près abêté en appris.

Giulio Carcano (1881): Io abborro questi sognatori fantastici, questi non sociovoli e puntigliosi compagni; questi tormentatori dell' ortografia, che per esempio dicono dubbio, invece di dubbio, scala quando dovrebbero pronunciare scuola; s, c, w, f, a, non 3, c, o, f, a; dicono un beve non buv; aqua non acqua; uomo, vocatur ume: veuf, abbreviano in ve'. Questa è cosa abominevole (che cotestoro direbbero abominevole) e che me trarrebbe ad insania.
PLAN OF THE WORK, ETC.

In this Edition the attempt is made to give, in the shape of Textual Notes, on the same page with the Text, all the Various Readings of Love's Labour's Lost, from the First Quarto down to the latest critical Edition of the play; then, as Commentary, follow the Notes which the Editor has thought worthy of insertion, not only for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the Appendix will be found criticisms and discussions which, on the score of length, could not be conveniently included in the Commentary.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

The First Quarto (Ashbee's Facsimile) . . . . . . . [Q.] . . . . . . . 1598
" " (Griggs's Facsimile) . . . . . . . [Q.] . . . . . . . 1598
The Second Quarto . . . . . . . [Q2] . . . . . . . 1631
The Second Folio . . . . . . . [F2] . . . . . . . 1632
The Third Folio . . . . . . . [F3] . . . . . . . 1664
The Fourth Folio . . . . . . . [F4] . . . . . . . 1685
N. Rowe (First Edition) . . . . . . . [Rowe i] . . . . . . . 1709
N. Rowe (Second Edition) . . . . . . . [Rowe ii] . . . . . . . 1714
A. Pope (First Edition) . . . . . . . [Pope i] . . . . . . . 1723
A. Pope (Second Edition) . . . . . . . [Pope ii] . . . . . . . 1728
L. Theobald (First Edition) . . . . . . . [Theob. i] . . . . . . . 1733
L. Theobald (Second Edition) . . . . . . . [Theob. ii] . . . . . . . 1740
Sir T. Hanmer . . . . . . . [Han.] . . . . . . . 1744
W. Warburton . . . . . . . [Warb.] . . . . . . . 1747
E. Capell . . . . . . . [Cap.] . . . . . . . 1760
Dr Johnson . . . . . . . [Johns.] . . . . . . . 1765
Johnson and Steevens . . . . . . . [Var. '73] . . . . . . . 1773
Johnson and Steevens . . . . . . . [Var. '78] . . . . . . . 1778
Johnson and Steevens . . . . . . . [Var. '85] . . . . . . . 1785
J. Rann . . . . . . . [Ran.] . . . . . . . 1787
E. Malone . . . . . . . [Mal.] . . . . . . . 1790
Geo. Steevens . . . . . . . [Steev.] . . . . . . . 1793
Reed's Steevens . . . . . . . [Var. '93] . . . . . . . 1803
Reed's Steevens . . . . . . . [Var. '13] . . . . . . . 1813
Bowdler's Malone . . . . . . . [Var.] . . . . . . . 1821
C. Knight . . . . . . . [Knt] . . . . . . . 1840
J. P. Collier (First Edition) . . . . . . . [Coll. i] . . . . . . . 1842
J. O. Halliwell (Folio Edition) . . . . . . . [Hal.] . . . . . . . 1855
S. W. Singer (Second Edition) . . . . . . . [Sing. ii] . . . . . . . 1856
A. Dyce (First Edition) . . . . . . . [Dyce i] . . . . . . . 1857
H. Staunton . . . . . . . [Sta.] . . . . . . . 1857
J. P. Collier (Second Edition) . . . . . . . [Coll. ii] . . . . . . . 1858
R. G. White (First Edition) . . . . . . . [Wh. i] . . . . . . . 1858
**PLAN OF THE WORK**

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<td>R. G. White (Second Edition)</td>
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| W. Harness                                             |          | 1830 |
| N. Delius                                              |          | Elberfeld, 1869 |
| W. J. Rolfe                                            | [Rife]   | 1882 |
| H. N. Hudson                                           | [Hads.]  | 1886 |
| Israel Gollance (The Temple Shakespeare)               |          | n. d. |

These last six editions I have not collated beyond referring to them in disputed passages, and recording, here and there in the Commentary, the views of their editors. Within the last twenty-five years,—indeed, since the appearance, in 1864, of The Globe Edition,—the text of Shakespeare is become so settled that to collate, word for word, the text of editions which have appeared within this term, would be a needless task. When, however, within recent years an Editor revises his text in a Second or a Third Edition, the case is different; it then becomes interesting to mark the effect of maturer judgement.

The present Text is that of the First Folio of 1623. Every word, I might say almost every letter, has been collated with the original; yet I am not so inexperienced as to believe that it is absolutely perfect.

In the Textual Notes the symbol § indicates the agreement of the Second, Third, and Fourth Folios.

I have not called attention to every little misprint in the Folio. The Textual Notes will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

Nor is notice taken of the first Editor who adopted the modern spelling, or who substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of Rowe, Pope, Thosald, Hammer, Warburton, and Johnson.

When Warburton precedes Hammer in the Textual Notes, it indicates that Hammer has followed a suggestion of Warburton's.

The words et cet. after any reading indicate that it is the reading of all other editions.

The words et seq. indicate the agreement of all subsequent editions.

The abbreviation (nbs.) indicates that the reading is substantially given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When Var. precedes Steev. or Mal. it includes the Variorums of 1773, 1778, and

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C. Elliot Brown: Athenaeum, 30 September

J. C. Bucknell: Medical Knowledge of Shakespeare

J. Bulloch: Studies of the Text of Shakespeare

John, Lord Campbell: Shakespeare's Legal Acquirements

E. Capell: Notes, etc.

Giulio Carcano: Opere di Shakespeare

R. Cartwright: New Readings in Shakespeare

G. Chalmers: Supplemental Apologie, etc.

W. & R. Chambers: Book of Days

W. Chappell: Popular Music of the Olden Time

C. G. Child: John Lyly and Enthusiasm

F. J. Child: English and Scotch Popular Ballads

S. T. Coleridge: Notes and Lectures

Table Talk

J. P. Collier: Notes and Emendations, etc. (ed. i and ii)

Seven Lectures on Shakespeare and Milton.

By the late S. T. Coleridge, etc.

W. J. Courthope: History of English Poetry


P. A. Daniel: Notes and Emendations

W. C. Deweom: Shakespeare's Legal Acquirements

F. Dove: Illustrations of Shakespeare, etc.

E. Dowden: Shakespeare His Mind and Art

N. Drake: Shakespeare and His Times

A. Dyce: Remarks on Collier's and Knight's Edition

Few Notes, etc.

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F. W. Fairholt: Dramatic Works of John Lyly

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New York, 1891

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London, 1869

" 1901

" 1888

London, 1600

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" 1876

" 1877

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" 1890

" 1890

" 1578

" 1598

" 1611

Halle, 1858
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R. Genèvre: Verlorene Liebesmüh, In drei Acten. In neuer Übersetzung und Bühnenbearbeitung ... Berlin, 1887

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sions of the Rev. Mr Dyer, etc. ... " 1853

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Robert Southwell: Saint Peter’s Complaint, etc. (Grosart, Reprint, 1872) 1595
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J. Upton: Critical Observations on Shakespeare 1746


### APPENDIX

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### DICTIONARIES

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