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GENERAL PREFACE

In this edition of Shakespeare an attempt is made to present the greater plays of the dramatist in their literary aspect, and not merely as material for the study of philology or grammar. Criticism purely verbal and textual has only been included to such an extent as may serve to help the student in the appreciation of the essential poetry. Questions of date and literary history have been fully dealt with in the Introductions, but the larger space has been devoted to the interpretative rather than the matter-of-fact order of scholarship. Ästhetic judgments are never final, but the Editors have attempted to suggest points of view from which the analysis of dramatic motive and dramatic character may be profitably undertaken. In the Notes likewise, while it is hoped that all unfamiliar expressions and allusions have been adequately explained, yet it has been thought even more important to consider the dramatic value of each scene, and the part which it plays in relation to the whole. These general principles are common to the whole series; in detail each Editor is alone responsible for the play or plays that have been intrusted to him.

Every volume of the series has been provided with a Glossary, an Essay upon Metre, and an Index; and Appendices have been added upon points of special interest which could not conveniently be treated in the Introduction or the Notes. The text is based by the several Editors on that of the Globe edition.
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>v</td>
</tr>
<tr>
<td>Dramatis Personæ</td>
<td>xviii</td>
</tr>
<tr>
<td>Love's Labour's Lost</td>
<td>1</td>
</tr>
<tr>
<td>Notes</td>
<td>106</td>
</tr>
<tr>
<td>Appendix A — The Nine Worthies</td>
<td>215</td>
</tr>
<tr>
<td>Appendix B — Metre</td>
<td>216</td>
</tr>
<tr>
<td>Glossary</td>
<td>227</td>
</tr>
<tr>
<td>Index of Words</td>
<td>235</td>
</tr>
<tr>
<td>General Index</td>
<td>237</td>
</tr>
</tbody>
</table>
INTRODUCTION

1. LITERARY HISTORY OF THE PLAY

I. THE DATE OF COMPOSITION. Many of Shakespeare's plays were published during his lifetime, either from his own MSS. (as in all probability the 1599 edition of Romeo and Juliet) or surreptitiously from pirated copies such as might have been bought or stolen from an actor in the play, or written in shorthand by some spectator in the pay of a publisher, as, for instance, the 1608 edition of Hamlet. These publications of separate plays are all quartos (so called, because the size of the page is one-fourth that of a full-sized or folio sheet).

But not all of Shakespeare's plays were thus published. In 1623, seven years after his death, two of his fellow actors and fellow shareholders in the Globe Theatre, John Heminge and Henry Condell, collected his plays and published them in one volume. This volume is known as the Folio of 1623, or the First Folio, and its editors, if not always having access to Shakespeare's own MSS., generally have valuable authority for their version; moreover, their volume included seventeen plays of which we have no previous quarto edition.

But Love's Labour's Lost is not one of these. We have a quarto edition: A | PLEASANT | Conceited Comedie | CALLED, | Loues labors lost. | As it was presented before her Highnes | this last Christmas. | Newly corrected and augmented. | By W. Shakespere. | Imprinted at London by W. W. | for Cutbert Burby. | 1598. It is the earliest occurrence of the name of Shakespeare on the title-page to a play, although anonymous quarto versions of some of his plays, and his poems with the author's name, had already appeared.

The play was next printed in the First Folio (1623), and we have a second quarto edition in 1631. The Second Quarto corresponds to the text of the First Folio, but both have many, usually unimportant, variations from the First Quarto.

The earliest reference to the play in contemporary literature is in 1598: in that year the play is mentioned in a list of Shakespeare's plays in Mere's Palladis Tamia or Wits Treasure, and also in
R(obert) T(ofte)'s Alba: "Loves Labor Lost, I once did see a Play Ycleped so . . . ."

The Quarto title-page implies that the 1598 form of the play was not the original one, and Tofte's reference would seem to imply that this original form dated some years back. So we come to the difficult problem of the date of the play.

All the available external evidence has been given in the above paragraphs. It is but meagre; and moreover, as it definitely tells us that the play was revised, it makes the finding of other sort of evidence more difficult, since it will always be possible to suggest that any particular quality or reference in the play may have been inserted during the revision.

Perhaps the most positive sort of evidence in the case of Love's Labour's Lost is purely artistic evidence, which is concerned only with the tone and character of the play itself, its structure, characterization, quality of humor, style, language, verses—rhymed, blank, and doggerel, etc. And with these criteria, almost all critics are agreed that the play is one of Shakespeare's earliest, if not the earliest. That is as far as the artistic judgment alone can go; it can fix the sequence, but not, of itself, the precise date.

For an attempt at more precise dating, there is available another sort of evidence, viz., references in the play to outside events or to other pieces of literature. This sort of evidence has absolute value, however, only when both the reference and the thing referred to are unmistakable.

Reference to Contemporary Events. — Sir Sidney Lee believes that the whole play was suggested by recent historical events; thus:

(1) The names of the chief characters of the play are drawn from the leaders in the civil war in France (1589-1594). Biron and Longaville were actually Henry of Navarre's chief supporters, and the Duc de Maine played a leading part in the conflict, although on the opposite side. The historical Biron was very popular in England, and had a reputation of gaiety like the dramatic Biron.

(2) The embassy of the Princess to the King has a parallel in the visit of Catharine de' Medici, who was a Princess of France, as mediator to Navarre on behalf of her decrepit son, the King of France, in 1586.

(3) The masque of the Muscovites has a parallel, in 1588, in the mission from the Czar to Elizabeth to seek a wife for himself from her court, and in the English court's reception of that mission.

1 For these questions in detail, see Appendix B.
INTRODUCTION

But of these, only the first is definitely trustworthy as a distinct reference, and it would only justify our assuming that the date is some time after 1589. The second alleged parallel hardly fits in with the circumstance of the play at all, and the third is too slight and remote to be regarded as an explicit reference. And even were they accepted, they would give us no help in a quest for the date; a reference to an event in 1589 renders others to anterior events valueless. Other references of this nature have been pointed out:

(4) Armado, the "phantasime Monarcho" (iv. 1. 101; see note ad loc.) undoubtedly refers to the Phantastical Monarcho. But he died in or before 1580.

(5) Armado's name is undoubtedly a reminiscence of the Armada, 1588.

(6) Bank's horse seems to be referred to by the "dancing horse" of i. 2. 57 (see note ad loc.). We have, however, no precise information as to when this phenomenon first appeared, and, in addition, we know that it went on performing for years. But the earliest reference we have to it is in 1591, and we may perhaps suppose that a topical reference would have more point when the subject was new and strange.

(7) Hart thinks the references to the pestilence (v. 2. 416 ff.) refer to a visitation of 1592–1593. This, however, is not entirely certain. (See note ad loc.)

These are all the explicit references which have been suggested with any show of conviction. But there must be many allusions to things of contemporary social life and institutions which have not yet been elucidated, and which might supply us with a more precise date. When, for instance, was the air (see note, iii. 1. 4) first introduced? When were matters relating to duels first collectively referred to as the duello (i. 2. 185)?

References to Contemporary Writings. — (1) Owing to the type of the play, questions under this head are largely concerned with finding verbal echoes of distinctly striking or very unusual phrases from other writings. Hart has most assiduously worked on these lines. The result of his careful research is that he has found many echoes of Puttenham's *Arts of English Poesie*, 1589, Sidney's *Arcadia*, 1590, Lodge's *Rosalynde*, 1590, and of several works of Lyly, Harvey, and Nashe, especially those up to 1591, but a few echoes also from slightly later productions of theirs. The conclusion one may hazard is that *Love's Labour's Lost* was written about 1590–1591, and that the later echoes date from the revision.
INTRODUCTION

(2) There is, however, one undoubted reference, apparently not before pointed out, to a book published first in 1590, The Booke of Honor and Armes. See note on i. 2. 183–184, and v. 2. 579–582.

We may conclude, then, that Love’s Labour’s Lost was written not before 1590, and probably about 1590–1591.

II. The Revision. The Quarto title-page informs us that the play had been “newly corrected and augmented,” and we have indubitable internal evidence of revision (see notes on ii. 1. 115–117; iv. 3. 299–304, 312–319; v. 2. 827–832). To what extent was it revised? when? and why?

The obvious course is to associate the new correction and augmentation with the performance at court during the Christmas of 1597 or 1598 (the wording of the Quarto seems to suggest 1597, but 1598 is not impossible). Probably there were flutterings in the dovecotes of the Queen’s circle of maids-of-honor which lent themselves to the central drift of the play. Hence its revival. A revival of such a topical piece would necessarily entail a little accommodation of those allusions which had become stale. It may, however, have been necessary to give fresh point to some circumstances to make them appropriate for the occasion, or even to alter too pointed personal allusions (see notes on ii. 1. 195; iii. 1. 198). But, on the whole, there is no evidence of careful or of really extensive revision. Indeed, it is exactly the reverse (see note on ii. 1. 115–117). Moreover, if we turn to the passages in the play (see first paragraph of this section) which clearly give us both the original and the revision, we find that they affect only two speeches and, indeed, the only two which are on a distinctly higher plane of thought and imagination than the rest.1 Biron’s speech (Act iv) shows us Shakespeare recasting fancy in imagination; the revised form of the Biron-Rosaline contract (Act v) shows him giving to lyric farce the largeness of a penetrating spirit of humor and transforming it thus to vital comedy,—instead of another set of wit well-played, we have a permanent criticism of life.

Yet these alterations may well have been the fruit of a moment’s revision. They are merely a reflection of the conceptions Shakespeare was growing to through his comic experience; they express the obvious touchstone to which he was submitting life in these later years. Further, on the face of it, it is unlikely that Shakespeare

1 Furnivall and Hart, however, think that the hunting scene (iv. 1. 1–40) is on a similarly higher plane; to us it seems quite in the quibbling spirit of the whole play.
would have meddled with the body of the play; its general spirit of verbal brilliance alone is one he had outgrown and, moreover, for a play of that spirit, it was already well-nigh perfect.  

Further still, a thorough revision would have made some effort to grapple with the inherent formlessness of the piece, with its very unequal acts and scenes. It is more likely that Shakespeare, despite his modification of its import, accepted the play as a youthful extravaganza; and if the “augmented” is more than a publisher’s traditional puff for the (relatively) few added lines in the speeches of Biron and Rosaline pointed out above, it probably means that Shakespeare had still further increased the pantomimic character in his revision by carelessly tacking on more of the extraneous material which swells out the last scene. Such an exaggeration of farce would, as it were, disclaim artistic responsibility for a youthful thing brought to light again, and, at the same time, might take the edge off any dangerous topical allusion by making the piece go off in uproarious joviality.

There are at least four distinct extraneous episodes in the last scene: (1) the blackamoor’s masque, (2) the Russian disguisings, (3) the pageant of the nine worthies, and (4) the “dialogue” of Hiems and Ver. The third of these was almost certainly not added in the revision; it is of the very essence of the comic group portrayal; and is closer to Stratford days than is the date of the revision. The second also is more closely connected with the action of the play than a chance insertion would be. Russian masquings, we have reason to think, were fairly common, and Hakluyt informs us that the years 1591–1592 marked a period of great interest in Russian affairs. But the first and the fourth may well be new additions. The first is the purest masque element of the four, and such an element would more obviously befit a court performance than a popular one. It was a usual custom for writers for the

1 For a parallel, compare Tennyson’s volume of 1842. What he retains of the 1830 volume, he scarcely alters: they are perfect things of an outgrown type; but what he reprints of the 1833 volume, he almost rewrites: they were simply immature expressions of the spirit he has grown to, and only need the larger utterance and broader shaping. In Love’s Labour’s Lost, Shakespeare signifies this breadth by the alterations in Act iv and Act v noted above; but the main body neither needs nor lends itself to revision.

2 Hart thinks the Muscovite element may have been added in revision; he thinks it may have been suggested by a Muscovite masque performed by the members of Gray’s Inn in 1593–1594. But other things seem more likely to have given the suggestion; and, moreover, the Gesta Grayorum are more likely to have borrowed from Shakespeare than vice versa; at this very same time, the members of Gray’s Inn gave a presumably unauthorized production of The Comedy of Errors.
INTRODUCTION

popular stage to copy masques from court plays; but we do not know of any previous performance of a blackamoor masque, though there are many later ones (see note on v. 2. 158). The fourth may be connected with the revised conclusion of Biron and Rosaline's contract. It symbolizes the added seriousness by unobtrusively contrasting the sunshine and the shadows of life, and the contrast is definitely pointed by Armado's "You that way, we this way." Moreover, the songs have the hall-mark of perfection.

We conclude, then, that the revision was immediately associated with the court performance in 1597, and took place probably in that year; and that it was not by any means a thorough revision, but largely a mere touching up.

III. LATER HISTORY OF THE PLAY. The revival of 1597 was followed by another in 1604. In that year Burbage, the actor and manager, informed Sir Walter Cope that his company had "no new playe, that the quene hath not seene, but they have Revyved an olde one, cawled Loves Labore lost, which for wytt and mirth . . . will please her exceedingly"; so it was appointed to be played in a private house "to Morowe night at my Lord of Sowthamptons." This reference hardly points to the play having had great popularity as a play, for although the new queen may be pardoned for not having heard of it, there is no such excuse for Cope. The fact that extracts from the play were (piratically) printed in The Passionate Pilgrim, 1599 (see notes on iv. 2. 109–122; iv. 3. 60–73, 101–120), and in England's Parnassus, 1600 (see note on iv. 3. 379–380), seems to suggest that the only reputation the play had was a literary and not a dramatic one. Moreover, we know from the Stationers' Registers that in 1606–1607 the original publisher made over his rights to another, but the latter did not see fit to issue an edition until 1681 (Q 2). It is likely that the 1604 performance pleased the queen on account of the masques in the play, for she was keenly devoted to masquings; and perhaps an echo of the favors of the new Scotch-English court reached the Scotchman Drummond of Hawthornden, who records that he read the play in 1606. And the edition of 1681 is not so much a mark of the express popularity of Love's Labour's Lost as a sign of the masque revival of that period.

There is no record of a later performance of the play till the Shakespeare revival at the beginning of the nineteenth century. And the few references which are made to the play in the meantime show how it was regarded. Even Dryden has nothing good to say of it. To Jeremy Collier (1698) "the whole play is a very silly one"; and to Gildon (1709) — even in an enthusiastic account of
Shakespeare — it is “perhaps the most defective” of his plays, “for
neither the Manners, Sentiments, Diction, Versification, etc.
(except in some few places), discover the Genius that shines in his
other Plays.” Perhaps Love’s Labour’s Lost merely met the fate
which all topical plays must meet.

2. SOURCES OF THE PLAY

If by sources we mean simply distinct literary analogues of the
action of the play, we can dispose of this question very briefly.
Love’s Labour’s Lost is the one play of Shakespeare’s which has no
source in that precise sense. It is possible, however, that there
may have been one which is now lost to us. Commentators have
pointed out that there are one or two passages in the play which
seem to be entirely out of harmony with the rest, and which could
best be explained by supposing them to be relics from a prototype.
Thus, the promise that Armado “for interim to our studies shall
relate In high-born words the worth of many a knight” (i. 1. 172)
is unfulfilled; the complicated and lengthy speech on financial and
political affairs (ii. 1. 129–153) is a heavy matter for its light purpose
in the play; and more convincingly still, the poignant memory of
Katharine’s dead sister (v. 2. 18–18) seems to point to what was
perhaps the main issue of a parent-story.

Of a source, then, in the strict sense, we have no sure knowledge
and only a slight assumption. But as Shakespeare never invents his
own stories, commentators have largely discussed another type of
possible “sources” for this play, viz., actual historical events.
Their suggested parallels from historical events have been recorded
above. But they are of little help; in general they refer to details
merely. And the meagreness of the action or story of the play
is so very noticeable that we might give even Shakespeare credit
for ability to invent it. At best these parallels are little more than
instances of the exceedingly topical nature of the play.

The consideration of this extensive allusiveness has led to still
another variety of source-hunting, viz., attempts to identify the
people apparently satirized in the persons of the play. Thus,
Rosaline is Mary Fytton and the “dark lady” of the sonnets;
Armado, John Lyly, Antonio Perez, and Philip II; Holofernes,
Florio and Cooper; and the whole comic tribe are impersonations of
the anti-martinist controversialists. But all these identifications
are hazardous or patently untrue. An artist, even in satire, sur-

1 See under Date of Composition.
veys mankind and gathers this and that characteristic into a com-
posite character.

It is a more illuminating consideration to take Love’s Labour’s Lost
as a play of a particular type, and to trace its affiliation as such.
There can be no doubt that, in gross and in detail, it descends di-
rectly from the comedy of John Lyly. There are inevitably char-
acteristic differences, but they are much less striking than the
manifold similarities. In general qualities of tone, Lyly’s comedies
are half-masque, half-comedy in an extravaganza setting, freely
interspersed with dainty lyrics; Love’s Labour’s Lost has four
masques and repeated lyric numbers, so that both it and Lyly’s
plays seem to require only the score to be at the head of comic
opera tradition. Further, the most striking Lylyan character-
istics are the brilliant dialogue and the peculiarly affected stylistic
quality of the speeches in general; and these are also the pre-
dominant characteristics of Love’s Labour’s Lost.

Of course, there are obvious differences. All but one of Lyly’s
comedies are in prose, the present play is largely in verse; but
there is a strong family likeness in Lyly’s prose and Shakespeare’s
verse. Lyly’s people have strange mythological names, Shake-
spere’s courtly human ones; but this is more a variety in local
custom than in blood and race. Lyly’s men and women do
and think the same things as Shakespeare’s and in the same way;
and, more to the point, both use only slightly different dialects of
the same tongue. These small differences are insignificant when
the comparison is fully pressed.

In intention Lyly’s comedies are comedies of satiric allusion, as
is also Love’s Labour’s Lost. Their material is not so much deeds as
speech; so their formal action is usually very slight. Love’s Labour’s
Lost has no formal action beyond the oath-taking and its breaking
through the coming of the ladies. It has no formal plot beyond the
simple nusus of cause and effect, in that owing to a postal delay,
the ladies are obliged to lengthen an interview into a visit. For
the rest, it is merely a succession of events strung together in mere
sequence without causal connection: the longest and best scene
(iv. 3) is mainly occupied by an episode (Biron’s hypocrisy) which
has no causal connection at all with the main action. Characters
come and go apparently by chance; acts and scenes are continued
perfectly arbitrarily till conversation is becoming stale, and then
are ended by some such makeshift device as a soliloquy, an invita-
tion to dinner, a shout within, etc. Further, the play has practically
no formal intrigue; events proceed from beginning to end without
interruption or entanglement, except for the two minor instances of mistaken identities, causing, in the first case, the wrong delivery of a letter and, in the second, the wooing of the wrong lady. Yet even these, as may clearly be seen from their working, are to be regarded, not as entanglements of plot, but as diversions in and for themselves. But after all, as in the case of Lyly, the real action, the real plot, the real intrigue is the verbal one.

To continue the comparison: Lyly’s plays have usually a uniform structure, a main concern with a group of courtly characters, but an undercurrent of comic personages, the two sets being as a rule kept more or less distinct; so in *Love’s Labour’s Lost* we have the group of courtiers and the comic group, and the two sets are but artificially and lightly united by Armado in person and by Costard in act when he confuses the letters. There is, however, a bond of unity, not usual with Lyly, in that the lower group presents an additional variety of the main theme. Lyly’s technique, again, is in harmony with his structure. All is arranged in symmetry: his characters are gathered in even groups, and group balances group; so in *Love’s Labour’s Lost*: the King, the Princess; the three lords, the three ladies; the three more exalted clowns, the three rustic clowns. His scenes regularly alternate, courtly, comic; so, too, do those of *Love’s Labour’s Lost*.1 Within the scenes, speeches are distributed in the same symmetrical fashion, events succeed in the same parallel course; so, again, is the case in *Love’s Labour’s Lost* (cf. especially iv. 9), where the threefold scheme is worked to death.

Further, Lyly’s comic scenes and his comic characters are of a distinct type: their humor consists largely in the farce of exaggerated affectation and in the fun of words — long words, wrong words, perverted words, diverted words, contrived words, derived words, word-plays, puns, sound-plays, etc.; their characters are the stock figures — the braggart, the pedant; his own types — the pert, malicious pages with their tricks of sophistry and their tags of Latin, and the heavy constable with his perversions of language — all of them becoming farcical by growing to caricature; and all these things we recognize at once in *Love’s Labour’s Lost*. But we have something more: we have Costard. And Costard, besides the verbal trickeries of the literary clown, has the profound and kindly clownishness of the country soil, a native mother-wit and an imperturbable stupidity which make him more than a match

1 We must remember, however, that the division into acts and scenes is not made in Q1,
for pedants, even for a king, and leave him self-satisfied master of circumstance; his progeny still people the Wessex novels. Yet even Costard, we are told, finds at least one Lylyan prototype in the Gunophilus of The Woman in the Moon.

The above comparisons are perhaps sufficient, but they could be completed by setting side by side exactly parallel details of incident, character, and expression: thus, in Endimion alone, the Master Constable is the father of Dull; Epiton, Dares, and Samias together give us Moth; and Sir Thopas has only need of a slight transformation to emerge as Armado; further, Mother Bombie (ii. 3) provides a parallel scene to the Armado-Jaquenetta incidents in i. 2; and finally, parallel expressions abound. In truth, then, the really effective source of Love's Labour's Lost is to be found in the comedies of John Lyly.

3. CRITICAL COMMENT

Little remains to be said of the technical aspect of the play. In the foregoing paragraphs we have discussed its general nature and the peculiar features of its structure. We have not, however, said much of its characterization; in the main, because it hardly has such a thing. Shakespeare's interest here was in manners and in words, not in men and minds. The characters in general are merely types and, indeed, are frequently caricatures. Biron and Rosaline may appear more complete and more living; but that is mainly because we see more of them. For, in reality, in this play Shakespeare is not looking on life as a whole; he is seeing truth through one little hole. His interest for the moment is not in hearts but in tongues, not in passion but in affectation, not in character but in "humour." In Love's Labour's Lost the stage is not all the world, but a very limited corner of Elizabethan London; and Shakespeare is writing not remotely for all time, but more expressly than elsewhere for his own brief hour.

Love's Labour's Lost has the traditional material of comedy; it is a display of the manifold affectations of human life, and in the conventional comic manner it exposes the folly of such affectations by riddling them with explicit satire or by exaggerating them to ludicrous burlesque. In the main, it is satisfied to seek its effect solely in the extravagance of its own affected world. But even in its first intention, and with fuller revelation in the revision, it sees a nobler function in submitting unreality to the touchstone of reality, and thus making manifest not only its ludicrousness, but, more seriously, its utter vanity. We pass in the event not only from
"commonwealths" of academies of ascetic bookishness to larger spheres of normal individual lives, but are brought to the threshold of the universal commonwealth of humanity at large, to hear the groans of souls in agony. But that fullest enfranchisement is, as we have seen, rather a hint of the maturer dramatist of 1597, than a mark of the general trend of the play. In the main, he is satisfied with leading his recluses and his eccentrics back to normal life by domesticating them, as it were, amongst their fellows.

This, indeed, is the central theme: not only the utter uselessness of attempting to discard the inevitable and the normal, but the sheer folly of being blind to the supreme value of the inevitable and the normal. As Biron points out, the King might have attained the very object he sought in his unnatural way, if he had merely followed natural roads. It is not without interest to note that in the fully realized idea of Shakespeare's comedy, the normal road is always more clearly seen by women's eyes; and if in this play the sparkle of their eyes is more commonly merely a display of ornamental illumination, that is only of a parcel with the general fancy of the piece, and, indeed, their light does serve to kindle and reflect the true and natural fire. For the particular form the central idea takes is the affectation of pretending to put love on one side. "We cannot cross the cause why we are born."

So much for what we may term the central theme. The body of the play displays innumerable other distortions from the natural, — affectations of manner and of dress, but, above all, affectations of speech. We shall have to devote greater attention to these affectations of speech, but the eccentricities of manner, like Armado's pose of melancholy, Holofernes' show of erudition, and Nathaniel's inevitable reliance on authority, will have been obvious.

The sixteenth century marks a period of the culte of words. The newly awakened artistic consciousness had revealed the wonderful possibilities of words, not only as a power in vital expression and in artistic creation, but as a charm and a delight merely in themselves. Almost every utterance of the period shows the spell of this charm; every expression seeks not only to express, but to delight by the particular manner of doing it. And ingenuity racked itself to discover novel, intricate, and recondite modes of speech. Varieties are, of course, infinite in such a quest, varieties in every detail and component of expression. Gradually, however, there emerge a number of varieties of this toying with verbal niceties and modes of expression, each of which has a host of special qualities so characteristic as to become distinct and peculiar; each has its own
special form and structure, its own special figures, its own imagery, and its own vocabulary, so that we may say it constitutes a distinct style. But the material of all these various styles is the same, verbal affectation in any form; it is only their peculiar combination of tricks and affectations which is peculiar and distinct.

It is the common details of these different varieties of affectation which Shakespeare ridicules in Love's Labour's Lost rather than any one style in particular. He himself was under the spell of words, and indeed one might say that every variety of verbal affectation appealed to him, and only its excessive exaggeration turned it to ridicule. Like his own Biron, he knows the charm of "taffeta phrases, silken terms precise," and though, like him, he can pull himself together to disclaim them, a "trick of the old rage" persists. There were, of course, some features of contemporary verbal affectation calling for whole-hearted ridicule—the trick of pompous or ludicrous asseveration, the stringing together of synonymous words, the continual use of technical words and phrases, the larding of speech with words of empty compliment, the fondness for "fire-new" words or for new-coined forms of old words, the continual introduction of foreign and, especially, Latin phrases. But it is rather affectations in the mass and in detail than precise combinations of special affectations which are Shakespeare's butt. And, moreover, as we have also seen, it is by no means easy to demark the line where a serious use passes into a satiric one. Of one thing we may be sure: many of the strained conceits, the inveterate puns, and the maze of fanciful word jugglery and image jugglery that we find in the play commended themselves to Shakespeare's youthful exuberance of wit; he thoroughly enjoyed a set of wit well played.

Like Lyly, Shakespeare makes use of specific figures of speech in order to weave an intricate pattern of speech. Thus we find paronomasia (plays on words, use of words similar or identical in sound but different in meaning), homoeoteleuton (phrases ending in similar sound), assonance, consonance, rhyme, annomeration, alliteration (simple alliteration, transverse alliteration, reversed transverse alliteration). These things are of the very substance of the style of Love's Labour's Lost, and especially those which are not only figures of speech, but also the marks of a rapid, sprightly wit. But a point to point comparison will easily show that it was not Lyly's style in particular, but Elizabethan affectations in general which Shakespeare had in mind to imitate or to burlesque when he wrote Love's Labour's Lost.
And these are, with the others we have noticed, the qualities that we should expect to find in the first play of our Stratford Shakespeare, transported as he was to London. The language of the court makes a strong impression on him and the courtly life contrasts sharply with the country life which is still near to him; and as has been well said, these first impressions of the London court become the substance of *Love’s Labour’s Lost.*
DRAMATIS PERSONÆ

Ferdinand . . . . . . . . . . King of Navarre
Biron
Longaville . . . . Lords attending on the King
Dumain
Boyet
Mercadé . . . . Lords attending on the Princess of France
Don Adriano de Armado . . A fantastical Spaniard
Sir Nathaniel . . . . . . . . . . A Curate
Holofernes . . . . . . . . . . . A Schoolmaster
Dull . . . . . . . . . . . . . . . A Constable
Costard . . . . . . . . . . . . . A Clown
Moth . . . . . . . . . . . . . . Page to Armado
A Forester

The Princess of France
Rosaline
Maria . . . . Ladies attending on the Princess
Katharine
Jaquenetta . . . . . . . . A country Wench

Lords, Attendants, etc.

SCENE — NAVARRE
LOVE'S LABOUR'S LOST

ACT I

SCENE I — The King of Navarre's park

Enter Ferdinand, King of Navarre, Biron,
Longaville, and Dumain

King. Let fame, that all hunt after in their lives,
Live register'd upon our brazen tombs
And then grace us in the disgrace of death;
When, spite of cormorant devouring Time,
Th'endeavour of this present breath may buy
That honour which shall bate his scythe's keen edge
And make us heirs of all eternity.
Therefore, brave conquerors, — for so you are,
That war against your own affections
And the huge army of the world's desires, —
Our late edict shall strongly stand in force:
Navarre shall be the wonder of the world;
Our court shall be a little Academe,
Still and contemplative in living art.
You three, Biron, Dumain, and Longaville,
Have sworn for three years' term to live with me
My fellow-scholars and to keep those statutes
That are recorded in this schedule here:
Your oaths are pass'd; and now subscribe your
names,
That his own hand may strike his honour down
That violates the smallest branch herein:
If you are arm'd to do as sworn to do,
Subscribe to your deep oaths, and keep it too.

Long. I am resolved; 't is but a three years' fast:
The mind shall banquet, though the body pine:
Fat paunches have lean pates, and dainty bits
Make rich the ribs, but bankrupt quite the wits.

Dum. My loving lord, Dumain is mortified:
The grosser manner of these world's delights
He throws upon the gross world's baser slaves:
To love, to wealth, to pomp, I pine and die;
With all these living in philosophy.

Biron. I can but say their protestation over;
So much, dear liege, I have already sworn,
That is, to live and study here three years.
But there are other strict observances;
As, not to see a woman in that term,
Which I hope well is not enrolled there;
And one day in a week to touch no food
And but one meal on every day beside,
The which I hope is not enrolled there;
And then, to sleep but three hours in the night,
And not be seen to wink of all the day —
When I was wont to think no harm all night
And make a dark night too of half the day —
Which I hope well is not enrolled there:
O, these are barren tasks, too hard to keep,
Not to see ladies, study, fast, not sleep!

King. Your oath is pass'd to pass away from these.

Biron. Let me say no, my liege, an if you please: 50
I only swore to study with your grace
And stay here in your court for three years' space.
Long. You swore to that, Biron, and to the rest.
Biron. By yea and nay, sir, then I swore in jest.
What is the end of study? let me know.
King. Why, that to know, which else we should not know.
Biron. Things hid and barr'd, you mean, from common sense?
King. Ay, that is study's god-like recompense.
Biron. Come on, then; I will swear to study so,
To know the thing I am forbid to know:
As thus, — to study where I well may dine,
When I to feast expressly am forbid;
Or study where to meet some mistress fine,
When mistresses from common sense are hid;
Or, having sworn too hard a keeping oath,
Study to break it and not break my troth.
If study's gain be thus and this be so,
Study knows that which yet it doth not know:
Swear me to this, and I will ne'er say no.
King. These be the stops that hinder study quite
And train our intellects to vain delight.
Biron. Why, all delights are vain; but that most vain,
Which with pain purchas'd doth inherit pain:
As, painfully to pore upon a book
To seek the light of truth; while truth the while
Doth falsely blind the eyesight of his look:
Light seeking light doth light of light beguile:
So, ere you find where light in darkness lies,
Your light grows dark by losing of your eyes.
Study me how to please the eye indeed
By fixing it upon a fairer eye,
Who dazzling so, that eye shall be his heed
And give him light that it was blinded by.
Study is like the heaven's glorious sun
That will not be deep-search'd with saucy looks:
Small have continual plodders ever won
Save base authority from others' books.
These earthly godfathers of heaven's lights
That give a name to every fixed star
Have no more profit of their shining nights
Than those that walk and wot not what they are.
Too much to know is to know nought but fame;
And every godfather can give a name.

King. How well he's read, to reason against reading!

Dum. Proceeded well, to stop all good proceeding!

Long. He weeds the corn and still lets grow the weeding.

Biron. The spring is near when green geese are a-breeding.

Dum. How follows that?

Biron. Fit in his place and time.

Dum. In reason nothing.

Biron. Something then in rhyme.

King. Biron is like an envious sneaping frost
That bites the first-born infants of the spring.

Biron. Well, say I am; why should proud summer boast

Before the birds have any cause to sing?
Why should I joy in any abortive birth?
At Christmas I no more desire a rose
Than wish a snow in May's new-fangled shows;
But like of each thing that in season grows.
So you, to study now it is too late,
Climb o'er the house to unlock the little gate.

King. Well, sit you out; go home, Biron: adieu.

Biron. No, my good lord; I have sworn to stay
with you:
And though I have for barbarism spoke more
Than for that angel knowledge you can say,
Yet confident I 'll keep what I have swore
And bide the penance of each three years' day.
Give me the paper; let me read the same;
And to the strict'st decrees I 'll write my name.

King. How well this yielding rescues thee from
shame!

Biron. [Reads] "Item, That no woman shall
come within a mile of my court": Hath this been proclaimed?

Long. Four days ago.

Biron. Let's see the penalty. [Reads] "On pain
of losing her tongue." Who devised this penalty?

Long. Marry, that did I.

Biron. Sweet lord, and why?

Long. To fright them hence with that dread
penalty.

Biron. A dangerous law against gentility!

[Reads] "Item, If any man be seen to talk with a woman within the term of three years, he shall endure such public shame as the rest of the court can possibly devise."
This article, my liege, yourself must break;
For well you know here comes in embassy
The French king's daughter with yourself to speak—
A maid of grace and complete majesty—
About surrender up of Aquitaine
To her decrepit, sick and bedrid father:
Therefore this article is made in vain,
Or vainly comes the admired princess hither.
King. What say you, lords? why, this was quite forgot.

Biron. So study evermore is overshot:
While it doth study to have what it would
It doth forget to do the thing it should,
And when it hath the thing it hunteth most,
'Tis won as towns with fire, so won, so lost.

King. We must of force dispense with this decree;
She must lie here on mere necessity.

Biron. Necessity will make us all forsworn
Three thousand times within his three years' space;
For every man with his affects is born,
Not by might master'd but by special grace:
If I break faith, this word shall speak for me;
I am forsworn on "mere necessity."
So to the laws at large I write my name:

[Subscribes.

And he that breaks them in the least degree
Stands in attainder of eternal shame:

Suggestions are to other as to me;
But I believe, although I seem so loath,
I am the last that will last keep his oath.
But is there no quick recreation granted?
King. Ay, that there is. Our court, you know, is haunted
With a refined traveller of Spain;
A man in all the world’s new fashion planted,
That hath a mint of phrases in his brain;
One whom the music of his own vain tongue
Doth ravish like enchanting harmony;
A man of complements, whom right and wrong
Have chose as umpire of their mutiny:
This child of fancy that Armado hight.
For interim to our studies shall relate
In high-born words the worth of many a knight
From tawny Spain lost in the world’s debate.
How you delight, my lords, I know not, I;
But, I protest, I love to hear him lie
And I will use him for my minstrelsy.

Biron. Armado is a most illustrious wight,
A man of fire—new words, fashion’s own knight.

Long. Costard the swain and he shall be our sport;
And so to study, three years is but short.

Enter Dull with a letter, and Costard

Dull. Which is the duke’s own person?
Biron. This, fellow: what wouldst?
Dull. I myself reprehend his own person, for I am his grace’s tharborough: but I would see his own person in flesh and blood.

Biron. This is he.

Dull. Signior Arme—Arme—commends you. There’s villany abroad: this letter will tell you more.
Cost. Sir, the contempts thereof are as touching me.

King. A letter from the magnificent Armado.

Biron. How low soever the matter, I hope in God for high words.

Long. A high hope for a low heaven: God grant us patience!

Biron. To hear? or forbear hearing?

Long. To hear meekly, sir, and to laugh moderately; or to forbear both.

Biron. Well, sir, be it as the style shall give us cause to climb in the merriness.

Cost. The matter is to me, sir, as concerning Jaquenetta. The manner of it is, I was taken with the manner.

Biron. In what manner?

Cost. In manner and form following, sir; all those three: I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park; which, put together, is in manner and form following. Now, sir, for the manner,—it is the manner of a man to speak to a woman: for the form,—in some form.

Biron. For the following, sir?

Cost. As it shall follow in my correction: and God defend the right!

King. Will you hear this letter with attention?

Biron. As we would hear an oracle.

Cost. Such is the simplicity of man to hearken after the flesh.

King. [Reads] "Great deputy, the welkin's vice-
gerent and sole dominator of Navarre, my soul’s earth’s god, and body’s fostering patron.”

Cost. Not a word of Costard yet.

King. [Reads] “So it is,” —

Cost. It may be so: but if he say it is so, he is, in telling true, but so.

King. Peace!

Cost. Be to me and every man that dares not fight! 230

King. No words!

Cost. Of other men’s secrets, I beseech you.

King. [Reads] “So it is, besieged with sable-coloured melancholy, I did commend the black-oppressing humour to the most wholesome physic of thy health-giving air; and, as I am a gentleman, betook myself to walk. [The time when. 237 About the sixth hour; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper: so much for the time when. Now for the ground which; which, I mean, I walked upon: it is ycleped thy park. 244 Then for the place where I where, I mean, I did encounter that obscene and most preposterous event, that draweth from my snow-white pen the ebon-coloured ink, which here thou viewest, beholdest, surveyest, 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 swain, 250 that base minnow of thy mirth,” —

Cost. Me?

King. [Reads] “that unlettered small-knowing soul,” —
Cost. Me?

King. [Reads] "that shallow vassal," —

Cost. Still me?

King. [Reads] "which, as I remember, hight Costard," —

Cost. O, me!

King. [Reads] "sorted and consorted, contrary to thy established proclaimed edict and continent canon, which with, — O, with — but with this I passion to say wherewith," —

Cost. With a wench.

King. [Reads] "with a child of our grandmother Eve, a female; or, for thy more sweet understanding, a woman. Him I, as my ever-esteemed duty pricks me on, have sent to thee, to receive the meed of punishment, by thy sweet grace's officer, Anthony Dull; a man of good repute, carriage, bearing, and estimation."

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

King. [Reads] "For Jaquenetta, — so is the weaker vessel called which I apprehended with the aforesaid swain, — I keep her as a vessel of thy law's fury; and shall, at the least of thy sweet notice, bring her to trial. Thine, in all compliments of devoted and heart-burning heat of duty,

DON ADRIANO DE ARMADO."

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

King. Ay, the best for the worst. But, sirrah, what say you to this?
Cost. Sir, I confess the wench.

King. Did you hear the proclamation?

Cost. I do confess much of the hearing it, but little of the marking of it.

King. It was proclaimed a year's imprisonment, to be taken with a wench.

Cost. I was taken with none, sir: I was taken with a damsel.

King. Well, it was proclaimed "damsel."

Cost. This was no damsel neither, sir; she was a virgin.

King. It is so varied too; for it was proclaimed "virgin."

Cost. If it were, I deny her virginity: I was taken with a maid.

King. This maid will not serve your turn, sir.

Cost. This maid will serve my turn, sir.

King. Sir, I will pronounce your sentence: you shall fast a week with bran and water.

Cost. I had rather pray a month with mutton and porridge.

King. And Don Armado shall be your keeper. My Lord Biron, see him deliver'd o'er:
And go we, lords, to put in practice that
Which each to other hath so strongly sworn.

[Exeunt King, Longaville, and Dumain.

Biron. I'll lay my head to any good man's hat, these oaths and laws will prove an idle scorn.

Sirrah, come on.

Cost. I suffer for the truth, sir; for true it is, I was taken with Jaquenetta, and Jaquenetta is a true girl; and therefore welcome the sour cup of
prosperity! Affliction may one day smile again; and till then, sit thee down, sorrow! [Exeunt.

SCENE II — The same

Enter Armado and Moth

Arm. Boy, what sign is it when a man of great spirit grows melancholy?

Moth. A great sign, sir, that he will look sad.

Arm. Why, sadness is one and the self-same thing, dear imp.

Moth. No, no; O Lord, sir, no.

Arm. How canst thou part sadness and melancholy, my tender juvenal?

Moth. By a familiar demonstration of the working, my tough senior.

Arm. Why tough senior? why tough senior?

Moth. Why tender juvenal? why tender juvenal?

Arm. I spoke it, tender juvenal, as a congruent epitheton appertaining to thy young days, which we may nominate tender.

Moth. And I, tough senior, as an appertinent title to your old time, which we may name tough.

Arm. Pretty and apt.

Moth. How mean you, sir? I pretty, and my saying apt? or I apt, and my saying pretty?

Arm. Thou pretty, because little.

Moth. Little pretty, because little. Wherefore apt?

Arm. And therefore apt, because quick.

Moth. Speak you this in my praise, master?
Scene Two] LOVE'S LABOUR'S LOST

Arm. In thy condign praise.
Moth. I will praise an eel with the same praise.
Arm. What, that an eel is ingenious?
Moth. That an eel is quick.
Arm. I do say thou art quick in answers: thou heatest my blood.
Moth. I am answered, sir.
Arm. I love not to be crossed.
Moth. [Aside] He speaks the mere contrary; crosses love not him.
Arm. I have promised to study three years with the duke.
Moth. You may do it in an hour, sir.
Arm. Impossible.
Moth. How many is one thrice told?
Arm. I am ill at reckoning; it fitteth the spirit of a tapster.
Moth. You are a gentleman and a gamester, sir.
Arm. I confess both: they are both the varnish of a complete man.
Moth. Then, I am sure, you know how much the gross sum of deuce-ace amounts to.
Arm. It doth amount to one more than two.
Moth. Which the base vulgar do call three.
Arm. True.

Moth. Why, sir, is this such a piece of study? Now here is three studied, ere ye 'll thrice wink: and how easy it is to put "years" to the word "three," and study three years in two words, the dancing horse will tell you.
Arm. A most fine figure!
Moth. To prove you a cipher.

Arm. I will hereupon confess I am in love: and as it is base for a soldier to love, so am I in love with a base wench. If drawing my sword against the humour of affection would deliver me from the reprobate thought of it, I would take Desire prisoner, and ransom him to any French courtier for a new-devised courtesy. I think scorn to sigh: methinks I should outswear Cupid. Comfort me, boy: what great men have been in love?

Moth. Hercules, master.

Arm. Most sweet Hercules! More authority, dear boy, name more; and, sweet my child, let them be men of good repute and carriage.

Moth. Samson, master: he was a man of good carriage, great carriage, for he carried the town-gates on his back like a porter: and he was in love.

Arm. O well-knit Samson! strong-jointed Samson! I do excel the in my rapier as much as thou didst me in carrying gates. I am in love too. Who was Samson's love, my dear Moth?

Moth. A woman, master.

Arm. Of what complexion?

Moth. Of all the four, or the three, or the two, or one of the four.

Arm. Tell me precisely of what complexion.

Moth. Of the sea-water green, sir.

Arm. Is that one of the four complexions?

Moth. As I have read, sir; and the best of them too.

Arm. Green indeed is the colour of lovers; but
to have a love of that colour, methinks Samson had small reason for it. He surely affected her for her wit.

Moth. It was so, sir; for she had a green wit.

Arm. My love is most immaculate white and red.

Moth. Most maculate thoughts, master, are masked under such colours.

Arm. Define, define, well-educated infant.

Moth. My father’s wit and my mother’s tongue, assist me!

Arm. Sweet invocation of a child; most pretty and pathetical!

Moth. If she be made of white and red,

Her faults will ne’er be known,

For blushing cheeks by faults are bred

And fears by pale white shown:

Then if she fear, or be to blame,

By this you shall not know,

For still her cheeks possess the same

Which native she doth owe.

A dangerous rhyme, master, against the reason of white and red.

Arm. Is there not a ballad, boy, of the King and the Beggar?

Moth. The world was very guilty of such a ballad some three ages since: but I think now ’t is not to be found; or, if it were, it would neither serve for the writing nor the tune.

Arm. I will have that subject newly writ o’er, that I may example my digression by some mighty precedent. Boy, I do love that country girl that
I took in the park with the rational hind Costard: she deserves well.

Moth. [Aside] To be whipped; and yet a better love than my master.

Arm. Sing, boy; my spirit grows heavy in love.

Moth. And that's great marvel, loving a light wench.

Arm. I say, sing.

Moth. Forbear till this company be past.

Enter Dull, Costard, and Jaquenetta

Dull. Sir, the duke's pleasure is, that you keep Costard safe: and you must suffer him to take no delight nor no penance; but a' must fast three days a week. For this damsel, I must keep her at the park: she is allowed for the day-woman. Fare you well.

Arm. I do betray myself with blushing. Maid!

Jaq. Man?

Arm. I will visit thee at the lodge.

Jaq. That's hereby.

Arm. I know where it is situate.

Jaq. Lord, how wise you are!

Arm. I will tell thee wonders.

Jaq. With that face?

Arm. I love thee.

Jaq. So I heard you say.

Arm. And so, farewell.

Jaq. Fair weather after you!

Dull. Come, Jaquenetta, away!

[Exeunt Dull and Jaquenetta.]
Arm. Villain, thou shalt fast for thy offences ere thou be pardoned.

Cost. Well, sir, I hope, when I do it, I shall do it on a full stomach.

Arm. Thou shalt be heavily punished.

Cost. I am more bound to you than your fellows, for they are but lightly rewarded.

Arm. Take away this villain; shut him up.

Moth. Come, you transgressing slave; away!

Cost. Let me not be pent up, sir: I will fast, being loose.

Moth. No, sir; that were fast and loose: thou shalt to prison.

Cost. Well, I ever I do see the merry days of desolation that I have seen, some shall see.

Moth. What shall some see?

Cost. Nay, nothing, Master Moth, but what they look upon. It is not for prisoners to be too silent in their words; and therefore I will say nothing: I thank God I have as little patience as another man; and therefore I can be quiet.

[Exeunt Moth and Costard.]

Arm. I do affect the very ground, which is base, where her shoe, which is baser, guided by her foot, which is basest, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be true love which is falsely attempted? Love is a familiar; Love is a devil: there is no evil angel but Love. Yet was Samson so tempted, and he had an excellent strength; yet was Solomon so seduced, and he had a very good wit. Cupid's butt-shaft is too
hard for Hercules’ club; and therefore too much odds for a Spaniard’s rapier. The first and second cause will not serve my turn; the passado he respects not, the duello he regards not: his disgrace is to be called boy; but his glory is to subdue men. Adieu, valour! rust, rapier! be still, drum! for your manager is in love; yea, he loveth. Assist me, some extemporal god of rhyme, for I am sure I shall turn sonnet. De-vise, wit; write, pen; for I am for whole volumes in folio.

[Exit.

ACT II

SCENE I — The same

Enter the Princess of France, Rosaline, Maria, Katharine, Boyet, Lords, and other Attendants

Boyet. Now, madam, summon up your dearest spirits:
Consider who the king your father sends,
To whom he sends, and what’s his embassy:
Yourself, held precious in the world’s esteem,
To parley with the sole inheritor
Of all perfections that a man may owe,
Matchless Navarre; the plea of no less weight
Than Aquitaine, a dowry for a queen.
Be now as prodigal of all dear grace
As Nature was in making graces dear;
When she did starve the general world beside
And prodigally gave them all to you.

Prin. Good Lord Boyet, my beauty, though but mean,
Needs not the painted flourish of your praise:
    Beauty is bought by judgement of the eye,
Not utter’d by base sale of chapmen’s tongues:
    I am less proud to hear you tell my worth
Than you much willing to be counted wise
    In spending your wit in the praise of mine.
But now to task the tasker: good Boyet,
You are not ignorant, all-telling fame
Doth noise abroad, Navarre hath made a vow,
Till painful study shall outwear three years,
No woman may approach his silent court:
Therefore to’s seemeth it a needful course,
Before we enter his forbidden gates,
To know his pleasure; and in that behalf,
Bold of your worthiness, we single you
As our best-moving fair solicitor.
Tell him, the daughter of the King of France,
On serious business, craving quick dispatch,
Importunes personal conference with his grace:
Haste, signify so much; while we attend,
Like humble-visaged suitors, his high will.

    Boyet. Proud of employment, willingly I go.
    Prin. All pride is willing pride, and yours
    is so.                              [Exit Boyet.
Who are the votaries, my loving lords,
That are vow-fellows with this virtuous duke?
    First Lord. Lord Longaville is one.
    Prin. Know you the man?
    Mar. I know him, madam: at a marriage-
    feast,
Between Lord Perigort and the beauteous heir
Of Jaques Falconbridge, solemnized
In Normandy, saw I this Longaville:
A man of sovereign parts he is esteem'd;
Well fitted in arts, glorious in arms:
Nothing becomes him ill that he would well.
The only soil of his fair virtue's gloss,
If virtue's gloss will stain with any soil,
Is a sharp wit match'd with too blunt a will;
Whose edge hath power to cut, whose will still
wills
It should none spare that come within his power.

*Prin.* Some merry mocking lord, belike; is 't so?

*Mar.* They say so most that most his humours
know.

*Prin.* Such short-lived wits do wither as they grow.

Who are the rest?

*Kath.* The young Dumain, a well-accomplished youth,
Of all that virtue love for virtue loved:
Most power to do most harm, least knowing ill,
For he hath wit to make an ill shape good,
And shape to win grace though he had no wit.
I saw him at the Duke Alençon's once;
And much too little of that good I saw
Is my report to his great worthiness.

*Ros.* Another of these students at that time
Was there with him, as I have heard a truth.
Biron they call him; but a merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal:
His eye begets occasion for his wit;
For every object that the one doth catch
The other turns to a mirth-moving jest,
Which his fair tongue, conceit's expositor,
Delivers in such apt and gracious words
That aged ears play truant at his tales
And younger hearings are quite ravished;
So sweet and voluble is his discourse.

Prin. God bless my ladies! are they all in love,
That every one her own hath garnished
With such bedecking ornaments of praise?

First Lord. Here comes Boyet.

Re-enter Boyet

Prin. Now, what admittance, lord? 80

Boyet. Navarre had notice of your fair approach;
And he and his competitors in oath
Were all address'd to meet you, gentle lady,
Before I came. Marry, thus much I have learnt:
He rather means to lodge you in the field,
Like one that comes here to besiege his court,
Than seek a dispensation for his oath,
To let you enter his unpeopled house.
Here comes Navarre.

Enter King, Longaville, Dumain, Biron,

and Attendants

King. Fair princess, welcome to the court of Navarre.

Prin. "Fair" I give you back again; and "welcome" I have not yet: the roof of this court is too high to be yours; and welcome to the wide fields too base to be mine.
King. You shall be welcome, madam, to my court.

Prin. I will be welcome, then: conduct me thither.

King. Hear me, dear lady; I have sworn an oath.

Prin. Our Lady help my lord! he'll be forsworn.

King. Not for the world, fair madam, by my will.

Prin. Why, will shall break it; will and nothing else.

King. Your ladyship is ignorant what it is.

Prin. Were my lord so, his ignorance were wise, Where now his knowledge must prove ignorance. I hear your grace hath sworn out house-keeping: 'Tis deadly sin to keep that oath, my lord, And sin to break it. But pardon me, I am too sudden-bold: To teach a teacher ill beseeemeth me. Vouchsafe to read the purpose of my coming. And suddenly resolve me in my suit.

King. Madam, I will, if suddenly I may.

Prin. You will the sooner, that I were away; For you'll prove perjured if you make me stay.

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

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

Biron. I know you did.

Ros. How needless was it then to ask the question!

Biron. You must not be so quick.
Ros. 'Tis long of you that spur me with such questions.

Biron. Your wit's too hot, it speeds too fast, 'twill tire.

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

Biron. What time o' day?

Ros. The hour that fools should ask.

Biron. Now fair befall your mask!

Ros. Fair fall the face it covers!

Biron. And send you many lovers!

Ros. Amen, so you be none.

Biron. Nay, then will I be gone.

King. Madam, your father here doth intimate
The payment of a hundred thousand crowns; 130
Being but the one half of an entire sum
Disbursed by my father in his wars.
But say that he or we, as neither have,
Received that sum, yet there remains unpaid
A hundred thousand more; in surety of the which,
One part of Aquitaine is bound to us,
Although not valued to the money's worth.
If then the king your father will restore
But that one half which is unsatisfied,
We will give up our right in Aquitaine,
And hold fair friendship with his majesty.
But that, it seems, he little purposeth,
For here he doth demand to have repaid
A hundred thousand crowns; and not demands,
On payment of a hundred thousand crowns,
To have his title live in Aquitaine;
Which we much rather had depart withal
And have the money by our father lent.
Than Aquitaine so gelled as it is,
Dear princess, were not his request so far
From reason's yielding, your fair self should make
A yielding 'gainst some reason in my breast
And go well satisfied to France again.

Prin. You do the king my father too much wrong
And wrong the reputation of your name,
In so unseem ing to confess receipt
Of that which hath so faithfully been paid:

King. I do protest I never heard of it;
And if you prove it, I'll repay it back
Or yield up Aquitaine.

Prin. We arrest your word.

Boyet, you can produce acquittances
For such a sum from special officers
Of Charles his father.

King. Satisfy me so.

Boyet. So please your grace, the packet is not come
Where that and other specialties are bound:
To-morrow you shall have a sight of them.

King. It shall suffice me: at which interview
All liberal reason I will yield unto.
Meantime receive such welcome at my hand
As honour without breach of honour may make tender of to thy true worthiness:
You may not come, fair princess, in my gates;
But here without you shall be so received
As you shall deem yourself lodged in my heart,
Though so denied farther harbour in my house.
Your own good thoughts excuse me, and farewell:
To-morrow shall we visit you again.

_Prin._ Sweet health and fair desires consort your grace!

_King._ Thy own wish I thee in every place!

_Biron._ Lady, I will commend you to my own heart.

_Ros._ Pray you, do my commendations; I would be glad to see it.

_Biron._ I would you heard it groan.

_Ros._ Is the fool sick?

_Biron._ Sick at the heart.

_Ros._ Alack, let it blood.

_Biron._ Would that do it good?

_Ros._ My physic says “ay.”

_Biron._ Will you prick ’t with your eye?

_Ros._ No point, with my knife.

_Biron._ Now, God save thy life!

_Ros._ And yours from long living!

_Biron._ I cannot stay thanksgiving. [Retiring.

_Dum._ Sir, I pray you, a word: what lady is that same?

_Boyet._ The heir of Alençon, Katharine her name.

_Dum._ A gallant lady. Monsieur, fare you well. [Exit.

_Long._ I beseech you a word: what is she in the white?

_Boyet._ A woman sometimes, an you saw her in the light.

_Long._ Perchance light in the light. I desire her name.
Boyet. She hath but one for herself; to desire that were a shame.

Long. Pray you, sir, whose daughter?
Boyet. Her mother's, I have heard.
Long. God's blessing on your beard!
Boyet. Good sir, be not offended.

She is an heir of Falconbridge.
Long. Nay, my choler is ended.

She is a most sweet lady.

Boyet. Not unlike, sir, that may be. [Exit Long.

Biron. What's her name in the cap?
Boyet. Rosaline, by good hap.

Biron. Is she wedded or no?
Boyet. To her will, sir, or so.

Biron. O you are welcome, sir : adieu.
Boyet. Farewell to me, sir, and welcome to you. [Exit Biron.

Mar. That last is Biron, the merry mad-cap lord:
Not a word with him but a jest.

Boyet. And every jest but a word.

Prin. It was well done of you to take him at his word.
Boyet. I was as willing to grapple as he was to board.

Mar. Two hot sheeps, marry.

Boyet. And wherefore not ships?

No sheep, sweet lamb, unless we feed on your lips.

Mar. You sheep, and I pasture: shall that finish the jest?

Boyet. So you grant pasture for me.

[Offering to kiss her.

Mar. Not so, gentle beast:
My lips are no common, though several they be.

Boyet. Belonging to whom?

Mar. To my fortunes and me.

Prin. Good wits will be jangling; but, gentle, agree:

This civil war of wits were much better used
On Navarre and his book-men; for here 'tis abused.

Boyet. If my observation, which very seldom lies
By the heart's still rhetoric disclosed with eyes,
Deceive me not now, Navarre is infected.

Prin. With what?

Boyet. With that which we lovers entitle
affected.

Prin. Your reason?

Boyet. Why, all his behaviours did make their retire
To the court of his eye, peeping thorough desire:
His heart, like an agate, with your print impress'd,
Proud with his form, in his eye pride express'd:
His tongue, all impatient to speak and not see,
Did stumble with haste in his eyesight to be;
All senses to that sense did make their repair,
To feel only looking on fairest of fair:
Methought all his senses were lock'd in his eye,
As jewels in crystal for some prince to buy;
Who, tend'ring their own worth from where they were glass'd,
Did point you to buy them, along as you pass'd:
His face's own margent did quote such amazes
That all eyes saw his eyes enchanted with gazes.
I'll give you Aquitaine and all that is his,
An you give him for my sake but one loving kiss.
Prin. Come to our pavilion: Boyet is disposed. 250
Boyet. But to speak that in words which his eye hath disclosed.
I only have made a mouth of his eye,
By adding a tongue which I know will not lie.
Ros. Thou art an old love-monger and speakest skillfully.
Mar. He is Cupid’s grandfather and learns news of him.
Ros. Then was Venus like her mother, for her father is but grim.
Boyet. Do you hear, my mad wenches?
Mar. No.
Boyet. What then, do you see?
Ros. Ay, our way to be gone.
Boyet. You are too hard for me.
[Exeunt.

ACT III

Scene I — The same

Enter Armado and Moth

Arm. Warble, child; make passionate my sense of hearing.
Moth. Concolinel. [Singing.
Arm. Sweet air! Go, tenderness of years; take this key, give enlargement to the swain, bring him festinately hither: I must employ him in a letter to my love.
Moth. Master, will you win your love with a French brawl?
Arm. How meanest thou? brawling in French? 10
Moth. No, my complete master: but to jig off
a tune at the tongue's end, canary to it with your
feet, humour it with turning up your eye, sigh
a note and sing a note, sometime through the
throat, as if you swallowed love with singing love,
sometime through the nose, as if you snuffed up
love by smelling love; with your hat penthouse-
like o'er the shop of your eyes; with your arms
crossed on your thin-belly doublet like a rabbit
on a spit; or your hands in your pocket like a
man after the old painting; and keep not too long
in one tune, but a snip and away. These are
complements, these are humours; these betray
nice wenches, that would be betrayed without
these; and make them men of note — do you note,
men? — that most are affected to these.

Arm. How hast thou purchased this experience?
Moth. By my penny of observation.
Arm. But O, — but O, —
Moth. The hobby-horse is forgot. 30
Arm. Callest thou my love "hobby-horse"?
Moth. No, master; the hobby-horse is but a
colt, and your love perhaps a hackney. But have
you forgot your love?

Arm. Almost I had.
Moth. Negligent student! learn her by heart.
Arm. By heart and in heart, boy.
Moth. And out of heart, master: all those three
I will prove.

Arm. What wilt thou prove?
Moth. A man, if I live; and this, by, in, and
without, upon the instant: by heart you love her, because your heart cannot come by her; in heart you love her, because your heart is in love with her; and out of heart you love her, being out of heart that you cannot enjoy her.

_Arm._ I am all these three.

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

_Arm._ Fetch hither the swain: he must carry so me a letter.

_Moth._ A message well sympathized; a horse to be ambassador for an ass.

_Arm._ Ha, ha! what sayest thou?

_Moth._ Marry, sir, you must send the ass upon the horse, for he is very slow-gaited. But I go.

_Arm._ The way is but short: away!

_Moth._ As swift as lead, sir.

_Arm._ The meaning, pretty ingenious?

Is not lead a metal heavy, dull, and slow?

_Moth._ Minimè, honest master; or rather, master, no.

_Arm._ I say lead is slow.

_Moth._ You are too swift, sir, to say so:

Is that lead slow which is fired from a gun?

_Arm._ Sweet smoke of rhetoric!

He repeutes me a cannon; and the bullet, that's he: I shoot thee at the swain.

_Moth._ Thump then and I flee. [Exit.

_Arm._ A most acute juvenal; voluble and free of grace!

By thy favour, sweet welkin, I must sigh in thy face:
Most rude melancholy, valour gives thee place.
My herald is return'd.

Re-enter Moth with Costard.

Moth. A wonder, master! here's a costard broken in a shin.

Arm. Some enigma, some riddle: come, thy l'envoy; begin.

Cost. No egma, no riddle, no l'envoy; no salve in the mail, sir: O, sir, plantain, a plain plantain! no l'envoy, no l'envoy; no salve, sir, but a plantain!

Arm. By virtue, thou enforcest laughter; thy silly thought my spleen; the heaving of my lungs provokes me to ridiculous smiling. O, pardon me, my stars! Doth the inconsiderate take salve for l'envoy, and the word l'envoy for a salve?

Moth. Do the wise think them other? is not l'envoy a salve?

Arm. No, page: it is an epilogue or discourse, to make plain

Some obscure precedence that hath to fore been sain.

I will example it:

The fox, the ape and the humble-bee,
Were still at odds, being but three.

There's the moral. Now the l'envoy.

Moth. I will add the l'envoy. Say the moral again.

Arm. The fox, the ape, the humble-bee,
Were still at odds, being but three.

Moth. Until the goose came out of door,
And stay'd the odds by adding four.
Now will I begin your moral, and do you follow with my l'envoy.

The fox, the ape and the humble-bee,
Were still at odds, being but three.

_Arm._ Until the goose came out of door,
Staying the odds by adding four.

_Moth._ A good l'envoy, ending in the goose: 100 would you desire more?

_Cost._ The boy hath sold him a bargain, a goose, that's flat.
Sir, your pennyworth is good, an your goose be fat.
To sell a bargain well is as cunning as fast and loose:
Let me see; a fat l'envoy; ay, that's a fat goose.

_Arm._ Come hither, come hither. How did this argument begin?

_Moth._ By saying that a costard was broken in a shin.
Then call'd you for the l'envoy.

_Cost._ True, and I for a plantain: thus came your argument in;
Then the boy's fat l'envoy, the goose that you bought;
And he ended the market.

_Arm._ But tell me; how was there a costard broken in a shin?

_Moth._ I will tell you sensibly.

_Cost._ Thou hast no feeling of it, Moth: I will speak that l'envoy:
I Costard, running out, that was safely within,
Fell over the threshold, and broke my shin.
Arm. We will talk no more of this matter.
Cost. Till there be more matter in the shin.
Arm. Sirrah Costard, I will enfranchise thee.
Cost. O, marry me to one Frances: I smell some l’envoy, some goose, in this.
Arm. By my sweet soul, I mean setting thee at liberty, enfreedoming thy person: thou wert immured, restrained, captivated, bound.
Cost. True, true; and now you will be my purgation and let me loose.
Arm. I give thee thy liberty, set thee from durance; and, in lieu thereof, impose on thee nothing but this: bear this significant [giving a letter] to the country maid Jaquenetta: there is remuneration; for the best ward of mine honour is rewarding my dependants. Moth, follow. [Exit.
Moth. Like the sequel, I. Signior Costard, adieu.
Cost. My sweet ounce of man’s flesh! my incony Jew! [Exit Moth.
Now will I look to his remuneration. Remuneration! O, that’s the Latin word for three farthings: three farthings—remuneration.—“What’s the price of this inkle?”—“One penny.”—“No, I’ll give you a remuneration”: why, it carries it. Remuneration! why, it is a fairer name than French crown. I will never buy and sell out of this word.

Enter BIRON

Biron. O, my good knave Costard! exceedingly well met.
Cost. Pray you, sir, how much carnation ribbon may a man buy for a remuneration?
Biron. What is a remuneration?
Cost. Marry, sir, halfpenny farthing.
Biron. O! why, then, three-farthings worth of silk.

Cost. I thank your worship: God be wi' you!
Biron. O stay, slave; I must employ thee:
As thou wilt win my favour, good my knave,
Do one thing for me that I shall entreat.
Cost. When would you have it done, sir?
Biron. O this afternoon.
Cost. Well, I will do it, sir: fare you well.
Biron. O thou knowest not what it is.
Cost. I shall know, sir, when I have done it.
Biron. Why, villain, thou must know first.
Cost. I will come to your worship to-morrow morning.

Biron. It must be done this afternoon. Hark, slave, it is but this:
The princess comes to hunt here in the park,
And in her train there is a gentle lady;
When tongues speak sweetly, then they name her name,
And Rosaline they call her: ask for her;
And to her white hand see thou do commend
This seal’d-up counsel. There’s thy guerdon; go.

Cost. Guron, O sweet gordon! better than remuneration, a ’leven-pence farthing better: most sweet gordon! I will do it, sir, in print. Guron! Remuneration!

[Exit.

Biron. And I, forsooth, in love! I, that have been love’s whip;
A very beadle to a humorous sigh;
A critic, nay, a night-watch constable;
A domineering pedant o'er the boy;
Than whom no mortal so magnificent!
This wimpled, whining, purblind, wayward boy;
This senior-junior, giant-dwarf, Dan Cupid;
Regent of love-rhymes, lord of folded arms,
The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents,
Dread prince of plackets, king of codpieces,
Sole imperator and great general
Of trotting paritons:—O my little heart!—
And I to be a corporal of his field,
And wear his colours like a tumbler's hoop!
What! I love! I sue! I seek a wife!
A woman, that is like a German clock,
Still a-repairing, ever out of frame,
And never going aright, being a watch,
But being watch'd that it may still go right!
Nay, to be perjured, which is worst of all;
And, among three, to love the worst of all;
A whitely wanton with a velvet brow,
With two pitch-balls stuck in her face for eyes;
Ay, and, by heaven, one that will do the deed
Though Argus were her eunuch and her guard:
And I to sigh 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 love, write, sigh, pray, sue and groan:
Some men must love my lady and some Joan.

[Exit.]
ACT IV

(Scene I — The same)

Enter the Princess, and her train, a Forester, Boyet, Rosaline, Maria, and Katharine

Prin. Was that the king, that spurr’d his horse so hard
Against the steep uprising of the hill?

Boyet. I know not; but I think it was not he.

Prin. Whoe’er a’ was, a’ show’d a mounting mind.

Well, lords, to-day we shall have our dispatch:
On Saturday we will return to France.
Then, forester, my friend, where is the bush
That we must stand and play the murderer in?

For. Hereby, upon the edge of yonder coppice;
A stand where you may make the fairest shoot.

Prin. I thank my beauty, I am fair that shoot,
And thereupon thou speak’st the fairest shoot.

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

Prin. What, what? first praise me and again say no?

O short-lived pride! Not fair? alack for woe!

For. Yes, madam, fair.

Prin. Nay, never paint me now:
Where fair 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.

For. Nothing but fair is that which you inherit.

Prin. See, see, my beauty will be say’d by merit!

O heresy in fair, fit for these days!

A giving hand, though foul, shall have fair praise.
But come, the bow: now mercy goes to kill,  
And shooting well is then accounted ill.  
Thus will I save my credit in the shoot:  
Not wounding, pity would not let me do't;  
If wounding, then it was to show my skill,  
That more for praise than purpose meant to kill.  
And out of question so it is sometimes,  
Glory grows guilty of detested crimes,  
When, for fame's sake, for praise, an outward part,  
We bend to that the working of the heart;  
As I for praise alone now seek to spill  
The poor deer's blood, that my heart means no ill.  

Boyet. Do not curst wives hold that self-sovereignty.  
Only for praise sake, when they strive to be  
Lords o'er their lords?  

Prin. Only for praise: and praise we may afford  
To any lady that subdues a lord.  

Boyet. Here comes a member of the common-wealth.  

Enter Costard  

Cost. God dig-you-den all! Pray you, which is the head lady?  

Prin. Thou shalt know her, fellow, by the rest that have no heads.  

Cost. Which is the greatest lady, the highest?  

Prin. The thickest and the tallest.  

Cost. The thickest and the tallest! it is so; truth is truth.  

An your waist, mistress, were as slender as my wit,
One o' these maids' girdles for your waist should be fit.

Are not you the chief woman? you are the thickest here.

*Prin.* What's your will, sir? what's your will?

*Cost.* I have a letter from Monsieur Biron to one Lady Rosaline.

*Prin.* O, thy letter, thy letter! he's a good friend of mine:

Stand aside, good bearer. Boyet, you can carve; Break up this capon.

*Boyet.* I am bound to serve. This letter is mistook, it importeth none here; It is writ to Jaquenetta.

*Prin.* We will read it, I swear. Break the neck of the wax, and every one give ear.

*Boyet.* [Reads] "By heaven, that thou art fair, so is most infallible; true, that thou art beauteous; truth itself, that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself, have commiseration on thy heroical vassal! The magnanimous and most illustre king Cophetua set eye upon the pernicious and indubitate beggar Zenelophon; and he it was that might rightly say, Veni, vidi, vici; which to annothanzie in the vulgar, — Q base and obscure vulgar! — videlicet, He came, saw, and overcame: he came, one; saw, two; overcame, three. Who came? the king: why did he come? to see: why did he see? to overcome: to whom came he? to the beggar: what saw he? the beggar: who overcame he? the beggar. The conclusion is victory:
on whose side? the king's. The captive is enriched: on whose side? the beggar's. The catastrophe is a nuptial: on whose side? the king's: no, on both in one, or one in both. I am the king; for so stands the comparison: thou the beggar; so for so witnesseth thy lowliness. Shall I command thy love? I may: shall I enforce thy love? I could: shall I entreat thy love? I will. What shalt thou exchange for rags? robes: for tittles? titles; for thyself? me. Thus, expecting thy reply, I profane my lips on thy foot, my eyes on thy picture, and my heart on thy every part. Thine, in the dearest design of industry,

**Don Adriano de Armado.**

Thus dost thou hear the Nemean lion roar
'Gainst thee, thou lamb, that standest as his prey.
Submissive fall his princely feet before,
And he from forage will incline to play:
But if thou strive, poor soul, what art thou then?
Food for his rage, repasture for his den.

**Prin.** What plume of feathers is he that indited this letter?

What yane? what weathercock? did you ever hear better?

**Boyet.** I am much deceived but I remember the style.

**Prin.** Else your memory is bad, going o'er it erewhile.

**Boyet.** This Armado is a Spaniard, that keeps here in court;
A phantasime, a Monarcho, and one that makes sport
To the prince and his bookmates.

\textit{Prin.} Thou fellow, a word:

Who gave thee this letter?

\textit{Cost.} I told you; my lord.

\textit{Prin.} To whom shouldst thou give it?

\textit{Cost.} From my lord to my lady.

\textit{Prin.} From which lord to which lady?

\textit{Cost.} From my lord Biron, a good master of mine, To a lady of France that he call'd Rosaline.

\textit{Prin.} Thou hast mistaken his letter. Come, lords, away.

\textit{[To Ros.]} Here, sweet, put up this: 'twill be thine another day. \textit{[Exeunt Princess and train.]

\textit{Boyet.} Who is the suitor? who is the suitor?

\textit{Ros.} Shall I teach you to know? 110

\textit{Boyet.} Ay, my continent of beauty.

\textit{Ros.} Why, she that bears the bow.

Finely put off!

\textit{Boyet.} My lady goes to kill horns; but, if thou marry,

Hang me by the neck, if horns that year miscarry.

Finely put on!

\textit{Ros.} Well, then, I am the shooter.

\textit{Boyet.} And who is your \textit{deer}?

\textit{Ros.} If we choose by the horns, yourself come not near.

Finely put on, indeed!

\textit{Mar.} You still wrangle with her, Boyet, and she strikes at the brow.

\textit{Boyet.} But she herself is hit lower: have I hit her now?

\textit{Ros.} Shall I come upon thee with an old say-
ing, that was a man when King Pepin 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 Queen Guinoyer of Britain was a little wench, as touching the hit it.

*Ros.* Thou canst not hit it, hit it, hit it,
Thou canst not hit it, my good man.

*Boyet.* An I cannot, cannot, cannot,
An I cannot, another can.

[Exeunt Ros. and Kath.

*Cost.* By my troth, most pleasant: how both did fit it!

*Mar.* A mark marvellous well shot, for they both did hit it.

*Boyet.* A mark! O, mark but that mark! A mark, says my lady!

Let the mark have a prick in't, to mete at, if it may be.

*Mar.* Wide o' the bow hand! I' faith, your hand is out.

*Cost.* Indeed, a' must shoot nearer, or he 'l ne'er hit the clout.

*Boyet.* An if my hand be out, then belike your hand is in.

*Cost.* Then will she get the upshoot by cleaving the pin.

*Mar.* Come, come, you talk greasily; your lips grow foul.

*Cost.* She's too hard for you at pricks, sir: challenge her to bowl.

*Boyet.* I fear too much rubbing. Good night, my good owl. [Exeunt Boyet and Maria.
Cost. By my soul, a swain! a most simple clown!
Lord, Lord, how the ladies and I have put him down!
O' my troth, most sweet jests! most incony vulgar wit!
When it comes so smoothly off, so obscenely, as it were, so fit.
[Armado o' the to side, — O, a most dainty man!
To see him walk before a lady and to bear her fan!
To see him kiss his hand! and how most sweetly a' will swear!
And his page o' t' other side, that handful of wit!

\[\textit{Sola, sola!} \]

[Shout within.

\[\textit{Exit Costard, running.} \]

\underline{Scene II — The same}

Enter Holofernes, Sir Nathaniel, and Dull

Nath. Very reverend sport, truly; and done in the testimony of a good conscience.

Hol. The deer was, as you know, \sanguis, in blood; ripe as the pomewater, who now hangeth like a jewel in the ear of coelo, the sky, the welkin, the heaven; and anon falleth like a crab on the face of terra, the soil, the land, the earth.

Nath. Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least: but, sir, I assure ye, it was a buck of the first head.

Hol. Sir Nathaniel, hau'd credo.

Dull. 'T was not a hau'd credo; 't was a pricket.

Hol. Most barbarous intimation! yet a kind of
insinuation, as it were, in via, in way, of explica-
tion; facere, as it were, replication, or rather, 
ostentare, to show, as it were, his inclination, 
after his undressed, unpolished, uneducated, 
unpruned, untrained, or rather, unlettered, or 
ratherest, unconfirmed fashion, to insert again 
my haud credo for a deer.

Dull. I said the deer was not a haud credo; 
't was a pricket.

Hol. Twice-sod simplicity, bis coactus!
O thou monster Ignorance, how deformed dost 
thee look!

Nath. Sir, he hath never fed of the dainties that 
are bred in a book; 
he hath not eat paper, as it were; he hath not 
drunk ink: his intellect is not replenished; he is 
only an animal, only sensible in the duller parts: 
And such barren plants are set before us, that we 
thankful should be,
Which we of taste and feeling are, for those parts 
that do fructify in us more than he.

For as it would ill become me to be vain, indis-
creet, or a fool,
So were there a patch set on learning, to see him 
in a school:
But omne bene, say I; being of an old father's 
mind,
Many can brook the weather that love not the wind.

Dull. You two are book-men: can you tell me 
by your wit
What was a month old at Cain's birth, that's not 
five weeks old as yet?
Hol. Dictynna, goodman Dull; Dictynna, goodman Dull.

Dull. What is Dictynna?

Nath. A title to Phoebe, to Luna, to the moon.

Hol. The moon was a month old when Adam was no more,

And rauth not to five weeks when he came to five-score.

The allusion holds in the exchange.

Dull. 'Tis true indeed; the collusion holds in the exchange.

Hol. God comfort thy capacity! I say, the allusion holds in the exchange.

Dull. And I say, the pollution holds in the exchange; for the moon is never but a month old: and I say beside that, 't was a pricket that the princess killed.

Hol. Sir Nathaniel, will you hear an extemoral epitaph on the death of the deer? And, to humour the ignorant, call I the deer the princess killed a pricket.

Nath. Perge, good Master Holofernes, perge; so it shall please you to abrogate scurrility.

Hol. I will something affect the letter, for it argues facility.

The preyful princess pierced and prick'd a pretty pleasing pricket;

Some say a sore; but not a sore, till now made sore with shooting.

The dogs did yell: put L to sore, then sorel jumps from thicket;
Scene Two] LOVE'S LABOUR'S LOST

Or pricket sore, or else sorel; the people fall
a-hooting.
If sore be sore, then L to sore makes fifty sores one
sorel.
Of one sore I an hundred make by adding but one
more L.

Nath. A rare talent!

Dull. [Aside] If a talent be a claw, look how
he claws him with a talent.

Hol. This is a gift that I have, simple, simple;
a foolish extravagant spirit, full of forms, figures,
shapes, objects, ideas, apprehensions, motions,
revolutions: these are begot in the ventricle of
memory, nourished in the womb of pia mater,
and delivered upon the mellowing of occasion.
But the gift is good in those in whom it is acute,
and I am thankful for it.

Nath. Sir, I praise the Lord for you: and so
may my parishioners; for their sons are well
tutored by you, and their daughters profit very
greatly under you: you are a good member of the
commonwealth.

Hol. Mehercle, if their sons be ingenuous, they so
shall want no instruction; if their daughters be
capable, I will put it to them: but vir sapit qui
pauca loquitur: a soul feminine salveth us.

Enter Jaquenetta and Costard

Jaq. God give you good morrow, master
Parson.

Hol. Master [Parson, quasi pers-on.] An if one
should be pierced, which is the one?
Cost. Marry, master schoolmaster, he that is likest to a hogshead.

Hol. Of piercing a hogshead! a good lustre of conceit in a turf of earth; fire enough for a flint, 90 pearl enough for a swine: 'tis pretty; it is well.

Jaq. Good master Parson, be so good as read me this letter: it was given me by Costard, and sent me from Don Armado: I beseech you, read it.

Hol. Fauste, precor gelida quando pecus omne sub umbra Ruminat, — and so forth. Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice:

Venetia, Venetia,
Chi non ti vede non ti pretia.

Old Mantuan, old Mantuan! who understandeth thee not, loves thee not. Ut, re, sol, la, mi, fa.
Under pardon, sir, what are the contents? or rather, as Horace says in his — What, my soul, verses?

Nath. Ay, sir, and very learned.

Hol. Let me hear a staff, a stanze, a verse; lege, domine.

Nath. [Reads]
If love make me forsworn, how shall I swear to love?

Ah, never faith could hold, if not to beauty vow'd!

Though to myself forsworn, to thee I'll faithful prove;
Those thoughts to me were oaks, to thee like osiers bow'd.
Study his bias leaves and makes his book thine eyes,
Where all those pleasures live that art would comprehend:
If knowledge be the mark, to know thee shall suffice;
Well learned is that tongue that well can thee commend,
All ignorant that soul that sees thee without wonder;
Which is to me some praise that I thy parts admire:
Thy eye Jove's lightning bears, thy voice his dreadful thunder,
Which, not to anger bent, is music and sweet fire. 120
Celestial as thou art, O, pardon love this wrong,
That sings heaven's praise with such an earthly tongue.

Hol. You find not the apostrophas, and so miss the accent: let me supervise the canzonet. Here are only numbers ratified; but, for the elegance, facility, and golden cadence of poesy, caret. Ovidius Naso was the man: and why, indeed, Naso, but for smelling out the odoriferous flowers of fancy, the jerks of invention? Imitari is nothing: so doth the hound his master, the 130 ape his keeper, the tired horse his rider. But, damosella virgin, was this directed to you?

Jaq. Ay, sir, from one Monsieur Biron, one of the strange queen's lords.

Hol. I will overglance the superscript: "To the snow-white hand of the most beauteous Lady
Rosaline." I will look again on the intellect of the letter, for the nomination of the party writing to the person written unto: "Your ladyship's in all desired employment, Biron." Sir Nathaniel, this Biron is one of the votaries with the king; and here he hath framed a letter to a sequent of the stranger queen's, which accidentally, or by the way of progression, hath miscarried. Trip and go, my sweet; deliver this paper into the royal hand of the king: it may concern much. Stay not thy compliment; I forgive thy duty: adieu.

Jaq. Good Costard, go with me. Sir, God save your life!

Cost. Have with thee, my girl.

[Exeunt Cost. and Jaq.

Nath. Sir, you have done this in the fear of God, very religiously; and, as a certain father saith,—

Hol. Sir, tell not me of the father; I do fear colourable colours. But to return to the verses: did they please you, Sir Nathaniel?

Nath. Marvellous well for the pen.

Hol. I do dine to-day at the father's of a certain pupil of mine; where, if, being repast, it shall please you to gratify the table with a grace, I will, on my privilege I have with the parents of the foresaid child or pupil, undertake your ben venuto; where I will prove those verses to be very unlearned, neither savouring of poetry, wit, nor invention: I beseech your society.
Nath. And thank you too; for society, saith the text, is the happiness of life.

Hol. And, certes, the text most infallibly concludes it. [To Dull] Sir, I do invite you 170 too; you shall not say me nay: pauc a verba. Away! the gentles are at their game, and we will to our recreation. [Exeunt.

Scene III — The same

Enter Biron, with a paper

Biron. The king he is hunting the deer; I am coursing myself: they have pitched a toil; I am toiling in a pitch,—pitch that defiles: defile! a foul word. Well, set thee down, sorrow! for so they say the fool said, and so say I, and I the fool: well proved, wit! By the Lord, this love is as mad as Ajax: it kills sheep; it kills me, I a sheep: well proved again o' my side! I will not love: if I do, hang me; i' faith, I will not. O, but her eye,—by this light, but for her eye, I 10 would not love her; yes, for her two eyes. Well, I do nothing in the world but lie, and lie in my throat. By heaven, I do love: and it hath taught me to rhyme and to be melancholy; and here is part of my rhyme, and here my melancholy. Well, she hath one o' my sonnets already: the clown bore it, the fool sent it, and the lady hath it: sweet clown, sweeter fool, sweetest lady! By the world, I would not care a pin, if the other three were in. Here comes one with a paper: 20 God give him grace to groan! [Stands aside.
Enter the King, with a paper

King. Ay me!

Biron. [Aside] Shot, by heaven! Proceed, sweet Cupid: thou hast thumped him with thy bird-bolt under the left pap. In faith, secrets!

King. [Reads]
So sweet a kiss the golden sun gives not
To those fresh morning drops upon the rose,
As thy eye-beams, when their fresh rays have smote
The night of dew that on my cheeks down flows:
Nor shines the silver moon one half so bright
Through the transparent bosom of the deep,
As doth thy face through tears of mine give light;
Thou shinest in every tear that I do weep:
No drop but as a coach doth carry thee;
So ridest thou triumphing in my woe.
Do but behold the tears that swell in me,
And they thy glory through my grief will show:
But do not love thyself; then thou wilt keep
My tears for glasses, and still make me weep.
O queen of queens! how far dost thou excel,
No thought can think, nor tongue of mortal tell.
How shall she know my griefs? I'll drop the paper:
Sweet leaves, shade folly. Who is he comes here?

[Steps aside.
What, Longaville! and reading! listen, ear.

Biron. Now, in thy likeness, one more fool appear!
Scene Three] Love's Labour's Lost

Enter Longaville, with a paper

Long. Ay me, I am forsworn!

Biron. Why, he comes in like a perjurer, wearing papers.

King. In love, I hope: sweet fellowship in shame!

Biron. One drunkard loves another of the name. 50

Long. Am I the first that have been perjured so?

Biron. I could put thee in comfort. Not by two that I know:

Thou makest the triumviry, the corner-cap of society,

The shape of Love's Tyburn that hangs up simplicity.

Long. I fear these stubborn lines lack power to move.

O sweet Maria, empress of my love!

These numbers will I tear, and write in prose.

Biron. O, rhymes are guards on wanton Cupid's hose:

Disfigure not his slop.

Long. This same shall go. [Reads.

Did not the heavenly rhetoric of thine eye,

'Gainst whom the world cannot hold argument,

Persuade my heart to this false perjury?

Vows for thee broke deserve not punishment.

A woman I forswore; but I will prove,

Thou being a goddess, I forswore not thee:

My vow was earthly, thou a heavenly love;

Thy grace being gain'd cures all disgrace in me.

Vows are but breath, and breath a vapour is:

Then thou, fair sun, which on my earth dost shine,
Exhalest this vapour-vow; in thee it is:
If broken then, it is no fault of mine:
If by me broke, what fool is not so wise
To lose an oath to win a paradise?

Biron. This is the liver-vein, which makes flesh
a deity,
A green goose a goddess: pure, pure idolatry.
God amend us, God amend! we are much out o' the way.

Long. By whom shall I send this? — Company!
stay.

[Steps aside.

Biron. All hid, all hid; an old infant play.
Like a demigod here sit I in the sky,
And wretched fools' secrets heedfully o'er-eye.

More sacks to the mill! O heavens, I have my wish!

Enter Dumain, with a paper

Dumain transform'd! four woodcocks in a dish!

Dum. O most divine Kate!

Biron. O most profane coxcomb!

Dum. By heaven, the wonder of a mortal eye!

Biron. By earth, she is not, corporal, there you lie.

Dum. Her amber hair for foul hath amber quoted.

Biron. An amber-colour'd raven was well noted.

Dum. As upright as the cedar.

Biron. Stoop, I say; Her shoulder is with child.

Dum. As fair as day.
Scene Three] LOVE'S LABOUR'S LOST

Biron. Ay, as some days; but then no sun must shine.

Dum. O that I had my wish!

Long. And I had mine!

King. And I mine too, good Lord!

Biron. Amen, so I had mine: is not that a good
word?

Dum. I would forget her; but a fever she
Reigns in my blood and will remember'd be.

Biron. A fever in your blood! why, then incision
Would let her out in saucers: sweet misprision!

Dum. Once more I'll read the ode that I have
writ.

Biron. Once more I'll mark how love can vary
wit.

Dum. [Reads]

On a day — alack the day! —
Love, whose month is ever May,
Spied a blossom passing fair
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen, can passage find;
That the lover, sick to death,
Wish himself the heaven's breath.
Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But, alack, my hand is sworn
Ne'er to pluck thee from thy thorn;
Vow, alack, for youth unmeet,
Youth so apt to pluck a sweet!
Do not call it sin in me,
That I am forsworn for thee;
Thou for whom Jove would swear
Juno but an *Ethiop* were;
And deny himself for Jove,
Turning mortal for thy love.
120
This will I send and something else more plain,
That shall express my true love’s fasting pain.
O, would the king, Biron, and Longaville,
Were lovers too! Ill, to example ill,
Would from my forehead wipe a *perjured note*;
For none offend where all alike do dote.

*Long.* [Advancing] Dumain, thy love is far from charity,
That in love’s grief desirest society:
You may look pale, but I should blush, I know,
To be o’erheard and taken napping so.
130

*King.* [Advancing] Come, sir, you blush; as his your case is such;
You chide at him, offending twice as much;
You do not love Maria! Longaville
Did never sonnet for her sake compile,
Nor never lay his w*reathed* arms athwart
His loving bosom to keep down his heart.
I have been closely shrouded in this bush
And mark’d you both and for you both did blush:
I heard your guilty rhymes, observed your fashion,
Saw sighs reek from you, noted well your passion:
140
Ay me! says one; O Jove! the other cries;
One, her h*airs* were gold, crystal the other’s eyes:
[To *Long.*] You would for paradise break *faith*
and troth;
[To *Dum.*] And Jove, for your love, would infringe an oath.
SCENE THREE] LOVE'S LABOUR'S LOST

What will Biron say when that he shall hear
Faith so infringed, which such zeal did swear?
How will he scorn! how will he spend his wit!
How will he triumph, leap and laugh at it!
For all the wealth that ever I did see,
I would not have him know so much by me. 150

Biron. Now step I forth to whip hypocrisy.

[Advancing.

Ah, good my liege, I pray thee, pardon me!
Good heart, what grace hast thou, thus to reprove
These worms for loving, that art most in love?
Your eyes do make no coaches; in your tears
There is no certain princess that appears;
You'll not be perjured, 't is a hateful thing;
Tush, none but minstrels like of sonneting!
But are you not ashamed? nay, are you not,
All three of you, to be thus much o'ershot?
You found his mote; the king your mote did see;
But I a beam do find in each of three.
O, what a scene of foolery have I seen,
Of sighs, of groans, of sorrow and of teen!
O me, with what strict patience have I sat,
To see a king transformed to a gnat!
To see great Hercules whipping a gig,
And profound Solomon to tune a jig,
And Nestor play at push-pin with the boys,
And critic Timon laugh at idle toys!
Where lies thy grief, O, tell me, good Dumain?
And, gentle Longaville, where lies thy pain?
And where my liege's? all about the breast:
A cauldle, ho!

King. Too bitter is thy jest.
Are we betray'd thus to thy over-view?

Biron. Not you by me, but I betray'd to you: I, that am honest; I, that hold it sin
To break the vow I am engaged in;
I am betray'd, by keeping company
With men like men of inconstancy. When shall you see me write a thing in rhyme?
Or groan for Joan? or spend a minute's time
In pruning me? When shall you hear that I
Will praise a hand, a foot, a face, an eye,
A gait, a state, a brow, a breast, a waist,
A leg, a limb?

King. Soft! whither away so fast?
A true man or a thief that gallops so?

Biron. I post from love: good lover, let me go.

Enter Jaquenetta and Costard

Jaq. God bless the king!

King. What present hast thou there?

Cost. Some certain treason.

King. What makes treason here? 190

Cost. Nay, it makes nothing, sir.

King. If it makes nothing neither,
The treason and you go in peace away together.

Jaq. I beseech your grace, let this letter be read:
Our parson misdoubts it; 't was treason, he said.

King. Biron, read it over. [Giving him the paper.

Where hadst thou it?

Jaq. Of Costard.

King. Where hadst thou it?

Cost. Of Dun Adramadio, Dun Adramadio.

[Biron tears the letter.
Scene Three] LOVE'S LABOUR'S LOST 57

King. How now! what is in you? why dost thou tear it?

Biron. A toy, my liege, a toy: your grace needs not fear it.

Long. It did move him to passion, and therefore let's hear it.

Dum. It is Biron's writing, and here is his name. [Gathering up the pieces.

Biron. [To Costard] Ah, you whoreson logger-head! you were born to do me shame. Guilty, my lord, guilty! I confess, I confess.

King. What?

Biron. That you three fools lack'd me fool to make up the mess:

He, he, and you, and you, my liege, and I,
Are pick-purses in love, and we deserve to die.

O, dismiss this audience, and I shall tell you more. 210

Dum. Now the number is even.

Biron. True, true; we are four.
Will these turtles be gone?

King. Hence, sirs; away!

Cost. Walk aside the true folk, and let the traitors stay. [Exeunt Costard and Jaquenetta.

Biron. Sweet lords, sweet lovers, O, let us embrace!

As true we are as flesh and blood can be:
The sea will ebb and flow, heaven show his face;
Young blood doth not obey an old decree:
We cannot cross the cause why we were born;
Therefore of all hands must we be forsworn.

King. What, did these rent lines show some love of thine?
Biron. Did they, quoth you? Who sees the heavenly Rosaline,
That, like a rude and savage man of Inde,
At the first opening of the gorgeous east,
Bows not his vassal head and stricken blind
Kisses the base ground with obedient breast?
What peremptory eagle-sighted eye
Dares look upon the heaven of her brow,
That is not blinded by her majesty?

King. What zeal, what fury hath inspired thee now?

My love, her mistress, is a gracious moon;
She an attending star, scarce seen a light.

Biron. My eyes are then no eyes, nor I Biron:
O, but for my love, day would turn to night!

Of all complexions the cull'd sovereignty
Do meet, as at a fair, in her fair cheek,
Where several worthies make one dignity,
Where nothing wants that want itself doth seek.

Lend me the flourish of all gentle tongues,—
Fie, painted rhetoric! O, she needs it not:

To things of sale a seller's praise belongs,
She passes praise; then praise too short doth blot.

A wither'd hermit, five-score winters worn,
Might shake off fifty, looking in her eye:
Beauty doth varnish age, as if new-born,
And gives the crutch the cradle's infancy:
O, 'tis the sun that maketh all things shine.

King. By heaven, thy love is black as ebony.
Biron. Is ebony like her? O wood divine!
A wife of such wood were felicity.
O, who can give an oath? where is a book?
That I may swear beauty doth beauty lack,
If that she learn not of her eye to look:
No face is fair that is not full so black.
King. O paradox! Black is the badge of hell,
The hue of dungeons and the suit of night;
And beauty's crest becomes the heavens well.
Biron. Devils soonest tempt, resembling spirits
O, if in black my lady's brows be deck'd,
It mourns that painting and usurping hair
Should ravish doters with a false aspect;
And therefore is she born to make black fair.
Her favour turns the fashion of the days,
For native blood is counted painting now;
And therefore red, that would avoid dispraise,
Paints itself black, to imitate her brow.
Dum. To look like her are chimney-sweepers
black.
Long. And since her time are colliers counted
bright.
King. And Ethiopes of their sweet complexion
crack.
Dum. Dark needs no candles now, for dark is
light.
Biron. Your mistresses dare never come in rain,
For fear their colours should be wash'd away.
King. 'T were good, yours did; for, sir, to tell
you plain,
I'll find a fairer face not wash'd to-day.
Biron. I'll prove her fair, or talk till doomsday here.

King. No devil will fright thee then so much as she.

Dum. I never knew man hold vile stuff so dear.

Long. Look, here's thy love: my foot and her face see.

Biron. O, if the streets were paved with thine eyes,
Her feet were much too dainty for such tread!

Dum. O vile! then, as she goes, what upward lies
The street should see as she walk'd overhead.

King. But what of this? are we not all in love?

Biron. O nothing so sure; and thereby all forsworn.

King. Then leave this chat; and, good Biron, now prove
Our loving lawful, and our faith not torn.

Dum. Ay, marry, there; some flattery for this evil.

Long. O, some authority how to proceed;
Some tricks, some quillets, how to cheat the devil.

Dum. Some salve for perjury.

Biron. 'Tis more than need.

Have at you, then, affection's men at arms.

Consider what you first did swear unto,
To fast, to study, and to see no woman;
Flat treason 'gainst the kingly state of youth.
Say, can you fast? your stomachs are too young;
And abstinence engenders maladies.
And where that you have vow'd to study, lords,
In that each of you have forsworn his book,
Can you still dream and pore and thereon look?  
For when would you, my lord, or you, or you,  
Have found the ground of study's excellence  
Without the beauty of a woman's face?  
From women's eyes this doctrine I derive;  
They are the ground, the books, the academis  
From whence doth spring the true Promethean fire.  
Why, universal plodding poisons up  
The nimble spirits in the arteries,  
As motion and long-during action tires  
The sinewy vigour of the traveller.  
Now, for not looking on a woman's face,  
You have in that forsworn the use of eyes  
And study too, the causer of your vow;  
For where is any author in the world  
Teaches such beauty as a woman's eye?  
Learning is but an adjunct to ourself  
And where we are our learning likewise is:  
Then when ourselves we see in ladies' eyes,  
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 books  
For when would you, my liege, or you, or you,  
In leaden contemplation have found out  
Such fiery numbers as the prompting eyes  
Of beauty's tutors have enrich'd you with?  
Other slow arts entirely keep the brain;  
And therefore, finding barren practisers,  
Scarce show a harvest of their heavy toil:  
But love, first learned in a lady's eyes,  
Lives not alone immured in the brain;  
But, with the motion of all elements,
Courses as swift as thought in every power,
And gives to every power a double power,
Above their functions and their offices.
It adds a precious seeing to the eye;
A lover's eyes will gaze an eagle blind;
A lover's ear will hear the lowest sound,
When the suspicious head of theft is stopp'd:
Love's feeling is more soft and sensible
Than are the tender horns of cockle'd snails;
Love's tongue proves dainty Bacchus gross in taste:
For valour, is not Love a Hercules,
Still climbing trees in the Hesperides?
Subtle as Sphinx; as sweet and musical
As bright Apollo's lute, strung with his hair;
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony.
Never durst poet touch a pen to write
Until his ink were temper'd with Love's sighs;
O, then his lines would ravish savage ears
And plant in tyrants mild humility.
From women's eyes this doctrine I derive:
They sparkle still the right Promethean fire;
They are the books, the arts, the academes,
That show, contain and nourish all the world:
Else none at all in aught proves excellent.
Then fools you were these women to forswear,
Or keeping what is sworn, you will prove fools.
For wisdom's sake, a word that all men love,
Or for love's sake, a word that loves all men,
Or for men's sake, the authors of these women,
Or women's sake, by whom we men are men,
Let us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths.
It is religion to be thus forsworn,
For charity itself fulfills the law,
And who can sever love from charity?

King. Saint Cupid, then! and, soldiers, to the field!

Biron. Advance your standards, and upon them, lords;
Pell-mell, down with them! but be first advised,
In conflict that you get the sun of them.

Long. Now to plain-dealing; lay these glozes by: Shall we resolve to woo these girls of France?

King. And win them too: therefore let us devise Some entertainment for them in their tents.

Biron. First, from the park let us conduct them thither;
Then homeward every man attach the hand Of his fair mistress: in the afternoon
We will with some strange pastime solace them,
Such as the shortness of the time can shape;
For revels, dances, masks and merry hours
Forerun fair Love, strewing her way with flowers.

King. Away, away! no time shall be omitted That will betime, and may by us be fitted.

Biron. Allons! allons! Sow’d cockle, reap’d no corn;
And justice always whirls in equal measure:
Light wenches may prove plagues to men forsworn;
If so, our copper buys no better treasure.

[Exeunt.]
ACT V

SCENE I — The same

Enter Holofernes, Sir Nathaniel, and Dull

Hol. Satis quid sufficit.

Nath. I praise God for you, sir: your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without affectation, audacious without impudence, learned without opinion, and strange without heresy. I did converse this quondam day with a companion of the king's, who is intituled, nominated, or called, Don Adriano de Armado.

Hol. Novi hominem tanquam te: his humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thronical. He is too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it.

Nath. A most singular and choice epithet.

Hol. He draweth out the thread of his verbosity finer than the staple of his argument. I abhor such fanatical phantasmes, such insociable and point-devise companions; such rackers of orthography, as to speak [dout, fine, when he should say doubt; det] when he should pronounce debt, — d, e, b, t, not d, e, t: he clepeth a calf, cauf; half, hauf; neighbour vocatur nebour; neigh abbreviated ne. This is abhominable,
which he would call abominable: it insinuateth me of insanie: ne intelligis, domine? to make frantic, lunatic.

\[Nath.\] Laus Deo, bone intelligo. 30
\[Hol.\] Bone? bon- for ben-! Priscian a little scratched, 'twill serve.

\[Nath.\] Videsne quis venit?
\[Hol.\] Video, et gaudeo.

Enter Armado, Moth, and Costard

\[Arm.\] Chirrah!  [To Moth.
\[Hol.\] Quare chirrah, not sirrah?
\[Arm.\] Men of peace, well encountered.
\[Hol.\] Most military sir, salutation.

\[Moth.\] [Aside to Costard] They have been at a great feast of languages, and stolen the scraps. 40

\[Cost.\] O, they have lived long on the alms-basket of words. I marvel thy master hath not eaten thee for a word; for thou are not so long by the head as honorificabilitudinitatibus: thou art easier swallowed than a flapdragon.

\[Moth.\] Peace! the peal begins.

\[Arm.\] [To Hol.] Monsieur, are you not lettered?
\[Moth.\] Yes, yes; he teaches boys the horn-book. What is a, b, spelt backward, with the horn on his head?

\[Hol.\] Ba, pueritia, with a horn added.
\[Moth.\] Ba, most silly sheep with a horn. You hear his learning.

\[Hol.\] Quis, quis, thou consonant?
\[Moth.\] The third of the five vowels, if you repeat them; or the fifth, if I.
Hol. I will repeat them, — a, e, i, —
Moth. The sheep: the other two concludes it, — o, u.

Arm. Now, by the salt wave of the Mediterranean, a sweet touch, a quick venue of wit! snip, snap, quick and home! it rejoiceth my intellect: true wit!

Moth. Offered by a child to an old man; which is wit-old.

Hol. What is the figure? what is the figure?
Moth. Horns.

Hol. Thou disputest like an infant: go, whip thy gig.

Moth. Lend me your horn to make one, and I will whip about your infamy circum circa, — a gig of a cuckold's horn.

Cost. An I had but one penny in the world, thou shouldst have it to buy gingerbread: hold, there is the very remuneration I had of thy master, thou halfpenny purse of wit, thou pigeon-egg of discretion. O, an the heavens were so pleased that thou wert but my bastard, what a joyful father wouldst thou make me! Go to; so thou hast it ad dunghill, at the fingers' ends, as they say.

Hol. O, I smell false Latin; dunghill for unguent

Arm. Arts-man, preambulate, we will be singled from the barbarous. Do you not educate youth at the charge-house on the top of the mountain?

Hol. Or mons, the hill.
Arm. At your sweet pleasure, for the mountain. 90
Hol. I do, sans question.
Arm. Sir, it is the king's most sweet pleasure
and affection to congratulate the princess at her
pavilion in the posteriors of this day, which the
rude multitude call the afternoon.
Hol. The posterior of the day, most generous
sir, is liable, congruent and measurable for the
afternoon: the word is well culled, chose, sweet
and apt, I do assure you, sir, I do assure.
Arm. Sir, the king is a noble gentleman, and 100
my familiar, I do assure ye, very good friend: for
what is inward between us, let it pass. I do
beseech thee, remember thy courtesy; I beseech
thee, apparel thy head: and among other
inopportune and most serious designs, and of great
import indeed, too, but let that pass: for I must
tell thee, it will please his grace, by the world,
sometime to lean upon my poor shoulder, and
with his royal finger, thus, dally with my excre-
ment, with my mustachio; but, sweet heart, let 110
that pass. By the world, I recount no fable:
some certain special honours it pleaseth his
greatness to impart to Armado, a soldier, a man
of travel, that hath seen the world; but let that
pass. The very all of all is, — but, sweet heart, I
do implore secrecy, — that the king would have
me present the princess, sweet chuck, with some
delightful ostentation, or show, or pageant, or
antique, or firework. Now, understanding that
the curate and your sweet self are good at such 120
eruptions and sudden breaking out of mirth, as
it were, I have acquainted you withal, to the end to crave your assistance.

_Hol._ Sir, you shall present before her the Nine Worthies. Sir, as concerning some entertainment of time, some show in the posterior of this day, to be rendered by our assistants, at the king's command, and this most gallant, illustrate, and learned gentleman, before the princess; I say none so fit as to present the Nine Worthies.

_Nath._ Where will you find men worthy enough to present them?

_Hol._ Joshua, yourself; myself and this gallant gentleman, Judas Maccabæus; this swain, because of his great limb or joint, shall pass Pompey the Great; the page, Hercules,—

_Arm._ Pardon, sir; error: he is not quantity enough for that Worthy's thumb: he is not so big as the end of his club.

_Hol._ Shall I have audience? he shall present Hercules in minority: his enter and exit shall be strangling a snake; and I will have an apology for that purpose.

_Moth._ An excellent device! so, if any of the audience hiss, you may cry "Well done, Hercules! now thou crushest the snake!" that is the way to make an offence gracious, though few have the grace to do it.

_Arm._ For the rest of the Worthies?

_Hol._ I will play three myself.

_Moth._ Thrice-worthy gentleman!

_Arm._ Shall I tell you a thing?

_Hol._ We attend.
Arm. We will have, if this fadge not, an antique.
I beseech you, follow.

Hol. Via, goodman Dull! thou hast spoken no word all this while.

Dull. Nor understood none neither, sir.

Hol. Allons! we will employ thee.

Dull. I'll make one in a dance, or so; or I will play

On the tabor to the Worthies, and let them dance

the hay.

Hol. Most dull, honest Dull! To our sport, away!

[Exeunt.

Scene II — The same

Enter the Princess, Katharine, Rosaline,
and Maria

Prin. Sweet hearts, we shall be rich ere we depart,

If fairings come thus plentifully in:
A lady wall'd about with diamonds!
Look you what I have from the loving king.

Ros. Madame, came nothing else along with that?

Prin. Nothing but this! yes, as much love in rhyme
As would be cram'd up in a sheet of paper,
Writ o' both sides the leaf, margent and all,
That he was fain to seal on Cupid's name.

Ros. That was the way to make his godhead wax,
For he hath been five thousand years a boy.

Kath. Ay, and a shrewd unhappy gallows too.

Ros. You'll ne'er be friends with him; a' kill'd your sister.
Kath. He made her melancholy, sad, and heavy; And so she died; had she been light, like you, Of such a merry, nimble, stirring spirit, She might ha' been a grandam ere she died: And so may you; for a light heart lives long.

Ros. What's your dark meaning, mouse, of this light word?

Kath. A light condition in a beauty dark. 20

Ros. We need more light to find your meaning out.

Kath. You'll mar the light by taking it in snuff; Therefore I'll darkly end the argument.

Ros. Look, what you do, you do it still i'the dark.

Kath. So do not you, for you are a light wench.

Ros. Indeed I weigh not you, and therefore light.

Kath. You weigh me not? O, that's you care not for me.

Ros. Great reason; for "past cure is still past care."

Prin. Well bandied both; a set of wit well play'd.

But, Rosaline, you have a favour too: 30

Who sent it? and what is it?

Ros. I would you knew:

An if my face were but as fair as yours,
My favour were as great; be witness this.
Nay, I have verses too, I thank Biron:
The numbers true; and, were the numbering too,
I were the fairest goddess on the ground:
I am compared to twenty thousand fairs.
O, he hath drawn my picture in his letter!

Prin. Any thing like?

Ros. Much in the letters nothing in the praise. 40
Scene Two]  Love's Labour's Lost  71

Prin.  Beauteous as ink; a good conclusion.
Ros.  Ware pencils, ho! let me not die your debtor.
My red dominical, my golden letter:
O that your face were not so full of O's!
Prin.  A pox of that jest! and I beshrew all shrows.

But, Katharine, what was sent to you from fair Dumain?
Kath.  Madam, this glove.
Prin.  Did he not send you twain?
Kath.  Yes, madam, and moreover
Some thousand verses of a faithful lover,
A huge translation of hypocrisy,
Vilely compiled, profound simplicity.
Mar.  This and these pearls to me sent Longaville:
The letter is too long by half a mile.
Prin.  I think no less. Dost thou not wish in heart
The chain were longer and the letter short?
Mar.  Ay, or I would these hands might never part
Prin.  We are wise girls to mock our lovers so.
Ros.  They are worse fools to purchase mocking so.
That same Biron I'll torture ere I go:
O that I knew he were but in by the week!
How I would make him fawn and beg and seek
And wait the season and observe the times
And spend his prodigal wits in bootless rhymes
And shape his service wholly to my hests
And make him proud to make me proud that jests!
So pertaunt-like would I o'ersway his state
That he should be my fool and I his fate.

Prin. None are so surely caught, when they are catch'd,
As wit turn'd fool: folly, in wisdom hatch'd, 70
Hath wisdom's warrant and the help of school
And wit's own grace to grace a learned fool.

Ros. The blood of youth burns not with such excess
As gravity's revolt to wantonness.

Mar. Folly in fools bears not so strong a note
As foolery in the wise, when wit doth dote;
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity.

Prin. Here comes Boyet, and mirth is in his face.

Enter Boyet

Boyet. O, I am stabb'd with laughter! Where's her grace?

Prin. Thy news, Boyet?

Boyet. Prepare, madam, prepare!
Arm, wenches, arm! encounters mounted are
Against your peace: Love doth approach disguised,
Armed in arguments; you'll be surprised:
Muster your wits; stand in your own defence;
Or hide your heads like cowards, and fly hence.

Prin. Saint Denis to Saint Cupid! What are they
That charge their breath against us? say, scout, say.

Boyet. Under the cool shade of a sycamore
I thought to close mine eyes some half an hour;
When, lo! to interrupt my purposed rest,
Toward that shade I might behold addrest
The king and his companions: warily
I stole into a neighbour thicket by,
And overheard what you shall overhear;
That, by and by, disguised they will be here.
Their herald is a pretty knavish page,
That well by heart hath conn'd his embassage:
Action and accent did they teach him there;
"Thus must thou speak," and "thus thy body bear": 100
And ever and anon they made a doubt
Presence majestic would put him out;
"For," quoth the king, "an angel shalt thou see;
Yet fear not thou, but speak audaciously."
The boy replied, "An angel is not evil;
I should have fear'd her had she been a devil."
With that, all laugh'd and clapp'd him on the shoulder,
Making the bold wag by their praises bolder:
One rubb'd his elbow thus, and fleer'd and swore
A better speech was never spoke before; 110
Another, with his finger and his thumb,
Cried "Via! we will do 't, come what will come";
The third he caper'd, and cried, "All goes well";
The fourth turn'd on the toe, and down he fell.
With that, they all did tumble on the ground,
With such a zealous laughter, so profound,
That in this spleen ridiculous appears,
To check their folly, passion's solemn tears.

Prin. But what, but what, come they to visit us?

Boyet. They do, they do; and are apparell'd thus, 120
Like Muscovites or Russians, as I guess.
Their purpose is to parle, to court and dance;
And every one his love-feat will advance
Unto his several mistress, which they 'll know
By favours several which they did bestow.

*Prin.* And will they so? the gallants shall be task'd;

For, ladies, we will every one be mask'd;
And not a man of them shall have the grace,
Despite of suit, to see a lady's face.

Hold, Rosaline, this favour thou shalt wear,

And then the king will court thee for his dear;

Hold, take thou this, my sweet, and give me thine,
So shall Biron take me for Rosaline.

And change your favours too; so shall your loves

Woo contrary, deceived by these removes.

*Ros.* Come on, then; wear the favours most in sight.

*Kath.* But in this changing what is your intent?

*Prin.* The effect of my intent is to cross theirs:

They do it but in mocking merriment;
And mock for mock is only my intent.

Their several counsels they unbosom shall
To loves mistook, and so be mock'd withal
Upon the next occasion that we meet,
With visages display'd, to talk and greet.

*Ros.* But shall we dance, if they desire us to 't?

*Prin.* No, to the death, we will not move a foot;

Nor to their penn'd speech render we no grace,
But while 't is spoke each turn away her face.

*Boyet.* Why, that contempt will kill the speaker's heart,

And quite divorce his memory from his part.

*Prin.* Therefore I do it; and I make no doubt
Scene Two] LOVE'S LABOUR'S LOST

The rest will ne'er come in, if he be out.
There's no such sport as sport by sport o'erthrown,
To make theirs ours and ours none but our own:
So shall we stay, mocking intended game,
And they, well mock'd, depart away with shame.

[Trumpets sound within.

Boyet. The trumpet sounds: be mask'd; the maskers come.[The Ladies mask.

Enter Blackamoors with music; Moth, with a speech; the King, Biron, Longaville, and Dumain, in Russian habits, and masked.

Moth. All hail, the richest beauties on the earth!
Boyet. Beauties no richer than rich taffeta.
Moth. A holy parcel of the fairest dames

[The Ladies turn their backs to him.

That ever turn'd their — backs — to mortal views!

Biron. [Aside to Moth] Their eyes, villain, their eyes.

Moth. That ever turn'd their eyes to mortal views! —

Out —

Boyet. True; out indeed.

Moth. Out of your favours, heavenly spirits, vouchsafe

Not to behold —

Biron. [Aside to Moth] Once to behold, rogue.

Moth. Once to behold with your sun-beamed eyes,

— with your sun-beamed eyes —

Boyet. They will not answer to that epithet; 170
You were best call it "daughter-beamed eyes."
Moth. They do not mark me, and that brings me out.

Biron. Is this your perfectness? be gone, you rogue! [Exit Moth.

Ros. What would these strangers? know their minds, Boyet:
If they do speak our language, 't is our will
That some plain man recount their purposes:
Know what they would.

Boyet. What would you with the princess?

Biron. Nothing but peace and gentle visitation.

Ros. What would they, say they?

Boyet. Nothing but peace and gentle visitation.

Ros. Why, that they have; and bid them so be gone.

Boyet. She says, you have it, and you may be gone.

King. Say to her, we have measured many miles
To tread a measure with her on this grass.

Boyet. They say, that they have measured many a mile
To tread a measure with you on this grass.

Ros. It is not so. Ask them how many inches
Is in one mile: if they have measured many,
The measure then of one is easily told.

Boyet. If to come hither you have measured miles,
And many miles, the princess bids you tell
How many inches doth fill up one mile.

Biron. Tell her, we measure them by weary steps.

Boyet. She hears herself.

Ros. How many weary steps,
Of many weary miles you have o'ergone,
Are number'd in the travel of one mile?

_Biron._ We number nothing that we spend for you: Our duty is so rich, so infinite,
That we may do it still without accompt.

Vouchsafe to show the sunshine of your face,
That we, like savages, may worship it.

_Ros._ My face is but a moon, and clouded too.

_King._ Blessed are clouds, to do as such clouds do!
Vouchsafe, bright moon, and these thy stars, to shine,
Those clouds removed, upon our watery eyne.

_Ros._ O vain petitioner! beg a greater matter;
Thou now request'st but moonshine in the water.

_King._ Then, in our measure do but vouchsafe one change.]

Thou bid'st me beg: this begging is not strange.

_Ros._ Play, music, then! Nay, you must do it soon.]

_Music plays.

_Not yet! No dance! Here change I like the moon.

_King._ Will you not dance? How come you thus estranged?

_Ros._ You took the moon at full, but now she's changed.

_King._ Yet still she is the moon, and I the man.]

The music plays; vouchsafe some motion to it.

_Ros._ Our ears vouchsafe it.

_King._ But your legs should do it.

_Ros._ Since you are strangers and come here by chance,
We'll not be nice: take hands. We will not dance.

_King._ Why take we hands, then?

_Ros._ Only to part friends: 220
Curtsy, sweet hearts; and so the measure ends.
King. More measure of this measure; be not nice.
Ros. We can afford no more at such a price.
King. Prize you yourselves: what buys your company?
Ros. Your absence only.
King. That can never be.
Ros. Then cannot we be bought: and so, adieu;
Twice to your visor, and half once to you.
King. If you deny to dance, let’s hold more chat.
Ros. In private, then.
King. I am best pleased with that.
)[They converse apart.

Biron. White-handed mistress, one sweet word with thee.

Prin. Honey, and milk, and sugar; there is three.
Biron. Nay then, two treys, and if you grow so nice,
Metheglin, wort, and malmsey: well run, dice!
There’s half-a-dozen sweets.
Prin. Seventh sweet, adieu:
Since you can cog, I’ll play no more with you.
Biron. One word in secret.
Prin. Let it not be sweet.
Biron. Thou grievest my gall.
Prin. Gall! bitter.
Biron. Therefore meet.
)[They converse apart.

Dum. Will you vouchsafe with me to change a word?
Mar. Name it.
Dum. Fair lady,—
Mar. Say you so? Fair lord,—
Take that for your fair lady.

Please it you,

As much in private, and I 'll bid adieu.

[They converse apart.

Kath. What, was your vizard made without a tongue?

Long. I know the reason, lady, why you ask.

Kath. O for your reason! quickly, sir; I long.

Long. You have a double tongue within your mask,

And would afford my speechless vizard half.

Kath. Veal, quoth the Dutchman. Is not "veal" a calf?

Long. A calf, fair lady!

Kath. No, a fair lord calf.

Long. Let 's part the word.

Kath. No, I 'll not be your half:

Take all, and wean it; it may prove an ox.

Long. Look, how you butt yourself in these sharp mocks!

Will you give horns, chaste lady? do not so.

Kath. Then die a calf, before your horns do grow.

Long. One word in private with you, ere I die.

Kath. Bleat softly then; the butcher hears you cry.

[They converse apart.

Boyet. The tongues of mocking wenches are as keen

As is the razor's edge invisible,

Cutting a smaller hair than may be seen;

Above the sense of sense; so sensible

Seemeth their conference; their conceits have wings
Fleeter than arrows, bullets, wind, thought, swifter things.

Ros. Not one word more, my maids; break off, break off.

Biron. By heaven, all dry-beaten with pure scoff!

King. Farewell, mad wenches; you have simple wits.

Prin. Twenty adieus, my frozen Muscovits.

[Exeunt King, Lords, and Blackamoores.

Are these the breed of wits so wonder'd at?

Boyet. Tapers they are, with your sweet breaths puff'd out.

Ros. Well-liking wits they have; gross, gross; fat, fat.

Prin. O poverty in wit, kingly-poor flout!
Will they not, think you, hang themselves to-night? 27c
Or ever, but in vizards, show their faces?
This pert Biron was out of countenance quite.

Ros. O, they were all in lamentable cases!
The king was weeping-ripe for a good word.

Prin. Biron did swear himself out of all suit.

Mar. Dumain was at my service, and his sword:
No point, quoth I; my servant straight was mute.

Kath. Lord Longaville said, I came o'er his heart;
And trow you what he called me?

Prin.                     Qualm, perhaps.

Kath. Yes, in good faith.

Prin.                     Go, sickness as thou art! 280

Ros. Well, better wits have worn plain statute-caps.

But will you hear? the king is my love sworn.
Prin. And quick Biron hath plighted faith to me.  
Kath. And Longaville was for my service born.  
Mar. Dumain is mine, as sure as bark on tree.  
Boyet. Madam, and pretty mistresses, give ear:  
Immediately they will again be here  
In their own shapes; for it can never be  
They will digest this harsh indignity.  
Prin. Will they return?  
Boyet. They will, they will, God knows,  
And leap for joy, though they are lame with blows:  
Therefore change favours; and, when they repair,  
Blow like sweet roses in this summer air.  
Boyet. Fair ladies mask’d are roses in their bud;  
Dismask’d, their damask sweet commixture shown,  
Are angels vailing clouds, or roses blown.  
Prin. Avaunt, perplexity! What shall we do,  
If they return in their own shapes to woo?  
Ros. Good madam, if by me you ’ll be advised,  
Let’s mock them still, as well known as disguised:  
Let us complain to them what fools were here,  
Disguised like Muscovites, in shapeless gear;  
And wonder what they were and to what end  
Their shallow shows and prologue vilely penn’d  
And their rough carriage so ridiculous,  
Should be presented at our tent to us.  
Boyet. Ladies, withdraw: the gallants are at hand.  
Prin. Whip to our tents, as roes run o’er the land.  
[Exeunt: Princess, Ros., Kath., and Maria.]
Re-enter the King, Biron, Longaville, and
Dumain, in their proper habits

King. Fair sir, God save you! Where is the princess?

Boyet. Gone to her tent. Please it your majesty Command me any service to her thither?

King. That she vouchsafe me audience for one word.

Boyet. I will; and so will she, I know, my lord. [Exit.

Biron. This fellow picks up wit as pigeons pease,
And utters it again when God doth please:
He is wit’s pedler, and retails his wares
At wakes and wassails, meetings, markets, fairs;
And we that sell by gross, the Lord doth know,
Have not the grace to grace it with such show.

This gallant pins the wenches on his sleeve;
Had he been Adam, he had tempted Eve;
A’ can carve too, and lisp: why, this is he
That kiss’d his hand away in courtesy;
This is the ape of form, monsieur the nice,
That, when he plays at tables, chides the dice
In honourable terms: nay, he can sing
A mean most meanly; and in ushering
Mend him who can: the ladies call him sweet;
The stairs, as he treads on them, kiss his feet:
This is the flower that smiles on every one,
To show his teeth as white as whale’s bone;
And consciences, that will not die in debt,
Pay him the due of honey-tongued Boyet.
King. A blister on his sweet tongue, with my heart,
That put Armado's page out of his part!
Biron. See where it comes! Behaviour, what wert thou
Till this madman show'd thee? and what art thou now?

Re-enter the Princess, ushered by Boyet; Rosaline, Maria, and Katharine

King. All hail, sweet madam, and fair time of day!
Prin. "Fair" in "all hail" is foul, as I conceive.
King. Construe my speeches better, if you may.
Prin. Then wish me better; I will give you leave.
King. We came to visit you, and purpose now
    To lead you to our court; vouchsafe it then.
Prin. This field shall hold me; and so hold your vow:
    Nor God, nor I, delights in perjured men.
King. Rebuke me not for that which you provoke:
    The virtue of your eye must break my oath.
Prin. You nickname virtue; vice you should have spoke;
    For virtue's office never breaks men's troth.
Now by my maiden honour, yet as pure
    As the unsullied lily, I protest,
A world of torments though I should endure,
    I would not yield to be your house's guest;
So much I hate a breaking cause to be
Of heavenly oaths, vow'd with integrity.
King. O, you have lived in desolation here,
    Unseen, unvisited, much to our shame.
Prin. Not so, my lord; it is not so, I swear; We have had pastimes here and pleasant game: A mess of Russians left us but of late.

King. How, madam! Russians!

Prin. Ay, in truth, my lord; Trim gallants, full of courtship and of state.

Ros. Madam, speak true. It is not so, my lord: My lady, to the manner of the days, In courtesy gives undeserving praise. We four indeed confronted were with four In Russian habit: here they stay’d an hour, And talk’d apace; and in that hour, my lord, They did not bless us with one happy word. I dare not call them fools; but this I think, When they are thirsty, fools would fain have drink.

Biron. This jest is dry to me. Fair gentle sweet, 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.

Ros. This proves you wise and rich, for in my eye,—

Biron. I am a fool, and full of poverty.

Ros. But that you take what doth to you belong, It were a fault to snatch words from my tongue.

Biron. O, I am yours, and all that I possess!

Ros. All the fool mine?

Biron. I cannot give you less.

Ros. Which of the wizards was it that you wore?

Biron. Where? when? what wizard? why demand you this?
Ros. There, then, that vizard; that superfluous case
That hid the worse and show'd the better face.

King. We are descried; they'll mock us now downright.

Dum. Let us confess and turn it to a jest.

Prin. Amazed, my lord? why looks your highness sad?

Ros. Help, hold his brows! he'll swoon! Why look you pale?

Sea-sick, I think, coming from Muscovy.

Biron. Thus pour the stars down plagues for perjury.
    Can any face of brass hold longer out?
Here stand I: lady, dart thy skill at me;
    Bruise me with scorn, confound me with a flout;
Thrust thy sharp wit quite through my ignorance;
    Cut me to pieces with thy keen conceit;
And I will wish thee never more to dance,
    Nor never more in Russian habit wait.
O, never will I trust to speeches penn'd,
    Nor to the motion of a schoolboy's tongue,
Nor never come in vizard to my friend,
    Nor woo in rhyme, like a blind harper's song!
Taffeta phrases, silken terms precise,
    Three-pil'd hyperboles, spruce affection,
Figures pedantical; these summerflies
    Have blown me full of maggot ostentation:
I do forswear them; and I here protest,
    By this white glove, — how white the hand,
God knows! —
Henceforth my wooing mind shall be express’d
In russet yeas and honest kersey noes:
And, to begin, wench, — so God help me, law! —
My love to thee is sound, sans crack or flaw.

Ros. Sans sans, I pray you.

Biron. Yet I have a trick
Of the old rage: bear with me, I am sick;
I’ll leave it by degrees. Soft, let us see:
Write, “Lord have mercy on us” on those three;
They are infected; in their hearts it lies;
They have the plague, and caught it of your eyes;
These lords are visited: you are not free,
For the Lord’s tokens on you do I see.

Prin. No, they are free that gave these tokens to us.

Biron. Our states are forfeit: seek not to undo us.

Ros. It is not so; for how can this be true,
That you stand forfeit, being those that sue?

Biron. Peace! for I will not have to do with you.

Ros. Nor shall not, if I do as I intend.

Biron. Speak for yourselves; my wit is at an end.

King. Teach us, sweet madam, for our rude transgression
Some fair excuse.

Prin. The fairest is confession.

Were not you here but even now disguised?

King. Madam, I was.

Prin. And were you well advised?

King. I was, fair madam.

Prin. When you then were here,
What did you whisper in your lady’s ear?
King. That more than all the world I did respect her.

Prin. When she shall challenge this, you will reject her.

King. Upon mine honour, no.

Prin. Peace, peace! forbear: Your oath once broke, you force not to forswear. 440

King. Despise me, when I break this oath of mine.

Prin. I will: and therefore keep it. Rosaline, What did the Russian whisper in your ear?

Ros. Madam, he swore that he did hold me dear As precious eyesight, and did value me Above this world; adding thereto moreover That he would wed me, or else die my lover.

Prin. God give thee joy of him! the noble lord Most honourably doth uphold his word.

King. What mean you, madam? by my life, my troth,

I never swore this lady such an oath.

Ros. By heaven, you did; and to confirm it plain,

You gave me this: but take it, sir, again.

King. My faith and this the princess I did give: I knew her by this jewel on her sleeve.

Prin. Pardon me, sir, this jewel did she wear; And Lord Biron, I thank him, is my dear. What, will you have me, or your pearl again?

Biron. Neither of either; I remit both twain. I see the trick on't: here was a consent, Knowing aforehand of our merriment, To dash it like a Christmas comedy:
Some carry-tale, some please-man, some slight zany,
Some mumble-news, some trencher-knight, some Dick,
That smiles his cheek in years and knows the trick
To make my lady laugh when she's disposed,
Told our intents before; which once disclosed,
The ladies did change favours: and then we,
Following the signs, woo'd but the sign of she.
Now, to our perjury to add more terror,
We are again forsworn, in will and error.
Much upon this it is: and might not you

[To Boyet.

Forestall our sport, to make us thus untrue?
Do not you know my lady's foot by the squier,
   And laugh upon the apple of her eye?
And stand between her back, sir, and the fire,
   Holding a trencher, jesting merrily?
You put our page out: go, you are allow'd.
Die when you will, a smock shall be your shroud.
You leer upon me, do you? there's an eye
Wounds like a leaden sword.

   Boyet.       Full merrily
Hath this brave manage, this career, been run.
   Biron. Lo, he is tilting straight! Peace! I have done.

Enter Costard

Welcome, pure wit! thou partest a fair fray.
   Cost. O Lord, sir, they would know
Whether the three Worthies shall come in or no.
   Biron. What, are there but three?
   Cost. No, sir; but it is vara fine,
For every one pursents three.

Biron. And three times thrice is nine.

Cost. Not so, sir; under correction, sir; I hope it is not so.

You cannot beg us, sir, I can assure you, sir; we know what we know:

I hope, sir, three times thrice, sir, —

Biron. Is not nine.

Cost. Under correction, sir, we know whereuntil it doth amount.

Biron. By Jove, I always took three threes for nine.

Cost. O Lord, sir, it were pity you should get your living by reckoning, sir.

Biron. How much is it?

Cost. O Lord, sir, the parties themselves, the actors, sir, will show whereuntil it doth amount: for mine own part, I am, as they say, but to perfect one man in one poor man, Pompion the Great, sir.

Biron. Art thou one of the Worthies?

Cost. It pleased them to think me worthy of Pompey the Great: for mine own part, I know not the degree of the Worthy, but I am to stand for him.

Biron. Go, bid them prepare.

Cost. We will turn it finely off, sir; we will take some care. [Exit.

King. Biron, they will shame us: let them not approach.

Biron. We are shame-proof, my lord: and 'tis some policy
To have one show worse than the king's and his company.

King. I say they shall not come.

Prin. Nay, my good lord, let me o'errule you now: That sport best pleases that doth least know how: Where zeal strives to content, and the contents Dies in the zeal of that which it presents: Their form confounded makes most form in mirth,

When great things labouring perish in their birth.

Biron. A right description of our sport, my lord.

Enter Armado

Arm. Anointed, I implore so much expense of thy royal sweet breath as will utter a brace of words.  

[Converses apart with the King, and delivers him a paper.]

Prin. Doth this man serve God?

Biron. Why ask you?

Prin. He speaks not like a man of God's making.

Arm. That is all one, my fair, sweet, honey monarch; for, I protest, the schoolmaster is exceeding fantastical; too, too vain, too, too vain: but we will put it, as they say, to fortuna de la guerra. I wish you the peace of mind, most royal couplement!

[Exit.

King. Here is like to be a good presence of Worthies. He presents Hector of Troy; the swain, Pompey the Great; the parish curate, Alexander; Armado's page, Hercules; the pedant, Judas Maccabæus:
And if these four Worthies in their first show thrive,
These four will change habits, and present the other five.

_Biron._ There is five in the first show.
_King._ You are deceived; 't is not so.
_Biron._ The pedant, the braggart, the hedge-priest, the fool and the boy: —
_Abate_ throw _at novum_, and the whole world again
Cannot pick out five such, take each one in his _vein._
_King._ The ship is under sail, and here she comes amain.

_Enter Costard, for Pompey_

_Cost._ I _Pompey am,_ —
_Boyet._ You lie, you are not _he._ 550
_Cost._ I _Pompey am,_ —
_Boyet._ With _libbard's head on knee._
_Biron._ Well said, old mocker: I must needs be friends with thee.
_Cost._ I _Pompey am_, _Pompey surnamed the Big,
_Dum._ The _Great._
_Cost._ It is, "Great," _sir:_ —

_Pompey surnamed the Great;
That oft in field, with targe and shield, did make my foe to sweat:
And travelling along this coast, I here am come by chance,
And lay my arms before the legs of this sweet lass of France.
If your ladyship would say, "Thanks, Pompey,"
I had done.
Prin. Great thanks, great Pompey.

Cost. 'T is not so much worth; but I hope I was perfect: I made a little fault in "Great."

Biron. My hat to a halfpenny, Pompey proves the best Worthy.

Enter Sir Nathaniel, for Alexander

Nath. When in the world I lived, I was the world's commander;

By east, west, north, and south, I spread my conquering might:

My scutcheon plain declares that I am Alisander,

Boyet. Your nose says, no, you are not; for it stands too right.

Biron. Your nose smells "no" in this, most tender-smelling knight.

Prin. The conqueror is dismay'd. Proceed, good Alexander.

Nath. When in the world I lived, I was the world's commander,

Boyet. Most true, 't is right; you were so, Alisander.

Biron. Pompey the Great,

Cost. Your servant, and Costard.

Biron. Take away the conqueror, take away Alisander.

Cost. [To Sir Nath.] O, sir, you have overthrown Alisander the conqueror! You will be scraped out of the painted cloth for this: your lion, that holds his poll-axe sitting on a close-stool, will be given to Ajax: he will be the ninth Worthy. A conqueror, and afeared to speak! run
away for shame, Alisander. [Nath. retires.]
There, an’t shall please you; a foolish mild man;
an honest man, look you, and soon dashed. He
is a marvellous good neighbour, faith, and a very
good bowler: but, for Alisander,—alas, you see
how ’tis, — a little o’erparted. But there are Wor-
thies a-coming will speak their mind in some
other sort.

Prin. Stand aside, good Pompey.

Enter Holofernes, for Judas; and MOTH,
for Hercules

Hol. Great Hercules is presented by this imp,
Whose club kill’d Cerberus, that three-headed
canis;
And when he was a babe, a child, a shrimp.
Thus did he strangle serpents in his manus.
Quoniam he seemeth in minority,
Ergo I come with this apology.
Keep some state in thy exit, and vanish.

[Moth retires.

Judas I am,—

Dum. A Judas!

Hol. Not Iscariot, sir.

Judas I am, yclipped Maccabæus.

Dum. Judas Maccabæus clipt is plain Judas.

Biron. A kissing traitor. How art thou proved

Judas?

Hol. Judas I am,—

Dum. The more shame for you, Judas.

Hol. What mean you, sir?

Boyet. To make Judas hang himself.
Hol. Begin, sir; you are my elder.
Biron. Well followed: Judas was hanged on an elder.
Hol. I will not be put out of countenance.
Biron. Because thou hast no face.
Hol. What is this?
Boyet. A cittern-head.
Dum. The head of a bodkin.
Biron. A Death’s face in a ring.
Long. The face of an old Roman coin, scarce seen.
Boyet. The pommmel of Cæsar’s falchion.
Dum. The carved-bone face on a flask.
Biron. Saint George’s half-cheek in a brooch.
Dum. Ay, and in a brooch of lead.
Biron. Ay, and worn in the cap of a tooth-drawer.

And now forward; for we have put thee in counten

ance.
Hol. You have put me out of countenance.
Biron. False; we have given thee faces.
Hol. But you have out-faced them all.
Biron. An thou wert a lion, we would do so.
Boyet. Therefore, as he is an ass, let him go.

And so adieu, sweet Jude! nay, why dost thou stay?
Dum. For the latter end of his name.
Biron. For the ass to the Jude; give it him:—
Jud-as, away!
Hol. This is not generous, not gentle, not humble.
Boyet. A light for Monsieur Judas! it grows dark, he may stumble. [Hol. retires.
Prin. Alas, poor Maccabæus, how hath he been baited!
Enter Armado, for Hector

Biron. Hide thy head, Achilles: here comes Hector in arms.

Dum. Though my mocks come home by me, I will now be merry.

King. Hector was but a Troyan in respect of this. 640

Boyet. But is this Hector?

King. I think Hector was not so clean-timbered.

Long. His leg is too big for Hector's.

Dum. More calf, certain.

Boyet. No; he is best indued in the small.

Biron. This cannot be Hector.

Dum. He's a god or a painter; for he makes faces.

Arm. The armipotent Mars, of lances the almighty,

Gave Hector a gift, —

Dum. A gilt nutmeg.

Biron. A lemon.

Long. Stuck with cloves.

Dum. No, cloven.

Arm. Peace! —

The armipotent Mars, of lances the almighty,

Gave Hector a gift, the heir of Ilion;

A man so breathed, that certain he would fight; yea

From morn till night, out of his pavilion. 660

I am that flower, —

Dum. That mint.

Long. That columbine.

Arm. Sweet Lord Longaville, rein thy tongue.
Long. I must rather give it the rein, for it runs against Hector.

Dum. Ay, and Hector's a greyhound.

Arm. The sweet war-man is dead and rotten; sweet chucks, beat not the bones of the buried: when he breathed, he was a man. But I will forward with my device. [To the Princess] Sweet royalty, bestow on me the sense of hearing.

Prin. Speak, brave Hector: we are much delighted.

Arm. I do adore thy sweet grace's slipper.

Boyet. [Aside to Dum.] Loves her by the foot.

Dum. [Aside to Boyet] He may not by the yard.

Arm. This Hector far surmounted Hannibal,—

Cost. The party is gone, fellow Hector, she is gone; she is two months on her way.

Arm. What meanest thou?

Cost. Faith, unless you play the honest Troyan, the poor wench is cast away: she's quick; the child brags in her belly already: 't is yours.

Arm. Dost thou infamize me among potentates? thou shalt die.

Cost. Then shall Hector be whipped for Jaque-netta that is quick by him and hanged for Pompey that is dead by him.

Dum. Most rare Pompey!

Boyet. Renowned Pompey!

Biron. Greater than great, great, great, great, great, Pompey! Pompey the Huge!

Dum. Hector trembles.
Biron. Pompey is moved. More Ates, more Ates! stir them on! stir them on!

Dum. Hector will challenge him.

Biron. Ay, if a' have no more man's blood in 's belly than will sup a flea.

Arm. By the north pole, I do challenge thee.

Cost. I will not fight with a pole, like a northern man: I'Il slash; I'Il do it by the sword. I beseech you, let me borrow my arms again.

Dum. Room for the incensed Worthies!

Cost. I'Il do it in my shirt.

Dum. Most resolute Pompey!

Moth. Master, let me take you a button-hole lower. Do you not see Pompey is uncasing for the combat? What mean you? You will lose your reputation.

Arm. Gentlemen and soldiers, pardon me; I will not combat in my shirt.

Dum. You may not deny it: Pompey hath made the challenge.

Arm. Sweet bloods, I both may and will.

Biron. What reason have you for 't?

Arm. The naked truth of it is, I have no shirt; I go woolward for penance.

Boyet. True, and it was enjoined him in Rome for want of linen: since when, I 'll be sworn, he wore none but a dishclout of Jaque-netta's, and that a' wears next his heart for a favour.

Enter Mercade

Mer. God save you, madam!

Prin. Welcome, Mercade;
But that thou interrupt'st our merriment.

Mer. I am sorry, madam; for the news I bring
Is heavy in my tongue. The king your father —

Prin. Dead, for my life!

Mer. Even so; my tale is told.

Biron. Worthies, away! the scene begins to 730 cloud.

Arm. For mine own part, I breathe free breath.

[Exeunt Worthies.

King. How fares your majesty?
Prin. Boyet, prepare; I will away to-night.
King. Madam, not so; I do beseech you, stay.
Prin. Prepare, I say. I thank you, gracious lords,
For all your fair endeavours; and entreat,
Out of a new-sad soul, that you vouchsafe
In your rich wisdom to excuse or hide
The liberal opposition of our spirits,
If over-boldly we have borne ourselves
In the converse of breath: your gentleness
Was guilty of it. Farewell, worthy lord!
A heavy heart bears not a humble tongue:
Excuse me so, coming too short of thanks
For my great suit so easily obtain'd.

King. The extreme parts of time extremely forms 750
All causes to the purpose of his speed,
And often at his very loose decides
That which long process could not arbitrate:
And though the mourning brow of progeny
Forbid the smiling courtesy of love
The holy suit which fain it would convince,
Yet, since love's argument was first on foot,
Let not the cloud of sorrow justle it
From what it purposed; since, to wail friends lost
Is not by much so wholesome-profitable
As to rejoice at friends but newly found.

Prin. I understand you not: my griefs are double.

Biron. Honest plain words best pierce the ear
of grief;
And by these badges understand the king.
For your fair sakes have we neglected time,
Play'd foul play with our oaths: your beauty, ladies,
Hath much deform'd us, fashioning our humours
Even to the opposed end of our intents:
And what in us hath seem'd ridiculous,—
As love is full of unbefitting strains.
All wanton as a child, skipping and vain,
Form'd by the eye and therefore, like the eye,
Full of straying shapes, of habits and of forms,
Varying in subjects as the eye doth roll
To every varied object in his glance:
Which parti-coated presence of loose love
Put on by us, if, in your heavenly eyes,
Have misbecom'd our oaths and gravities,
Those heavenly eyes, that look into these faults,
Suggested us to make. Therefore, ladies,
Our love being yours, the error that love makes
Is likewise yours: we to ourselves prove false,
By being once false for ever to be true
To those that make us both,—fair ladies, you:
And even that falsehood, in itself a sin,
Thus purifies itself and turns to grace.
Prin. We have received your letters full of love; 
Your favours, the ambassadors of love; 
And, in our maiden council, rated them
At courtship, pleasant jest and courtesy,
As bombast and as lining to the time:
But more devout than this in our respects
Have we not been; and therefore met your loves
In their own fashion, like a merriment.

Dum. Our letters, madam, show’d much more
than jest.

Long. So did our looks.

Ros. We did not quote them so.

King. Now, at the latest minute of the hour.
Grant us your loves.

Prin. A time, methinks, too short
To make a world-without-end bargain in.
No, no, my lord, your grace is perjured much,
Full of dear guiltiness; and therefore this:
If for my love, as there is no such cause,
You will do aught, this shall you do for me:
Your oath I will not trust; but go with speed
To some forlorn and naked hermitage,
Remote from all the pleasures of the world;
There stay until the twelve celestial signs
Have brought about the annual reckoning.
If this austere insociable life
Change not your offer made in heat of blood;
If frosts and fasts, hard lodging and thin weeds
Nip not the gaudy blossoms of your love,
But that it bear this trial and last love;
Then, at the expiration of the year,
Come challenge me, challenge me by these deserts,
And, by this virgin palm now kissing thine,
I will be thine; and till that instant shut
My woeful self up in a mourning house,
Raining the tears of lamentation
For the remembrance of my father's death. 820
If this thou do deny, let our hands part,
Neither intitled in the other's heart.

King. If this, or more than this, I would deny,
To flatter up these powers of mine with rest,
The sudden hand of death close up mine eye!
Hence ever then my heart is in thy breast.

[Biron. And what to me, my love? and what to me?

Ros. You must be purged too, your sins are rack'd,
You are attain'd with faults and perjury:
Therefore if you my favour mean to get,
A twelvemonth shall you spend, and never rest,
But seek the weary beds of people sick.]

Dum. But what to me, my love? but what to me?

A wife?

Kath. A beard, fair health, and honesty;
With three-fold love I wish you all these three.

Dum. O, shall I say, I thank you, gentle wife?

Kath. Not so, my lord; a twelvemonth and a day
I'll mark no words that smooth-faced wooers say:
Come when the king doth to my lady come;
Then, if I have much love, I'll give you some. 840

Dum. I'll serve thee true and faithfully till then.

Kath. Yet swear not, lest ye be forsworn again.

Long. What says Maria?
Mar. At the twelvemonth's end
I'll change my black gown for a faithful friend.

Long. I'll stay with patience; but the time is long.

Mar. The liker you; few taller are so young.

Biron. Studies my lady? mistress, look on me;
Behold the window of my heart, mine eye,
What humble suit attends thy answer there:
Impose some service on me for thy love.

Ros. Oft have I heard of you, my Lord Biron,
Before I saw you; and the world's large tongue
Proclaims you for a man replete with mocks,
Full of comparisons and wounding flouts,
Which you on all estates will execute
That lie within the mercy of your wit.
To weed this wormwood from your fruitful brain,
And therewithal to win me, if you please,
Without the which I am not to be won,
You shall this twelvemonth term from day to day
Visit the speechless sick and still converse
With groaning wretches; and your task shall be,
With all the fierce endeavour of your wit
To enforce the pained impotent to smile.

Biron. To move wild laughter in the throat of
death?

It cannot be; it is impossible:
Mirth cannot move a soul in agony.

Ros. Why, that's the way to choke a gibing spirit,
Whose influence is begot of that loose grace
Which shallow laughing hearers give to fools:
A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it: then, if sickly ears,
Deaf'd with the clamours of their own dear groans,
Will hear your idle scorns, continue then,
And I will have you and that fault withal;
But if they will not, throw away that spirit,
And I shall find you empty of that fault,
Right joyful of your reformation.

_Biron._ A twelvemonth! well; befall what will befall,
I'll jest a twelvemonth in an hospital.

_Prin._ [To the King] Ay, sweet my lord; and so I take my leave.

_King._ No, madam; we will bring you on your way.

_Biron._ Our wooing doth not end like an old play;
Jack hath not Jill: these ladies' courtesy
Might well have made our sport a comedy.

_King._ Come, sir, it wants a twelvemonth and a day,
And then 't will end.

_Biron._ That's too long for a play.

_Re-enter Armado_

_Arm._ Sweet majesty, vouchsafe me, —

_Prin._ Was not that Hector?

_Dum._ The worthy knight of Troy.

_Arm._ I will kiss thy royal finger, and take leave.
I am a votary; I have vowed to Jaquenetta to hold the plough for her sweet love three years. But, most esteemed greatness, will you hear the dialogue that the two learned men have compiled
in praise of the owl and the cuckoo? it should have
followed in the end of our show.

*King.* Call them forth quickly; we will do so.

*Arm.* Holla! approach.

*Re-enter Holofernes, Nathaniel, Moth, Costard, and others*

This side is Hiems, Winter, this Ver, the Spring;
the one maintained by the owl, the other by the
cuckoo. Ver, begin.

**The Song**

**Spring**

*When daisies pied and violets blue*
  And lady-smocks all silver-white
*And cuckoo-buds of yellow hue*
  Do paint the meadows with delight,
*The cuckoo then, on every tree,*
*Mocks married men; for thus sings he,*
  Cuckoo;
*Cuckoo, cuckoo: O word of fear,*
*Unpleasing to a married ear!*

*When shepherds pipe on oaten straws*
  And merry larks are ploughmen's clocks,
*When turtles tread, and rooks, and daws,*
  And maidens bleach their summer smocks,
*The cuckoo then, on every tree,*
*Mocks married men; for thus sings he,*
  Cuckoo;
*Cuckoo, cuckoo: O word of fear,*
*Unpleasing to a married ear!*
WINTER

When icicles hang by the wall
    And Dick the shepherd blows his nail
And Tom bears logs into the hall
    And milk comes frozen home in pail,
When blood is nipp’d and ways be foul,
Then nightly sings the staring owl,
    Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow
    And coughing drowns the parson’s saw
And birds sit brooding in the snow
    And Marian’s nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
    Tu-whit;
Tu-who, a merry note,
While greasy Joan doth keel the pot.

Arm. The words of Mercury are harsh after the songs of Apollo. You that way: we this way.

[Exeunt.]
NOTES

ABBREVIATIONS

F 1 . . . First Folio (1623) of Shakespeare’s plays.
F 2 . . . Second Folio (1632).
F 3 . . . Third Folio (1663 and 1664).
F 4 . . . Fourth Folio (1685).
Ff . . . The four Folios.
Q 1 . . . First Quarto (1598) of *Love’s Labour’s Lost*.
Q 2 . . . Second Quarto (1631).
Qq . . . The two Quartos.

The following editors are referred to frequently in the body of the notes: N. Rowe (1709, 2d ed. 1714), A. Pope (1723, 2d ed. 1728), L. Theobald (1733, 2d ed. 1740), Sir T. Hanmer (1744), W. Warburton (1747), E. Capell (1760), Dr. Johnson (1765, etc.), E. Malone (1790, etc.), G. Steevens (1798, etc.), C. Knight (1840), J. P. Collier (1842, 2d ed. 1858), J. O. Halliwell (1855), S. W. Singer (1856), A. Dyce (1857, 2d ed. 1866, 3d ed. 1875), H. Staunton (1857), R. G. White (1858, 2d ed. 1883), W. G. Clark and W. A. Wright [Camb. ed.] (1863, 2d ed. 1891), T. Keightley (1864), Clark and Wright [Globe edition] (1864), H. H. Furness [New Variorum] (1904), H. C. Hart (1906). There will also be found frequent references to the following dictionaries: Jehan Palgrave, *L’Esclaircissement de la Langue Francoysse* (1530, reprinted 1852); J. Florio, *His firste Fruites* (1578), *Worlde of Wordes* (1598), Queen Anna’s *New World of Words* (1611); J. Baret, *An Alvearie or Quadruple Dictionarie* (1580); R. Cotgrave, *Dictionarie of the French and English Tongues* (1611); R. Nares, *Glossary* (1822); A. Schmidt, *Shakespeare-Lexicon* (1874).

For the meaning of words not given in these notes, the student is referred to the Glossary at the end of the volume.

The numbering of the lines corresponds to that of the Globe edition; this applies also to the scenes in prose.
The variant spellings of the names of the characters are noted below; there will be no occasion to refer specifically to these at the beginning of each scene or with each new entry.

A further point can be disposed of in a similar manner here. The Qq do not as a rule divide into acts and scenes; in the Ff the usual plan is to give the particular scene a purely numerical heading, Actus Primus, Scena Prima, etc., without further localization. This is due to conditions of Elizabethan staging, which frequently required scenes that could be acted in a merely general setting. The allocation of a scene to a particular place, which is usual in modern editions, is taken generally from eighteenth century editions, like those of Rowe, Pope, Theobald, etc. Frequently these allocations differ, and we have choice of a number of more or less suitable headings; but in almost all cases there is by now a general agreement as to the most suitable. Thus, the first scene of the present play is headed in F 1 Actus primus [Scene I]; in later Ff, Actus Primus, Scena Prima; in Rowe, “The King of Navarres Palace, and the country near it”; in Theobald, “The Palace”; in Capell, “Navarre. Park of some Country Palace”; in the Cambridge ed., “The King of Navarres park.” From these, modern practice almost invariably chooses the last, which has thus become the established heading. The rest of the scenes in the present play, despite one or two minor difficulties with casual references to situation, cause no trouble; they are all The same.

**DRAMATIS PERSONÆ**

As in the case of most of Shakespeare’s plays, the enumeration of the persons was first formally made by Rowe.

**Biron.** This is the spelling of F 2, F 3, F 4; Qq and F 1 print it Beroune or Beroune, which is perhaps the better form, since the word rhymes with moon (iv. 3. 230, 232), giving a pronunciation of which we have further contemporary evidence. The pronunciation of the first syllable is determined by Nashe’s *Teares over Jerusalem*, 1594, “if of beere he talkes, then straight he mocks the Countie Beroune in France.” [Nashe is inveighing against “decipherers and informers,” i.e. unscrupulous political spies, “men that have no means to purchase credit with their prince, but by putting him still [always] in fear, and beating into his opinion that they are the only preservers of his life, in sitting up night and day in sifting out treasons” — and treasons of the sort that are only to be discovered by construing a far-fetched meaning out of any innocent word in speech or in writing: thus, “they catch hold of a
rush, and absolutely conclude it is meant of the Emperor of Russia” (Nashe, Lenten Stuffe, 1599).]

**Longaville.** This is spelled Longavill or Longaville in Q 1, Q 2, and F1; in F1 it occurs twelve times, nine times as Longavill, and three as Longavile. In three passages it occurs in rhyme; and of these three, only one is the more usual spelling Longavill, rhyming with ill (iv. 3. 123, 124), while in the other two (iv. 3. 133, 134; v. 2. 53, 54) we have the spelling Longavile, rhyming with compile and mile. But it is clear that in these two instances the spelling is accommodated to the rhyme, as the other form is more frequent. Of the pronunciation in all cases (*i.e.* the cases where it rhymes with compile and mile included) there can be no doubt, both from our knowledge of Elizabethan speech-sounds in general, and from the pun in the play (v. 2. 247) on “veal, a calf,” and Longavill. The spelling Longaville is first found in Rowe’s second edition.

**Dumain.** This spelling in the Ff varies with Dumane and Dumaine.

**Boyet.** Pronounced throughout the play as in v. 2. 333, where it rhymes with debt.

**Mercade.** In the stage directions of Qq and Ff (for it must be remembered that these never have lists of dramatis personæ) this is spelled Marcade. Rowe in his dramatis personæ printed it Macade, probably a misprint. But all editors up to Capell followed the error. The name is to be pronounced as a disyllable.

**Don Adriano de Armado.** Occurs in the text, stage-directions, and prefixes to speeches of F1 and Qq indifferently as Don Adriano de Armado and Don Adriana de Armado. In F1, in i. 1. 280, the Spaniard signs himself Don Adriana de Armado; in iv. 1. 89, he writes it Don Adriana de Armatho. Further, F1, in both stage-directions and speech-headings, calls him simply Brag. or Braggart. Adriano for Adriana is not usually found until Pope’s and Theobald’s editions. All these variants are due to the idiosyncrasies of earlier printers and to the approximation in Elizabethan pronunciation of the sounds d and th; cf. Bermoothes and Bermudas, burthen and burden. From F2 onward, Armado has been the usual form.

**Sir Nathaniel.** Sir was the regular title prefixed to the Christian name of a priest, and especially of a “hedge-priest” (see v. 2. 545 and note), in Elizabethan days. It was regarded first of all as a translation of Dominus and implied respect, but later it was used in a contemptuous sense.

**Moth.** There seems to be some doubt as to whether this name represents “moth” or “mote.” R. S. White has “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." He adduces much valid evidence for this view: Elizabethan printers continually print t and th indifferently; they frequently spell mote "moth" (see iv. 3. 161 and note); and further, whether the name is Moth or Mote, White is sure the pronunciation was Mote.

Rosaline. Rhymes with thine (iv. 3. 220, 221).

ACT I — SCENE 1

1-3. Furness paraphrases these lines, "our epitaphs will give us grace when we have lost all grace in death," thus preserving the play on the words. More usually, "disgrace" is explained as "disfigurement" and this is strengthened by Sonnet, xxxiii. 8.

2. brazen tombs. Shakespeare may possibly have been referring to the figures and inscriptions on plates of brass usually ornamenting the tombs of eminent people in his day rather than to the very unusual monuments constructed entirely of that metal.

4. When, since.

cormorant, a bird whose voracity is proverbial and which, owing to this quality, lends itself to the use of sea-fishermen. Here the word is used as an adjective, as in Coriolanus, i. 1. 125.

5. Th' endeavour. The early editions of Shakespeare usually mark the elision of final vowels in ordinary words by their omission and frequently by the insertion of an apostrophe. In this case, Q 1 reads Th'endeavour, and Ff, Th'endeavour.

6. bate, to beat back or blunt the edge of.

10. army, multitude, great many; cf. Merchant of Venice, iii.

5. 71-72:

"The fool hath planted in his memory
An army of good words."
11. *edict*, accented *edict* as in *2 Henry VI*, iii. 2. 258, and *A Midsummer Night's Dream*, i. 1. 151. Ben Jonson explained such instances of accent by suggesting that where nouns are derived from verbs, and those verbs from Latin ones, then such words hold the accent they would have in the first person present of those Latin verbs (Abbott, § 490).

13. *Academe*, a fairly common Elizabethan form of *academy*, a word just coming into use, of a philosophical school or association of students, especially one of the pretentious associations. Hart quotes T[hos] B[owes'] translation of De la Premaudaye's *French Academy*, 1577, Epistle Dedicatory, 1586: "A Platonick garden or orchard, otherwise called an *Academie*, where I was not long since with certaine yoong gentlemen of Anion my companions discoursing togither of the institution in good maners, and of the means how all estates may live well and happily."

14. *in living art*, either "in that art of which we shall give a living proof" (Furness), since our academy, though still and quiet in its contemplation, yet will be active in its living examples of a rule of conduct, or, "in the art of life," since our academy will be a monastic seclusion in the contemplation of the rules of right living. In the sixteenth century *Art* was frequently synonymous with "rules," "principles," as in the common use of "Art of Poetry" for the rules and principles of the practice of verse-making.

17. *statutes*. This word would call for no comment were it not for the fact that a widespread heresy seems to be partly based on Shakespeare's perfectly accurate knowledge of legal terms. On incontestable legal authority we are assured that this word, here meaning simply "articles of agreement," could have no such meaning in law.

22. *arm'd*. A (perhaps fortuitous) recollection and continuation of the metaphor of chivalric contests in ll. 8–10 above.

23. *it*. If *it* is "subscription," then there is no grammatical irregularity; but the Cambridge editors refer *it* to *oath*, and note "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."

26. *Fat paunches have lean pates*. St. Jerome's translation of a Greek proverb, "Pinguis venter non gignit sensum tenum," is given in Ray's *English Proverbs*, 1817, but Shakespeare's enunciation of it in the present form is the earliest recorded, although the sentiment is as old as the hills.

27. *bankrupt* was spelled indifferently in many ways in Eliza-
bethan times. The printer of F 1 printed bankerout in the present instance, and having thus made the word trisyllabic, had to omit the following quite for metrical reasons.

29. manner, way, condition, or perhaps literally handling.

32. With all these, i.e. Dumain will find love, wealth, and pomp in philosophy.

43. of all the day, during all the day. Abbott (§ 176) quotes the frequent phrase "of a sudden." Cf. also Hamlet, i. 5. 60, "My custom always of the afternoon."

50. an. A shortened form of and, which is indeed the spelling in Qq and Ff. Its meaning is frequently "if"; cf. Bacon, Essays, "They will set an house on fire and it were but to roast their eggs." It is the same word as the ordinary conjunction and, but in the sense of "if" it is usually joined to "if," producing the rather stronger expression of hypothesis "and if," which is commonly written "an if" by modern editors.

54. By yea and nay, a sanctimonious affirmation "in all possible circumstances." Cf. Matthew, v. 37: "But let your communica-
tion be, Yea, yea; Nay, nay: for whatsoever is more than these cometh of evil." Hart also quotes Udall, Roister Doister, 1566: "Hold by yea and nay be his nown white son."

57. common sense. Explained by White and Furness as "common knowledge," i.e. the sense or knowledge common to, known by, everybody; but N. E. D. thinks it refers to "ordinary or untutored perception." The former explanation seems the more obvious; and it can be the only explanation in l. 54 below.

62. feast. The Qq and Ff read "fast," which, despite the fact that it was accepted in Rowe's and Pope's editions, makes nonsense. Theobald's correction to "feast" is universally accepted.

64. common sense. See note on l. 57 above.

65. too hard a keeping oath. In early English we sometimes find "a so new robe." The Elizabethan authors, like ourselves, transposed the a and placed it after the adjective: "so new a robe." But when a participle is added as an epithet of the noun, e.g. "fashioned," and the participle itself is qualified by an adjective used as an adverb, e.g. "new," we treat the whole as one adjective, thus, "so new-fashioned a robe." Shakespeare, on the contrary, writes "so new a fashion'd robe," King John, iv. 2. 27; "so fair an offer'd chain," Comedy of Errors, iii. 2. 186. (Abbott.)

73. inherit, as commonly in Shakespeare's language, "possess," "own"; cf. iv. 1. 20 in this play, and Romeo and Juliet, i. 2. 80,
"even such delight . . . shall you this night inherit at my house"; and cf. also ii. 1. 5 in this play, where "inheritor" is used for "possessor," "owner."

74. *as*, for instance.

74 ff. With their frequent alliteration, their variety of word-play by pun or quibble or repetition of similar or (as here) of the same words, their antithesis of word and phrase, of image and idea, their extreme obviousness and thinness of thought, clothed in an equally obvious and simple image, the following lines are an excellent instance of the style of *Love's Labour's Lost*. One may need refreshment after the chase by turning to Dr. Johnson's comment: "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"; but, the refreshment taken, one waits impatiently for the hunt to be on again.

76. *falsely*, dishonestly, treacherously (Johnson).

80. *me*, ethical dative.

82. *dazzling*, losing distinctness of vision; a common intransitive of the word: cf. 3 *Henry VI*, ii. 1. 25, "Dazzle mine eyes, or do I see three suns?"

*his heed*, in the very unusual sense of "that which he heeds or pays attention to"; Hart interprets metaphorically "beacon," and this admirably fits in with the sense of the following line.

82–83. The relative and personal pronouns in these lines are used somewhat loosely, but without obscurity. "Who," "his," and "him" all refer to the person invoked to study to please his eye, "that" immediately follows its antecedent "light," and the demonstrative adjective "that" (l. 82) refers to the "fairer eye," which shall blind the eye of the gazer by its brightness and yet at the same time confer on him the light he seeks.

85. *saucy*, insolently presumptuous; "in Shakespeare's time often an epithet of more serious condemnation than at present with reference to insolence or impertinence of behaviour" (Sh. Gloss.).

86. *small*, adjective as noun, little; a very common Shakespearean usage; cf. *Richard III*, i. 3. 111, "By small and small."

*ploppers*, a word not elsewhere used by Shakespeare.

91. This line illustrates admirably some qualities of Shakespeare's early style: note the alliteration — *walk, wot, what*, the pursuit of similar vowel sound, and even of words, different, but of similar sound — "wot not what." Some of these qualities are illustrated also by the following line.
wot. This, the present tense (though a past form) of "to wit," "to know," is very common in Shakespeare, though he seldom uses the infinitive, and never the past tense "wist."

92-93. Johnson paraphrases, "the consequence of too much knowledge is not any real solution of doubts, but merely empty reputation. That is, too much knowledge gives only fame, a name which every godfather can give likewise."

95. Proceeded. As Dr. Johnson suggests, Shakespeare is playing on the academic sense, "to take a degree in a university."

97. green geese, literally, young, grass-fed geese of the previous autumn, ready for sale in May, as contrasted with older, stubble-fed geese killed at Michaelmas. Furness quotes King, Art of Cookery: "So stubble-geese at Michaelmas are seen upon the spit; next May produces green." Green geese are associated with springtime frolic and feasts, and Green Goose Fair seems to have been a regular Whit Monday institution in country districts; hence the frequent references to it in Elizabethan drama.

98. his, as usual in Shakespeare for its. See Abbott, § 228.

99. reason . . . rhyme, a common antithesis; cf. Comedy of Errors, ii. 2. 49. "When in the why and the wherefore is neither rhyme nor reason."

101. infants in the spring, buds just opening; cf. Hamlet, i. 3. 39, "The canker galls the infants in the spring, Too oft before their buttons [i.e. buds] be disclosed."

104. any. This is the reading in Qq and Ff without exception, but most editors from Pope's time onward have substituted an, because "an is better sense as well as smoother metre, and any is easily explicable as a blunder caused by [the compositor's eye catching sight of any in] the previous line" (Herford). Still, where all Qq and Ff are in accord, we had better follow, even at the expense of slight difficulties.

106. shows. In order to regularize the alternate rhyme-scheme in ll. 100-107, Theobald substituted "earth" and Walker "mirth" for "shows," and they have been largely followed by later editors. But the Qq and Ff all read shows. Nor are Theobald's reasons for alteration very cogent. Malone, also noticing that "birth" had no rhyme to it, "suspected a line to have been lost here," and Keightley even supplies the supposed omission by suggesting that Shakespeare may have written "among the offspring of the teeming earth." But there is no need for any correction or insertion. The rhyming and the rhyme-schemes in this play, especially near the interspersion of doggerel, vary with capricious license.
107. *like of.* Abbott (§ 177) gives several categories of instances in which *of* is used to separate an object from the direct action of the verb, and one of them is "when the verb is not always or often used as a transitive verb, as 'hope' or 'like,' especially in the case of verbs once used impersonally." He further explains the *of* after *to like* as perhaps a result of the old impersonal use of the verb _me liketh, him liketh_, which might seem to disqualify the verb from taking a direct object. Cf. *Much Ado*, v. 4. 59, "I am a husband if you like of me," and the present play, iv. 3. 158, "none but minstrels like of sonneting."

110. *sit you out*, withdraw from our fellowship.

112. *barbarism*, the despising of knowledge, lack of culture; for derivation, see Glossary. The usual association of heathenism with barbarism gives some point to the "angel" knowledge of the next line. Hart quotes Dekker, *Gull's Horn Book*, 1609, "You should never be good Graduates in these rare Sciences of Barbarisme and Idiotisme."

114. *confident*, adjective for adverb, as is fairly common in Shakespeare.

*swore* is the reading of F 2, F 3, F 4, and of most modern editors. Qq and F 1 have *sworn*, which is preserved by some editors. It cannot be justified by Shakespeare's practice.

115. *each three years' day*, each day for three years.

117. *strict'st* is the abbreviated spelling of F 2, F 3, F 4, and of most modern editors, and although Qq and F 1 print the word in full, the abbreviated pronunciation is required by the metre. Such a clipping of the superlative suffix is not uncommon in Shakespeare (Abbott, § 473), though he seldom uses so harsh a shortening as the present one.

128 ff. The Ff and Qq allot lines 128–133 to Longaville without break, Biron beginning to speak only at l. 134: "This article, my liege," etc. Theobald made Biron take up the speech at l. 129, on the supposition that the printer had made a slip; justifying the alteration very cogently on the ground that "in the first place, Longaville confesses he had devised the penalty, and why he should immediately arraign 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 cavailling at everything, and then for him to pursue his reading over the remaining articles."

129. *gentility*, good manners, politeness, or perhaps the word has an even larger sense, culture, for the whole drift of the play is that the fellowship with women is the way to wisdom.
137. complete, accented com′plete, as in Hamlet, i. 4. 52, Henry VIII, i. 2. 118, Richard III, iii. 1. 189.
138. About surrender. Furness would print About', the apostrophe indicating the absorption of the in the final t of About.
141. the admired. Q 1 and F 1 print th' admired to indicate the customary elision.
149. lie, stay, dwell, reside.
merely, absolute, sheer; "a common sense for more than two centuries, surviving late in the 18th, but less frequent in Shakespeare than the ordinary modern use" (Sh. Gloss.). Cf. i. 2. 35 below.
152. affects, feelings, passions, stronger than our modern "affections." Cf. Othello, i. 3. 264:

"I therefore beg it not,
To please the palate of my appetite,
Nor to comply with heat — the young affects
In me defunct — and proper satisfaction,
But to be free and bounteous to her mind."

153. by special grace. Cf. the Catechism: "Thou art not able to do these things of thyself . . . without His special grace."
154. speak. The Ff read break, which most editors rightly reject for the speak of the Q.
158. in attainder of, under condemnation of, under the dishonoring accusation of. Cf. Richard II, iv. 1. 24, "With the attainder of his slanderous lips"; but this sense is peculiar to Shakespeare.
159. Suggestions (as nearly always in Shakespeare), temptations, promptings to evil; cf. v. 2. 780.
162. quick recreation, lively sport, spritely diversion (Johnson).
163. haunted, frequented or habitually visited by; never used by Shakespeare in the modern sense of the word.
164. With, by.

Spain. 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, Triante el Blanco, has been suggested as one of the possible sources of the plot of Much Ado, and Montemayor’s Diana as the source of The Two Gentlemen (Furness).
165. planted, set up. The Elizabethans used the word and its derivatives most frequently in its radical meaning, from L. plantare > planta, a slip or cutting; cf. "plantation," the usual Elizabethan word for a settlement or colony.
166. a mint of phrases. Hart quotes Gabriel Harvey’s reference
to Lyly — who was one of the largest practicers of affected language in our literature — as possessing "a mint of quaint and Uncouth Similes, dainty monsters of Nature."

167. One whom. Q 1 has On who, F 1 One who. "One" was pronounced usually on or un, and Hart points out that Gabriel Harvey, the precision, constantly writes it on. Shakespeare frequently uses who where we should require the accusative form whom, especially in the interrogative, and where the word is the object coming before the verb. Cf. Abbott, § 274, Macbeth, iii. 1. 123, "who I myself struck down," and Coriolanus, ii. 1. 8, "Who does the wolf love? The lamb."

169. complements, "in Shakespeare’s time, did not signify, or 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.'" (Johnson). See Glossary.

170. Have chose, etc., i.e. because of his scrupulous nicety in referring the adjustment of quarrels to the letter of the book of chivalry and its art.

171. child of fancy. Cf. Milton’s L’Allegro, "Or sweetest Shakespeare, fancy’s child," where fancy is used in a different sense. Murray points to the long ancestors of this figure of speech, "originally a Hebraism of scripture translation."

hight, is called.

173. high-born is spelled in all Qq and Ff high-borne; but borne was the Elizabethan spelling both of bornes and born. Hence high-born words are either words of high-bearing, i.e. of the new fashion of the world, or words of high-birth, i.e. of unimpeachable origin and authority — in both cases, of course, as judged by the standard of literary affectation.

174. tawny, an epithet transferred by allusion to the complexion of the inhabitants.

world's debate, "a paraphrase for warfare in general, for any war that those knights fell in" (Capell).

177. for my minstrelsy, to amuse us by relating fabulous stories, in minstrel fashion.

178. wight, person, perhaps used by Biron as a jestingly appropriate word for Armado, since probably in Shakespeare’s day the word was somewhat archaic and affected.

179. fire-new, fresh from the furnace of the mint; cf. brand-new.
This word seems to be a Shakespearean coinage, as Murray gives no earlier example, and it occurs three times in Shakespeare; in Richard III (i. 3. 256), the metaphor is more explicitly expressed, "Your fire-new stamp of honour is scarce current."

182. duke's, i.e. king's; king, count, and duke were loosely one and the same to the poet, all involving the idea of sovereignty. Armado also calls the king the duke (i. 2. 88); cf. The Tempest, i. 2. 54.

184. reprehend is, of course, Dull's confusion for "apprehend," which he further confuses in meaning with "represent." Such misuse of words by confusion was a quality with which Shakespeare almost always endowed his clowns as a part of their comic appeal.

185. tharborough, blunder for "third-borough," "constable." "Third-borough" was substituted by Theobald in The Taming of the Shrew (Induct. 12), where the older editions read "head-borough," and Hart points out that although in Blount's Glossographia, 1656, the terms are used interchangeably, in Ben Jonson's Tale of a Tub, 1633, there is a discrimination of the offices as high constable, headborough, petty constable, and thirdborough, this last office being held in that particular play by a tinker.

188. magnificent refers, of course, to Armado's language.

196. "Longaville probably means that Armado's 'high words' are a low object to hope for" (Herford), heaven being a familiar metonymy for "happiness," "enjoyment," "something to hope for."

198. hear or forbear, one of Shakespeare's frequent biblical reminiscences; cf. Ezekiel, ii. 5, "whether they will hear, or whether they will forbear."

hearing. This is the reading of Ff, Qq, and all editions to Capell's, who substituted laughing, on the grounds that Longaville's reply in the next line is absurd if laughing has not previously been mentioned. Capell's emendation gives a clearer sense, but in the face of the unanimity of the early editions it is hazardous to alter, except where the text presents utter nonsense. Biron's question "To hear? or forbear hearing?" as a response to Longaville's "God grant us patience" can well mean "Give us patience to endure the hearing or to deny ourselves the laugh we should have from hearing its foolishness." Longaville then points out an extension and modification of Biron's alternative: "Hear the letter, letting your meekness moderate the pain its infliction involves or your exuberance at its folly, or miss both the letter and the laugh." Smartness of dialogue conventionally refrains from point to point correspondence in reply: it takes a suggestion out of the context of its immediate origin,
and slings it in another direction; hence the difficulty, for instance, of Meredith's novels.

201–202. style . . . climb. The pun on style and stile is more obvious in the regular Elizabethan practice of spelling both words alike. In the present instance, Ff and Qq all spell stile. The pun occurs again in iv. 1. 98, 99.

203–213. One series of literary artifices which is a main constituent of Shakespeare's early style is well illustrated by these lines, and though the exaggeration of it is here expressly for comic effect, yet the general manner is not always so limited. It will perhaps repay a fuller analysis. Essentially it is an elaboration of one simple phrase, generally a conventional one of common occurrence, recommended by its simplicity and commonness and, it may be, by accidental qualities like alliteration or similarity in sound or meaning of the constituting words—in this case, "manner and form following." The elaboration consists in repeating the phrase in a variety of shades of implication (in this case, (1) l. 207 in the conventional rhetorical sense, and (2) l. 211 in concrete literal sense), and then in repeating singly the words of the phrase (manner, form, following, "all three") as frequently as possible to stretch to the fullest extent, with or without violence, their connotation, by using the word as different parts of speech, or by punning on entirely different meanings of the same word, or on the general and particular, common and unusual, radical and derivative, technical and literal uses of it. The process is enlarged by a quibbling introduction of another word, different in itself and in its meaning, but of the same pronunciation, or by association with other words which have in part the same sound. All this variety is to be found in these lines. Manner is repeated seven times, form five times, and following five times. In l. 204 "manner" is a philosophic technical phrase, the antithesis to "matter" (l. 205); in l. 205 it is a legal technical phrase (see note); in l. 206 it is used in one of its common senses, "particular way"; in l. 207 (with form) it is a rhetorical technical phrase; in l. 211 it is used in a general, and in implied antithesis to a technical, sense; in l. 212 it is used in a generally inclusive sense; and in the second occurrence in l. 212 it bears another common meaning, "general habit," and perhaps there is also implied a punning sense (of course, deliberately unjustified), "man-ness," in the phrase "it is the manner of a man." The total effect of this intricacy is pointed at the outset by alliteration with matter, and is further involved by the similarity of manner in meaning with form in most of its senses and also by the puns with manor (l. 208) and with
man (l. 212). And "manner" is only one of the words so treated; "form" and "following" have both to undergo the same wracking: e.g. form is used in a rhetorical sense and in a variety of three common senses, "manner," "shape," "bench"; following is used as noun, adjective, and verb, and for sequence in general, or for sequence in time or in place. So much did the Elizabethans delight in their power over words, whether for idle amusement or for higher purposes of art.

205. with the manner, in the act. "'Manner' is mainour, Old French manœvre [i.e. hand-work], meinor, Latin a manu, 'from the hand' or 'in the work.' The old law phrase 'to be taken as a thief with the mainour' signifies to be taken in the very act of killing venison, or stealing wood, or preparing to do so; or it denotes the being taken with the thing stolen in his hands or possession" (Rushton, Shakespeare A Lawyer). Cf. Winter's Tale, iv. 4. 750, 751.

207. in manner and form following. Hart illustrates the common use of this stock phrase by quoting Washington's translation of Nicholay's Voyage, "Over their shoulders in the fourme and maner as the picture following doth shew"; and Lyly's Mydas, v. 2, "you shall have the beard, in manner and form following."

215. correction, punishment.

219-220. Costard probably imagines "oracle" to be another word for "a child of our grandmother Eve, a female"; and his moral is directed both against what he imagines Biron to mean and against what he and Armado are really guilty of. The point of the remark is the pun on "hear" (l. 218) in the ordinary sense, and "hearken after" in the sense of "seek after." But it also illustrates Costard's natural facility for implied self-excuse by apparent self-deprecation, a quality of mother-wit all Shakespeare's clowns possess.

welkin, sky. Even in Shakespeare's day the word was archaic and mainly poetic: hence, as here, it is used ludicrously for a simpler but "over-worn" word in Twelfth Night, iii. 1. 66.

vicegerent. Hart points out that this word owed its fine flavor partly to the fact that it was a term affected by Philip of Spain.

222. dominator, ruler. Shakespeare may have seen the word in Puttenham's Arte of English Poesie, chapter 16 of which is headed, "In what forme of poesie great princes and dominators of the world were honored."

228. but so, i.e. but so so.

235. humour. In early physiology the human body was regarded as being constituted of four chief fluids, — blood, phlegm, choler,
and melancholy (or black choler), — which were alternately called fluids or "humours." By the relative proportions of these "humours" or fluids a person’s physical and mental qualities were supposed to be determined. But the word "humour" was used so excessively in applied senses in Shakespeare’s day that he frequently ridicules the practice, notably in the person of Nym. The word occurs at least four times in Love's Labour's Lost: here, in the common physiological sense, fluid; in ii. 1. 58, v. 1. 10, and v. 2. 767, in the applied but usual sense of "temperament," "mental disposition"; and in iii. 1. 22, "humours" has the still further applied sense of "affectations." But although it is directly associated with "affected" speech, by being altered on two of the three occasions either by Armado or Holofernes, it is not yet ridiculed obviously as undue affectation. See note on complexion, i. 2. 82.

237 ff. The time when . . . the place where. Shakespeare frequently makes fun of the precise and exhaustive modes and categories of formal rhetoric: Polonius’s classification of drama and Touchstone’s types of the "lie" are instances in point, as well as Costard’s "manner and form" above.

242. ycleped, called; probably archaic in Shakespeare’s day.

244. obscene. Armado probably uses this as a pedantic expression for "common" or "vulgar." Some classical scholars have derived the Latin obscenus from ob + scænum > cænum > Greek κολονως, common. Armado implies the association which "vulgar" now has, but not that of "obscene."

preposterous, used like "obscene," pedantically, in the etymological sense, "out of the natural order of things," "quite out of place," and Armado probably implies, "improper," "contrary to thy established proclaimed edict." See Glossary.

245. snow-white pen, i.e. the goose quill pen.

248. ebon-coloured. Ebon is a fairly common contraction in poetry for ebony; cf. Venus and Adonis, 948:

"Love's golden arrow at him should have fled,
And not Death's ebon dart, to strike him dead."

249. curious-knotted, with flower beds arranged so that the flowers or disposition and color of the soil formed intricate figures. "Knot" was a technical term in the Elizabethan art of gardening, and contemporary treatises pay especial attention to the ordering of such "knots," which were the main feature in the gardens of Shakespeare’s day.

250. low-spirited, base; not the modern sense "melancholy."
251. base mknw. "That is, the contemptible little object that contributes to thy entertainment. Coriolanus (iii. 1. 89) thus characterizes the tribunitian insolence of Sicinus, 'Hear you this Triton of the minnows?'" (Steevens). The word seems to have been freely used of a despicable little person, or as we say, a shrimp, just as "mouse" was used in an endearing sense (v. 2. 19).

253. unlettered, illiterate; cf. Sonnet lxxxv. 6:

"I think good thoughts whilst other write good words,
And like unletter'd clerk still cry 'Amen'
To every hymn that able spirit affords
In polish'd form of well-refined pen."

256. vassal. Collier, on the authority of forged notes which he pretended to have found in a copy of the Second Folio, substituted "vessel" for "vassal," with the remark that shallow made the substitution necessary. But "vassal" makes sense, — "dependent." "slave," — descriptions which have an obvious appeal to the chivalry-stuffed mind of Armado. Further, the fact that shallow would more obviously be appropriate with vessel is probably a strong reason for supposing that Armado would not use the combination. And finally, the fact that "shallow vassal" has so easily suggested "shallow vessel" is another reason for Armado's preference: it gives him his word-play, in this passage suggested only, but explicit a little later when Jaquenetta is referred to as a "vessel."

261. sorted, associated; used intransitively here. Shakespeare used the word freely in a variety of senses, but only once in the usual modern sense of "to separate."

262-263. continent canon, law enjoining continence or restraint. Other explanations have been suggested, e.g. "the law contained in the edict." One must not regard the explanations as mutually exclusive; once more, we have a mark of Armado's fondness for an implied pun, the many possible interpretations of continent supplying the reason for Armado's choice of the word.

264. passion, grieve, sorrow; for similar use as a verb, cf. The Tempest, v. 1. 24, Two Gentlemen of Verona, i. 2. 121, Venus and Adonis, 1059. See Glossary.

266-267. child of . . . Eve. Hart illustrates this periphrasis by quoting Gabriel Harvey's Pierce's Supererogation (1592-1593), "the sonnes of Adam and the daughters of Eve have no neede of the serpentes carrowse to sette them agogg"; and Dekker, Gull's Horn Book, "that excellent country Lady, Innocent Simplicity,
being the first... chamber-maid that our grandam Eve entertained into service."

276, 277. vessel. Both these slightly varied applied senses are scriptural. Peter admonishes us to give "honour unto the wife, as unto the weaker vessel" (1 Peter, iii. 7); and Paul talks of "the vessels of wrath fitted to destruction" (Epistle to the Romans, ix. 22), where the context (v. 21–23) supplies the metaphor explicitly. St. Peter's opinion of the "weaker vessel" does not seem to have had general approval in Shakespeare's day. Indeed, a Dutch historian, Van Meteren, writing in his Nederlandtsche Historie in 1575, assures us that "England is called the Paradise of married women." One recalls also that Shakespeare's idea of comedy turns on the exalted importance of woman in life; and other evidence is supplied explicitly by two quotations from Greene, and one from Lyly: "they say a woman is the weaker vessel, but sure in my judgement it is in the strength of her body, and not in the force of her mind;" although "women sure, whom they count the weake vessels, had more neede to be counselling then condemned" (Greene, Mamillia); and "I cannot but oftentimes smile to my selfe to heare men call us weaker vessels" (Lyly, Sapho and Phao).

283. The best for the worst. "That is, the extremest degree of the worst kind — the very worst: somewhat like Portia's "better bad-habit"" (Furness). Hart quotes an excellent parallel from Lyly's Campaspe, v. 1, "[Perim danceth] How like you this; doth he well? Diog. The better, the worse."

292. damsel, girl. The Ff spell Damosell, which is retained by some editors, who then interpret "an unmarried lady of noble birth"; but as, even in Shakespeare's time, the word seems to have often occurred with the modern spelling and the modern meaning, there is no reason to think that Costard meant it for more than a generic name, like maid, virgin, wench. Baret in his Alwarie, 1580, has "A damoisell, a yong woman."

296. varied, i.e. by the process, usual in legal documents, of describing things by many almost synonymous terms, so that no loophole can be found by a verbal quibble.

303. bran and water, the proverbial thin diet; cf. Measure for Measure, iv. 3. 160.

304–305. mutton and porridge, mutton-broth. "Porridge" is etymologically connected with "pottage" and was apparently synonymous with it in Shakespeare's day; thus Cotgrave's Dictionarie has "Potage: pottage, porridge." Costard is also playing on the word "mutton," which, besides its usual sense, was also a common
slang term for a loose woman; cf. Measure for Measure, iii. 2. 196, for the same double-meaning.

310. lay, wager. The proverbial use of one’s hat or cap as one of the stakes in a wager is illustrated by Hart’s quotations from Lodge, Greene, and Beaumont and Fletcher; see also v. 2. 563 in this play.

315. true, honest; although perhaps with an obvious sense, in addition, which would give the phrase an implication not too coarse for Costard.

317. sit thee down, sorrow. Biron tells us below (iv. 3. 4) that this was a proverbial expression of the clowns.

SCENE 2

This scene links Armado more closely with the main plot by his appointment as warder to Costard, and, more intimately, by showing him also as a potential vow-breaker.

The same. This localization has gradually evolved from Pope’s “Armado’s House,” Collier’s “Armado’s House in the Park,” and White’s “The Park near Armado’s House.” The rest of the play is enacted in the same setting.

Enter Armado. This is the direction of F 1, which, however, in the rest of the scene usually introduces Armado’s speeches by the prefix Brag.; F 2, F 3, and F 4 always print Brag. or Bra. or Br. in this scene. See notes on Dramatis Personae, Armado, p. 108.

5. imp (Greek ἑκφύτης, implanted, grafted) meant, originally, a slip or sapling, a young shoot of a tree; then, figuratively, a child, especially a scion of a noble house; and so, in a colloquial sense, younger; afterwards it depreciated to “a child of the devil”; and hence, as now, either playfully or contemptuously, a mischievous child. Lyly uses the word for “youngster.”


8. juvenal. The use of this word in the play would be the more striking because it is fire-new; at least, the N. E. D. has no earlier recorded instance. The word became fashionable. Shakespeare uses it again in this play, iii. 1. 69, in A Midsummer Night’s Dream, iii. 1. 100, and in 2 Henry IV, i. 2. 21, in every case as a deliberately affected or jocular word for youth. It seems to have fixed itself especially on “young Juvenal, that byting Satyrist,” Nashe, by virtue of the fun so acquired.

10. working, operation, effect.
senior. This is Malone's alteration for what in Ff and Qq is always signeur, signeur, or signior. These spellings make it clear that a play on the French title is implied.

14. congruent, fitting, agreeable; cf. Udall's Erasmus, 1542, "He thought not the name of a manne to be a congruente or a right name for such persones as lived not according to reason." The word is, of course, somewhat pedantic and affected, and except again in this play (v. 1. 97) is not used elsewhere by Shakespeare.

15. epitheton, an early form of epithet, "adjective indicating some characteristic quality or attribute." The early printers made havoc of this Greek word, apathaton (F 1), apethaton (Qq), and epithiton (F 2, etc.) being found. Greene had used the word previously in its strict grammatical sense, but Shakespeare elsewhere has only epithet, which he uses in a looser and more general sense, "term," "phrase," "expression"; cf. iv. 2. 8, v. 1. 17, v. 2. 170, and Othello, i. 1. 14, "epithets of war." See Glossary.

16. nominate, name, call, as in v. 1. 8. It will be obvious by now that one of Armado's affectations is his fondness for longer Latin forms where possible; except in special cases, we need not again refer to them in these notes.

22. pretty because little. So in Jonson's Volpone, iii. 2:

"First for your dwarf, he's little and witty,
And everything as it is little, is pretty."

25. therefore apt, because quick. Shakespeare uses the word apt not only in the sense of "fit," "suitable," as here, but frequently in the sense of "ready," "ready to learn"; hence its association with quick here. Cf. Henry V, ii. 2. 86, "how apt our love was to accord," and Hamlet, i. 5. 31, "I find thee apt." The modern sense, "likely," "calculated," is not found in Shakespeare.

27. condign, well-merited. It was regularly used in phrases of polite manners, as here; cf. Greene's "condigne thankes" (Planetomachia). The modern specialization of it to "appropriate" (punishment), which the N. E. D. traces to the phraseology of Tudor acts of parliament, may be seen in 2 Henry VI, iii. 1. 30, "condign punishment." See Glossary.

29. ingenious, clever at contriving. In both spelling and meaning Elizabethan usage completely confused ingenious and ingenuous. Ingenuous only occurs indubitably once in Shakespeare (iv. 2. 80 below), and in that one instance the word has a frequent sense of ingenious, "capable," "intelligent," "quick of apprehension." The modern sense, "befitting a well-born person" may possibly be
implied as a quibble, but if so, then it is the only instance in the few possible cases in which Shakespeare may have used *ingenious*, where it would have that sense; and, moreover, Shakespeare actually uses *ingenious* for "ingenious" in the modern sense in *The Taming of the Shrew*, i. 1. 9, "ingenious studies." The confusion of the words in their spelling is illustrated by the variant forms which are found in the Ff and Qq of the present play: i. 2. 30, "ingenious," Q 1, F 4 *ingenious*, F 1, F 2, F 3, Q 2 *ingenuous*; iii. 1. 59, "ingenious," Ff, Q 1 *ingenious*, Q 2 *ingenuous*; iv. 2. 80, "ingenious" in the sense of "ingenious," Q 1 *ingenous*, Q 2, F 3, F 4 *ingenuous*, F 1, F 2 *ingenous*.

35. *mere contrary*. F 2, F 3, F 4 have *clean contrary*, a variant which gives the same meaning in Elizabethan usage, and which also, unlike *mere*, has preserved that meaning to the present day.

36. *crosses*, coins; because many of them had crosses stamped on them. Referring to the commonness of this pun, Nashe tells us that "it hath been a graybeard Proverbe two hundred yeares before Tarlton [the great Elizabethan comic actor] was born," and Hart quotes its commonest form: "The devil may dance in his pocket, for he has never a cross there." Stowe, the Tudor chronicler, writes "whereas before this time [1279 A.D.] the penny was wont to have a double crosse, with a crest, in such sort that the same might easily be broken in the middest, or into foure quarters, and so be made into halfe pence or farthings, etc." (quoted by Halliwell).

38. *duke*, king; see note on i. 1. 182.

43. *tapster*. Besides drawing the wine, the tapster had, of course, to give the reckoning, or bill, so he had to have an elementary knowledge of addition. But the tapster was despised and made a general butt; hence the point of Earle's satire, "The drawers are the civilest people in it [the tavern], men of good bringing up, and howsoever we esteem of them, none can boast more justly of their high calling [i.e. the summons to bring more ale up from the cellar to the great chamber]" (*Microcosmographic*). So, references to his reckoning, "tapster's arithmetic" (*Troilus and Cressida*, i. 2. 128), were always contemptuous.

44. *gamester*, gambler. Shakespeare uses this word only three times in this sense; more frequently it means "frolicsome person" or "lewd person." Perhaps Moth implies these additional meanings here. Dicing and gaming were very common "gentlemanly" habits; as early as 1582, Gilbert Walker (?) writes, "They egged me to have made one at dice, and told me it was a shame for a gentleman not to keep gentlemen company for his twenty or forty crowns,"
and he assures us that "this detestable privy robbery, from a few and deceitful rules, is in few years grown to the body of an art, and hath his peculiar terms and thereof as great a multitude applied to it, as hath grammar, or logic, or any other of the approved sciences." (A Manifest Detection of Dice-play).

49. _deuce-ace_, a low throw at dice, two and one. By throwing _deuce-ace_ at the game of Hazard the thrower was said to "throw out," and so lose the game.

51. _vulgar_ is here used in its etymological sense, "common people," the usual meaning in Shakespeare, although derivative senses, including "mean," "low," occasionally occur. Extravagant scorn of the populace was one of the affectations of the Renaissance. It was generally associated with scorn of the vernacular or vulgar tongue. See note on iv. 1. 69-70.

57. _dancing horse_, Morocco, the famous horse exhibited in feats of speech and reason, by its owner, a Scotchman, Banks, apparently from 1591 till (as Ben Jonson says in his _Epigrams_, 133) it and its owner were "burned beyond the sea for one witch." For the bearing of the reference to the _dancing-horse_ on the question of the date of the play, see Introduction, p. vii.

58. _figure_, any particular turn or affectation in rhetorical expression; cf. v. 1. 68. _Cipher_ in the next line puns on the ordinary arithmetical meaning of _figure_.

63. _affection_, love, the usual meaning in Shakespeare; cf. _The Winter's Tale_, i. 2. 138. The word occurs three more times in _Love's Labour's Lost_, and in each case has a different sense: i. 1. 9, "That war against your own affections" (feelings, emotions); v. 1. 93, "it is the king's most sweet pleasure and affection (inclination, wish) to congratulate the princess"; v. 2. 407, "spruce affection" (affectation). Cf. also note on l. 92 below. See Glossary.

66. _courtesie_, curtsey, complimentary bow both of men and women; not as in the modern "curtsy," restricted to the obeisance of a woman. The French, of course, were the models in devising new fashions in all forms of polite bearing; cf. _Richard III_, i. 3. 39, "French nods and apish courtesie." The spelling in F 1 is _curtesie_, but Shakespeare generally counts the word as of three syllables.

_think scorn_, disdain, scorn, a common Shakespearean and Elizabethan expression.

67. _outswear Cupid_, either, as the _N. E. D._ has it, "surpass Cupid in swearing and protestations of love, if I did not think scorn to do so"; or, as Delius not very satisfactorily explains, "curse and swear so hard that Cupid would flee in fear"; or perhaps, as
Schmidt regards it, "conquer Cupid by swearing an oath of abstinence, forswear Cupid." The *N. E. D.* takes *should* as merely conditional, Delius as *would*, and Schmidt as *ought to*.

71. *sweet my child.* Similar transpositions of the possessive adjective are given in Abbott, § 13; they put the emphasis on the qualifying adjective.

74. *carriage.* The obvious pun on "carriage" occurs again in *Hamlet*, ii. 2. 378, where it is also associated with Hercules, "Hercules and his load too" (the reference being to [Hercules for] Atlas bearing the world, the sign of the Globe Theatre).

78. *excel thee in my rapier.* Skill with the rapier was one of the main qualities of the Elizabethan gallant; and the practice of the *duello* was elaborated minutely in many French, Spanish, and Italian treatises of the time. Hence the frequency of technical terms like *passado, risposte*, etc. It seemed, too, to be an ideal of affectation to reduce the art of speech to the same laws as those of the parry and the thrust; style becomes word-fence. Cf. notes on ll. 183, 184, 185 below.

82. *complexion, temperament.* Early science regarded matter as made up of four Elements — earth, water, fire, air. These elements have their own particular qualities, which are, however, due to different combinations, in twos, of the four elemental qualities, hot, cold, moist, dry; and to distinguish the elemental qualities from these composite ones, it was usual to call the latter "complexions." Cf. Elyot's *Castel of Helthe*, 1541, "Complexion is a combynation of two dyvers qualities of the foure elements in one bodye, as hotte and drye of the Fyre, hotte and moyste of the Ayre."

86. *sea-water green,* the usual fuller Elizabethan form of our *sea-green.* It seems that the "humours" were associated with particular colors; Halliwell quotes Sir John Harington's *Englishmans Doctor*, 1608, "The waters flegmatique are fayre and white; the sanguin, roses joynd to lillies bright; the colliericke, more red; the melancholy, alluding to their name, are swart and colly." We do not know a book in which Moth could have read of these things — Harington's is 1608; he may indeed allege his reading just to impose on his master's love for "authority"; at all events, his particular sea-water green seems pure playful invention.

90. *Green . . . lovers.* In Shakespeare's day, green was the color supposed to typify hope and happiness. The only direct association of it with the color of lovers seems to be in the lost popular ballad of "Green Sleeves," which must have been a rather questionably ecstatic love ballad; it is mentioned in *The Merry
Wives of Windsor, ii. 1. 64, as the antithesis of the Hundredth Psalm, and later (v. 5. 22) Falstaff associates it with "potatoes," "kissing-comfits," and "erigoes" as mighty aphrodisiacs. Of course, Armado uses colour in a heraldic or military sense of "flag," "symbol"; and then plays on its ordinary sense.

92. affected, loved, by far the commonest meaning in Shakespeare; cf. note on i. 2. 68 above.

94. a green wit. Hart quotes frequent instances of this phrase in Elizabethan letters. Generally it implies a "young and foolish understanding"; but occasionally it signifies merely a "fresh" understanding without derogatory implication; Gabriel Harvey and Lyly use it thus.

99. define, explain.

103. pathetical, pathetic; the word, however, does not seem to have had the specialized sense of "pathos," "pathetic," at this time, but rather a general sense, "moving," exciting the passions, not only that of pity, but others; thus Cotgrave has "Pathetique: Pathetical, passionate; persuasive, affection-moving." The word occurs again in iv. 1. 150.

111. native, by nature.

owe, own. Shakespeare very rarely uses the form own as a verb; instead he uses owe in this sense, have, possess, own, which is the original meaning, and is moreover as frequent in Shakespeare as the derived meaning, "to have an obligation." See Glossary.

112. dangerous, damaging.

against the reason of white and red, against the irrational use of cosmetics. Two of the commonest cosmetics were Vermillion and Ceruse or Spanish white, and Shakespeare frequently alludes half satirically to the practice of painting the face. Armado first uses the phrase "white and red" (l. 96) in a generally descriptive sense, like Boul's "For flesh and blood, sir, white and red, you shall see a rose," in reference to Marina (Pericles, iv. 6. 38). Moth particularizes it in reference to distinct colors of the complexion and proceeds with his humorous moralizings thereon (ll. 104–111); finally, he gives it a fresh application in reference to cosmetics (l. 112).

114–115. ballad . . . of the King and the Beggar. See iv. 1. 65–67 below, where the beggar maid is called Zenelophon, which may be Armado's or the compositor's error for Penelophon. Moth assures us that this particular ballad, he thinks, is not now to be found; but the memory of it was strong. Shakespeare alludes in Romeo and Juliet, ii. 1. 14, to "Young Adam Cupid, he that shot so trim, when King Cophetua loved the beggar maid," in Richard II,
v. 3. 80, to "The Beggar and the King," and in 2 Henry IV, v. 3. 106, to King Cophetua. In Percy's Reliques (p. 98; 1859 ed.) there is a ballad of "King Cophetua and the Beggar Maid" reprinted from Richard Johnson's Crown Garland of Goulden Roses, 1612, corrected by another copy.

118–119. it would . . . tune. Moth refers half-humorously and half-contemptuously to the unsuitability of the words and tune of the old popular ballad for such a choice passion as Armado's.

121. digression, deviation from the proper course, moral swerving. Furness quotes Cotgrave, "Digression: A digression or digressing; a going, straying, swerving aside, or from the matter." Cf. The Rape of Lucrece, 202, "my digression is so vile."

123. rational hind. It is almost an offence against Armado's aristocratic dignity to suggest, as do Hart and Furness, that rational is "intelligent." Of course, it could be; but Armado chooses the word simply to get in his pun on "hind," in the two senses of peasant and stag. Of these two kinds, Costard is of that which is rational or "endowed with reason."

125–128. To be whipped . . . master. Deserves is to be supplied before "To be whipped," and before "a better love, etc."

128. light, loose, wanton.

134. penance. Hart suggests that this is Dull's blunder for "pleasance," a Shakespearean word.

136–137. allowed for the day-woman, approved of for the daywoman or dairymaid. Day has nothing to do with the ordinary word "day," and should properly be spelled dey. It is derived from Middle English deye, and ultimately from Old Norse deiðja, maid, female servant. It was applied first to a dairymaid, and then more generally to a female servant, maid-servant, in which sense it still persists provincially.

141. That's hereby. The Ff print here by. But it seems sure that a word-play is meant between "here by," i.e. just by, and some other, probably vulgar, use.

145. with that face? Here again we are probably confronted with a piece of vulgar wit or slang. Most editors take it as an expression of great contempt, — "will you, indeed!" — varying, of course, in particular interpretation with the context.

148–149. farewell. Fair weather after you, a polite phrase of bidding farewell, common in Elizabethan times.

154. on a full stomach. Costard is punning on the physical implication "with a satisfied appetite," and on a common Elizabethan meaning "with good courage, or with a great heart."
Cf. *Hamlet*, i. 1. 100, "some enterprise that hath a stomach in it"); and for an allied Elizabethan usage in the sense of "violent temper," "anger," *Titus Andronicus*, iii. 1. 233, "To ease their stomachs with their bitter tongues."

156. *fellows*, a customary Elizabethan title of address to a servant. In the fourteenth century this use of the word implied polite condescension — "comrade," "my friend"; in Shakespeare's time this notion had disappeared, but the word when addressed to a servant does not seem necessarily to have implied haughtiness or contempt, though its application to one not greatly inferior was a gross insult (*Sh. Gloss.*).

162. *fast and loose*. The playing with these words offers us another instance of verbal jugglery so frequent in the play. *Fast* has its literal meaning as a verb in l. 160; the point of its antithesis with *loose* (l. 161) discloses the pun in an entirely different sense, "fastened"; and finally, the two words having been used in these literal senses, the phrase "fast and loose" is used in a specialized sense. "Fast and loose" was some sort of a cheating game of which we do not know the exact details, but in Elizabethan references, which are many, the game is always associated with the cheating tricks of gypsies.

164–165. *if ever I do see . . . some shall see*. This is probably a humorous threat of Costard's — "if ever I enjoy my liberty again, let some folks look to their safety!" Even Costard is made an instrument of the fondness for verbal repetition; and as in this instance the last *see* is somewhat forced, reparation is made by extracting from it in the following lines the humor of Costard's simplicity and nonchalant mother-wit — "Nay, nothing, Master Moth, but what they look upon." Of course, Costard misuses "desolation"; his confusion needs no further accounting for than the recollection of some such word as "dissipation" and of the fact that "solace" was commonly used in Shakespeare's day for "sport," "diversion"; but the antithesis between what he means and what he actually says is still more comically heightened when one remembers — as his audience would remember — the prophet Zephaniah's lurid description of the day of desolation, when there would be an utter consuming of all things from off the land, howlings from the gate, crashings from the hills, etc., for "that day is a day of wrath, a day of trouble and distress, a day of wastefulness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness, a day of the trumpet and alarm against the fenced cities, and against the high towers" (*Zephaniah*, i. 15 ff.).
168–171. *It is not for prisoners . . . quiet.* This passage seems to be one last fling of the nonsense of contradictory opposites granted to Costard by way of temporary farewell; it is a typical Shakespearian fool's *vale.* That it is nonsense seems clear from the fact that the early editions deal very arbitrarily with the decisive words in the phrase: thus, Q 2 reads *It is for prisoners,* etc., Ff and Q 2, *be silent,* Q 1 (and followed by Camb. ed.), *be too silent.* Dr. Johnson supposed that "silent in their words" should be "silent in their wards," *i.e.* in custody. It is best to leave Costard's nonsense inviolate; at the same time one can give him credit perhaps for an implied pun.

172–192. This speech supplies a further illustration of the affected literary devices which run through the play. The basis of it in general and in detail, in substance and in form, is antithesis. Thus its general substance is the antithesis between Love and Arms, and this is elaborated in detail by a series of antitheses between the great knight Armado and the maid Jacquenetta, truth and falsehood, familiar and devil, love and strength, love and wit, Cupid's butt-shaft, Hercules' club and a Spaniard's rapier, passado and duello, valor and wit, rapier and pen, drum and sonnet. In form, sentence is put against sentence, phrase against phrase, word against word, image against image, metaphor against metaphor, and all these both consecutively and concurrently, distended through a paragraph or crystallized in a climax like "evil angel."

The method of elaboration is a particular variety of "fond reasoning" which consists solely in sophistic playing with words, not in so far as they represent ideas, but in so far as they consist of certain sounds, or call up certain images. Thus the whole thing is a progression, or rather a skipping, from metaphor to metaphor, not from idea to idea. The metaphors are almost invariably drawn from two sources, either from the only suitable reading of a courtier, Biblical and classical story and legend, or from his only becoming practice, the system of the *duello.* The whole antithesis is garnished and painted by similarity in the structure of its components, such as sentences of similar length, words of similar function or position, or by similarity in their sound, such as alliteration or repetition of the same or similar words, in which case the antithesis may often acquire the additional attraction of a pun; as here, for instance, *base* (simply of position in space, low-lying), *baser* (of bad material), *barest* (of low rank).

173–174. *base . . . baser . . . basest.* In an excellent note pointing out Sir Philip Sidney's fondness for similarly repeating a
word in grammatically related forms, Hart quotes the Arcadia, “exceedingly sorry for Pamela, but exceedingly exceeding that exceedingness in fear for Philoclea.”

175. argument, proof; one of the common uses of the word in Shakespeare, about as common as its modern sense “debate.”

177. familiar, attendant spirit; cf. 1 Henry VI, iii. 2. 122, “I think her old familiar is asleep,” and 2 Henry VI, iv. 7. 113, “he has a familiar under his tongue.” As an adjective in the phrase “familiar spirit,” this usage is common.

181. Cupid’s butt-shaft. Nares defines butt-shaft as “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.” The quality which recommended this arrow for shooting at butts makes it suitable also for Cupid, with whom it is connected in the only other occurrences of the word that Hart has been able to find in Elizabethan poetry: Romeo and Juliet, ii. 4. 15, Jonson’s Cynthia’s Revels, 5. iii.

183. Spaniard’s rapier. The swords of Toledo and Bilboa have been known since the days of the Romans for their fine temper. In the case of Toledo, this was supposed to be due to some peculiar properties of the waters of the Tagus. Mercutio talks of “Spanish blades” (Romeo and Juliet, i. 4. 85); see also Othello, v. 2. 252. The rapier, or the small sword for thrusting at fence, is opposed to the broadsword for slashing and cutting. Although an old weapon, it only became known in England in the early sixteenth century.

183–184. The first and second cause. These, like passado below, are technical terms of the duello; cause is used in the same technical sense in Romeo and Juliet, ii. 4. 26, and in a similar one in As You Like It, v. 4. 52, 60. They belong to the “Art of the Duello,” or to the “grammar and logic and rhetoric of quarreling,” in which, according to Jonson’s Alchemist, the pupil is instructed to know his causes: “You must render causes, child, your first and second intentions, know your causes.” We have seen how fencing schools were established in England to initiate young gallants in the art. As a rule the teachers were Italians — hence the large number of Italian technical names they introduced. So earnestly and thoroughly was the practice developed that it gave occasion to long treatises on the use and laws of the duello. In The Booke of Honor and Armes, 1590 (p. 23), we find: “I say then that the causes of al quarell whereupon it behoveth to use the triall of Armes, may be reduced into two: for it seemeth to me not reasonable that any man should expose him-
selfe to the peril of death save onelie for such occasions as doo deserve death. Wherefore whenever one man doth accuse another of such a crime as meateth death, in that case the Combat ought bee granted. The second cause of Combat is Honor, because among persons of reputation, Honor is preferred before life." There can be little doubt that here we have Armado's first and second cause. The reference has an important bearing on the date of Love's Labour's Lost. See Introduction, p. viii.

184. _passado_, a technical term of the _duello_ from the Spanish _pasada_, meaning "a forward thrust with the sword, one foot being advanced at the same time" (_N. E. D._).

185. _duello_, the art of duelling, its laws and practices. This is the earliest instance of the word given by the _N. E. D_. It is used, with _duellist_, by Harvey, _Pierce's Supererogation_, 1592. _Duel_ is not found before Coryat, _Crudities_, 1611.

186. _manager_, handler, wielder; the earliest instance noted by the _N. E. D_. The word is used in its technical sense applied to the managing of weapons; the verb _manage_ is used similarly in _The Two Gentlemen of Verona_, iii. 1. 248, _Richard II_, iii. 2. 118, _Romeo and Juliet_, i. 1. 75.

189. _extemporary_, impromptu, _extempore_.

190. _turn sonnet_, turn (i.e. contrive) a sonnet. The Qq and Ff all read _turne sonnet_. _Turn_ is a very common technical word in the arts of verse and music with the sense of "compose"; cf. _As You Like It_, ii. 5. 8, "turn his merry note Unto the sweet bird's throat." Moreover, Armado did turn a "sonnet" (it must be remembered that the Elizabethans did not restrict the word to the fourteen-lined poem, but used it especially for all sorts of love verses written to a mistress, as well as for verse in general); see iv. 1. 60, where Boyet reads the sonnet to the Princess. But it is not unlikely that Armado is punning on both senses of _turn_.

191. _devise_, i.e. invent, the usual technical term in the sixteenth century arts of poetry for the process of poetic creation.

**ACT II — SCENE 1**

This scene carries on the plot by providing the impetus to the oath-breaking in a meeting of the lords and ladies, and by showing us how quickly Biron's prophecy is to be realized.

The Qq and Ff read simply _Enter the Princess of France, with three attending Ladies, and three Lords_; the heading in our text was supplied by Rowe.
1. dearest spirits, best wits. Shakespeare uses dear in many senses, some peculiar to himself. Caldecott gives a generally inclusive definition of the senses of dearest, “the excess, the utmost, the superlative of that to which it may be applied.” The N. E. D. and Sh. Gloss. following, interpret dear in this connection as “heartfelt, hearty; (hence) earnest, zealous,” noting the sense as peculiar to Shakespeare. But Caldecott’s general interpretation and Steevens’ particular one, “best, most powerful,” seem to meet the case better. Similarly, dear in l. 9 below; and in l. 10 it is punningly used in a more ordinary sense, “valuable.”

2–3. who . . . whom. Abbott (§ 274) notes instances in which the m of the objective case inflection is frequently dropped. He commends this instance specially as evidence that it is not so common to omit the m when the whom is governed by a preposition whose contiguity demands the inflection: thus, “who the king . . . sends,” but “To whom.”

5. inheritor, owner, possessor; as in Richard III, iv. 8. 34, and Hamlet, v. 1. 119. Cf. the common use of the verb inherit in the sense of “to enjoy possession of,” “to hold as one’s own,” in The Tempest, iv. 1. 154, Richard II, ii. 1. 83, Coriolanus, ii. 1. 217, Romeo and Juliet, i. 2. 30; and a similar use of inheritance for “possession,” “ownership,” in All’s Well, iv. 3. 315, Coriolanus, iii. 2. 68, and Hamlet, i. 1. 92.

6. owe, own. See note on i. 2. 111 above, and Glossary; and cf. The Tempest, i. 2. 451, King John, iv. 2. 99, Macbeth, i. 3. 76, and Othello, i. 1. 66.

7. plea, that which is pleaded for, (in legal language) the suit. If Shakespeare had been a lawyer, his conscience would not have allowed him to use plea in this sense; but though the term is technically incorrect, the meaning is obvious.

9. prodigal, lavish; so prodigally, lavishly, in l. 12 below.

9–10. dear . . . dear. See note on l. 1, above.

grace (abstract), favor; graces (concrete), favors.

14. flourish, embellishment; cf. iv. 3. 238 below, and Hamlet, ii. 2. 90–91:

“since brevity is the soul of wit,
And tediousness the limbs and outward flourishes.”

15–16. Johnson paraphrases, “the estimation of beauty depends not on the uttering or proclaimation of the seller, but upon the eye of the buyer.” The fancy in these lines is somewhat forced and the expression somewhat awkward. The Princess imagines Boyet as
a merchant in a beauty market, and she warns him that wise
customers will not judge the value of his goods by his laudatory de-
scriptions, but by the use of their own eyes. But the metaphor
must not be pressed more closely. Utter is common in the sense
of "put forth," "put on the market," "offer for sale"; cf.
Winter's Tale, iv. 4. 329-330:

"Money's a meddler,
That doth utter all men's ware-a."

A close paraphrase of the line would seem to be: "Not offered for
sale [uttered] in the vulgar manner of sale [by base sale], with
extravagant protestations of worth as is practiced by merchants
[of chapmen's tongues]." Chapmen for "trader," "dealer," is
common; see Glossary.

17. tell, probably "count," thus playing on counted in the
next line.

19. In spending your wit in the praise of mine. This is the
reading of Qq and F 1. The other Folios read, "In spending thus
your wit in praise of mine," and as this regularizes the metre, it has
been adopted by Rowe, Capell, and some modern editors. It is
without any valid Shakespearean authority, however, and was most
certainly substituted by the editors of the Second Folio for the same
reason of metre that commended it to Rowe.

20. task the tasker, impose a task on him [Boyet] who has just
been imposing tasks [on me, the Princess].

21. all-telling. Shakespeare frequently uses all objectively in
similar compounds; cf. "all-building" in Measure for Measure, ii.
4. 94; "all-cheering," Romeo and Juliet, i. 1. 140; "all-hiding,"
Lucrece, 801; "all-oblivious," Sonnet lv. 9; "all-seeing," Richard
III, ii. 1. 82; and "All-Seer," ibid., v. 1. 20.

23. painful, painstaking (Furness), or toilsome (Schmidt).

25. to's. Most modern editors read to us; but to's is the reading
of all the Qq and Ff. It is a typographical device to show the
metrical elision.

passes naturally into the meaning 'resulting from,' 'as a conse-
quence of.'"

29. fair, civil, courteous; the adverb is used in this sense by
Shakespeare in Comedy of Errors, iii. 2. 186, Richard III, iv. 4. 151,
2 Henry IV, ii. 1. 207.

42. Pronounce Jaques as two syllables, and solemnized as four.

45. in arts. This is the reading of Qq and F 1. But F 2, F 3,
and F 4 have in the arts, and this has been adopted by most modern editors. As in l. 19 above, it is clear that the editor of F 2 made the change to obviate a metrical irregularity. But the change is not necessary; for scansion see Appendix B. The arts are, of course, those intellectual acquirements which serve as the instruments to the full courtly life, and which were fully expounded in such books as Castiglione’s Il Cortegiano, Ascham’s Scholemaster, etc.

46. would well, would do well.

49. too blunt, too dull in regard to the feelings of others, in that it is willing to spare none (Furness).

53. humours, temperament; the plural in this sense is not usual, but occurs in 2 Henry VI, i. 1. 247. Cf. v. 1. 10 and see note on i. 1. 235 above.

54. short-lived wits do wither as they grow. Hart compares the Latin proverb, Is cadit ante senem qui capit ante diem, and a sixteenth century equivalent from Heywood, “soon ripe, soon rotten”; also from Ascham’s Scholemaster, “amongst a number of quicke wittes in youthe, fewe be found in the end . . . but decay and vanish, men know not which way.”

58. Most power . . . ill. Halliwell paraphrases: “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.”

59. shape. Used with considerable latitude by Shakespeare, as form is now. Here it means “form,” “figure,” in the indefinite sense of “thing”; in the next line it means “bodily figure.”

60. he. This is the reading of Q 1, F 2, F 3, and F 4. We have she in F 1 and Q 2. If she is correct, it may be taken as referring to virtue, which in F 1 is printed Vertue (with a capital V). This is Hart’s surmise and he paraphrases: “His Shape would win grace, even if his Virtue was devoid of wit.” It seems better, however, if she really be the authentic reading, to give it reference to grace immediately preceding and not to a word three lines removed and in another sentence; in this case the metaphor is that of courtship—“his Shape would woo grace successfully, though she were so witless as to be almost blind to it.”

63. to, in comparison with, as in Hamlet, i. 2. 139–140:

“So excellent a king; that was, to this, 
Hyperion to a satyr.”

Heath paraphrases, “and my report of that good I saw is much too little, compared to his great worthiness.”
65. *as I have heard a truth.* This is the reading of Ff and Q 2. Q 1 alone has *if I have,* etc., which most modern editors adopt, and which Furness calls "possibly the better reading." For reasons for retaining *as,* see next note.

66. *but.* We should expect *and.* Rosaline can hardly believe that Biron has taken the foolish oath: but, "as I have heard a truth," she has to believe it. So her appreciative opinion of Biron, which had caused her unbelief in his folly, is prefixed by *but,* i.e. "in spite of " his being amongst the vow-fellows, in spite of his having apparently become foolish.

72. *conceit's.* It is often difficult to determine the precise meaning of this word. Shakespeare uses it frequently for "what is conceived in the mind," "thought," "idea," etc., and apparently without reference to the nature of the idea or thought; yet in the instances which *Sh. Gloss.* gives of this sense, it frequently is associated with or implies some *extravagant* thought. Moreover, Shakespeare does use *conceit* sometimes in the modern sense of "*fanciful* notion" or "*fanciful* device." In the present instance, it is usual to interpret simply as "thought." Perhaps the fondness of the affected writers for this word in its simple sense ultimately leads to its requiring its modern sense: and just where the simple meaning passes into the modern one is rather a matter for the historian of aesthetics than for the lexicographer to decide.

74. *play truant at,* leave the graver matters more befitting age to listen to.

76. *voluble,* fluent. Occurs also in *Comedy of Errors,* ii. 1. 92, *Othello,* ii. 1. 242, and probably in iii. 1. 67 of the present play, where Ff and Q 2 read *voluble* and only Q 1, *volable.* Hart’s very apposite quotations from Puttenham show that the word carried with it an implication not only of copiousness, but of grace, ease, and agility: “The utterance in prose is not of so great efficacie, because . . . not so voluble and slipper on the tongue,” and [speaking of the sphere] “he is even and smooth . . . most voluble and apt to turne.”

80. *what admittance,* what reception did you receive at the hands of Navarre?


83. *address’d,* made ready, prepared; a very common Shakespearean sense.

88. *unpeopled.* This is the reading of Ff and Q 2. Q 1 has
unpeeled and is followed by some modern editors; unpeeled is explained by Sh. Gloss. as stripped, the un being intensive. Most editors reject this reading, however, mainly because unpeeled is not found elsewhere in Shakespeare and because "unpeeled house" is a harsh metaphor [but is not this in itself a recommendation to the stylists of Love's Labour's Lost?]. The most convincing reason for reading unpeopled is that it does not necessarily imply "empty," "desolate," but probably means "without servants and attendance," on analogy with Shakespeare's frequent use of people for "retinue," "servants," and his "grace hath sworn out housekeeping." Unpeopled is used in its literal sense in As You Like It, iii. 2. 134, and Richard II, i. 2. 69.

89. Capell inserted here a stage-direction, "Ladies mask." Apparently the ladies, except the Princess, do put on their masks at this point.

99. by my will, willingly.

100. The punctuation in Qq and Ff is Why, will shall breake it will, and nothing els. If this is retained, it must be regarded as the common Shakespearean form of the possessive it for its; and must be taken as a reference to the King in a sort of contemptuous baby-language — "your will." The sense will thus be "my will will break your will." But it seems preferable to accept Capell's punctuation as in the present text, and to interpret straight-forwardly, "my will shall break your oath, my will aided by nothing else." The dallying with the word will is probably meant to glance at the usual sense of sensual desire.

104. sworn out house-keeping, sworn house-keeping at an end, sworn it away. House-keeping is used by Shakespeare here, as in The Taming of the Shrew, ii. 1. 350, and 2 Henry VI, i. 1. 192, in the sense of hospitality.

110. suddenly, immediately. Although the Princess has given a formal apology for being "sudden-bold," she continues to treat the king peremptorily.

115–127. Q 1 gives these seven speeches of Rosaline's to Katherine. Capell retains the Quarto reading, supposing that, as the ladies might be conceived to be masked, Biron addressed himself to the wrong one. As the variant speech-heading affects seven speeches, it is not likely to be a mere printer's error. It is likely that this mistaken identity was Shakespeare's original intention; the device is the commonest in a comic writer's stock-in-trade.

118. quick, sharp.

119. long of you, on account of you, because of you.
spur . . . questions. Hart quotes J. Rainoldes, *Overthrow of State* (1598), "You were disposed to spurre him idle questions."

121–122. Rosaline’s *leave the rider in the mire* has the appearance of a quotation from or a reference to some popular song or ballad, and Biron’s *What time o’day?* of a continuation of the quotation. The habit is common, and would explain the apparent inconsequence here.

124. *fair befall*. *Fair* is taken by Abbott as adverb or adjective, by Murray as a noun, with the comment that "the adverb is probably original." The phrase is very common and very old, occurring as early as 1377 in Langland’s *Piers Plowman*.

129–149. "The general idea of this transaction is borrowed from Monstrelet’s *Chronicle*, in which Charles of Navarre, the king’s father, is said to have surrendered certain lordships in France to the French king in consideration of receiving the castle of Nemours and 200,000 crowns. Shakespeare, however, has made this sum an advance by Navarre, which the French king has not repaid, and for which Navarre holds part of Aquitaine on mortgage. But neither party considers the mortgaged territory (lacking as it did the best part of the province — *so gelled as it is*) to be an equivalent of the money due. The French king, therefore, seeks to prolong his indebtedness and even to recover the half of the debt which he professes to have already paid, while Navarre is equally concerned to have the debt, which he professes to be wholly unpaid, paid in full." (Herford, following Hunter; but Lee rejects this as too remote to be considered as a source.)

129. *intimate*, suggest, hint.

147. *depart withal*, either, "part with," "surrender," or, taking the words separately, "leave, quit [Aquitaine, which we hold on mortgage] besides."

149. *gelled*, mutilated, reduced in value; used in Shakespeare’s day generally and without a coarse implication.

156. *unseeming*. Abbott (§ 442) says: "Here ‘unseeming’ means the reverse of seeming; more than not seeming (like *ov φηνυ*): ‘in thus making as though you would not confess.’"

160. *arrest your word*, seize your word as security; cf. *Measure for Measure*, ii. 4. 135, "I do arrest your words."

165. *specialities*, (technically) special contracts under seal for the payment of money; but here it is simply *receipt*. Shakespeare uses the phrase with legal precision in *The Taming of the Shrew*, ii. 1. 127:

"Let specialities be therefore drawn between us,
That covenants may be kept on either hand."
175. farther. This is the reading of Ff and Q 2. Q 1 has fair, which has been adopted by many editors because it smooths a metrical difficulty. But fair seems colorless in meaning; it may, however, be considered as an example of the fondness for larding speech with meaningless gallantry, exactly parallel to Boyet’s fair approach in l. 81 above. On the other hand, farther, with greater textual authority, has also more precise meaning—“lodging without the gates and denied farther advance into the house.”

178. consort, accompany. This word does not occur in pre-Elizabethan letters; it is used transitively by Shakespeare here and in Comedy of Errors, i. 2. 28, Romeo and Juliet, iii. 1. 135.

180. my own. This is the reading of the Ff. Q 1 has my none, a reading which seems to imply that the printer set up his text from hearing and not from seeing. Q 2 and many modern editors have mine own. In all the Ff Biron’s speeches in ll. 180, 183, 185, 187, 189, 191, 193 are allotted to Boy[et]: but Q 1 has Ber. [its usual form of Bir(on)] unmistakably. Apparently F 1 was set up by compositor to whom the Quarto was read aloud; hence the error here and hence, also, fair for farther (l. 175 above).

184. fool. This is the reading of Q 1. The Ff and Q 2 have soul, but this is an error made easy by the similarity of the typographical forms of f and initial s, f. Soul is justified by some, because in this play (i. 1. 254, iv. 1. 94) it is used in the sense of “person” as in our phrase [and Armado’s] poor soul, and also elsewhere frequently in Shakespeare. But fool is more expressive, whether used in the common Shakespearean sense of derision, or whether in the equally common sense of endearment or pity, used, of course, mockingly here.

186. let it blood, bleed him. Halliwell quotes appositely from the General Practice of Physicke, 1605, “For the diseases of the heart are caused for the most part of bloude and winde, therefore is phlebotomy [i.e. blood-letting] much better for it than purging; but if the maladie proceede of bloud, then must the liver veine be opened on the right side.”

190. No point. There is a play on two senses: (1) a sharp end, and (2) an adverbial negation “not at all,” borrowed from the French; cf. Florio, Worlde of Wordes, 1598, “Punto . . . never a whit, no wit, no point as the frenchmen say.” This second sense is common in Elizabethan English.

198. thanksgiving, i.e. thanking, with an allusion to the long graces before meals; these graces must have been long general
prayers, as we know from Measure for Measure, i. 2. 15, that they included prayers for peace.

195. Katharine. Qq and Ff all have Rosaline in this place, and in l. 210 below, Katharine, where we have Rosaline.

199. light, i.e. in conduct, "loose," as very commonly in Shake-
speare. The puns on light are endless.

202–203. heard . . . beard; for a similar rhyme, cf. Sonnet xii. 6, 8, "herd," "beard." There is no doubt that in Elizabethan pronunciation heard and beard form good rhyme; but Ellis is less sure of heard and beard, on the ground that heard was more usually pronounced hard and not herd.

203. blessing on your beard. Johnson, who was not always supple enough for Shakespeare’s verbal gymnastics, takes this literall: "may’st thou have sense and seriousness more proportionate to thy beard, the length of which suits ill with such idle catches of wit," thus making Boyet an old man. This is hardly likely, although Maria jestingly calls him "Cupid’s grandfather" (l. 255 below). Much more likely, the phrase is proverbial or colloquial, implying sarcasm or anger on the part of the speaker. Hart gives quotations which show that references to the beard are frequently found in common forms of chaff; and as the Elizabethans made a culte of the beard, we may well believe that references to it might be dangerous with susceptible gallants. Boyet, "monsieur the nice," whether young or old, is almost sure to have had his particular beard, "either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow" (A Midsummer Night’s Dream, i. 2. 95–98).

212. or so, or something of that sort.

213. O you. Q 1 is the only early text which has O in this case. But there are many other speeches of Biron’s beginning with O which are found not only in Q 1 but in Q 2 and Ff. Moreover, not only Biron but other characters frequently show the same characteristic. So we must keep the O in all cases, and we may suspect that by its use Shakespeare was caricaturing some contemporary trick of speech. See iii. 1. 175, Biron’s speeches in iv. 3. passim, etc.

213–214. welcome . . . Farewell . . . welcome. Biron plays on the words "you are welcome" to try to fool me so, and "you are welcome" to go, as we say. Boyet grapples with him by "taking him at his word," i.e. taking up his word "welcome," and, as we should expect from "monsieur the nice," his reply consists of terms of courtesy, with a double-entendre, of course: "I bid you good-bye as willingly as you go."
215. mad-cap. This is the earliest use of the word given by the N. E. D. Hart gives two earlier: one from Greene's *The Spanish Masquerado*, where, as in his *Orlando Furioso* it means madman, without any playful sense; and one from Lyly's *Endymion*, "*O lepidum caput, O mad-cap master,*" where it has uncontestably a playful sense, as is clear from its association with *lepidum caput*. Hence we agree with Hart as against the N. E. D. that in the present text *mad-cap* has undoubtedly a playful sense.

216. grapple . . . board, etc. This is about the sole naval metaphor in this play, written within two or three years of the Armada.

219. sheeps . . . ships. This pun is repeated in *The Two Gentlemen of Verona*, i. 1. 72 ff., and in *The Comedy of Errors*, iv. 1. 94. It is not so forced as it seems, for the *i* of *ships* was probably pronounced something like the *i* of the French *fini*.

220. feed on your lips. Cf. *Venus and Adonis*, 232–233:

"Feed where thou wilt, on mountain or in dale:

Graze on my lips."

223. common, though several. *Several* are enclosed fields belonging to private owners; *commons* are fields over which the community possesses the right of pasture. Maria is denying the right of everybody to feed on her lips; and is, of course, punning on *several* in an ordinary sense, *separate*, and in the specialized sense given above. *Though* has given commentators much trouble. It may be taken simply, not as a concessive conjunction, but as meaning *since, inasmuchas, because* (cf. *Othello*, i. 1. 70 and iii. 3. 146). Or *though* may be taken in its usual concessive sense, in which case Maria means "my lips are no common pasture, though they are, to be sure, a private one." The second alternative adds greater piquancy to the remark, and leads more directly to Boyet's "Belonging to whom?" According to legal authorities Shakespeare is not technically accurate in attributing *several* and *common* to the lips themselves, instead of to the right to use them, *i.e.* to kiss them.

227. book-men, scholars; cf. iv. 2. 35.

229. still rhetoric. Cf. Daniel. *Complaint of Rosalind*, 1594, "Sweet silent rhetorick of persuading eyes; Dumb eloquence, etc." (Malone), and iv. 3. 60 below.

232. affected. See notes on i. 2. 63 and 92 above.

234–248. Note the variety in the metre.
234. *behaviours* here seems equivalent to "display of all organs of sense and passion which go to make up bearing." Cf. *King John*, i. 1. 3:

"Thus, after greeting, speaks the King of France
In my behaviour to the majesty,
... of England here,"

where Onions interprets *in my behaviour*, "as represented in my person and outward acts." The plural *behaviours* for *behaviour* is found in *Julius Cæsar*, i. 2. 42, "which give some soil perhaps to my behaviours," and the *N. E. D.* notes other instances of this between 1540 and 1680. See Glossary.

235. *court*, either, metaphorically, a court-yard, or the tribunal where all love-causes are decided (Furness).

236. *like an agate*. It was customary to have figures and devices cut in agates, which were set in rings and used as seals. Cf. Falstaff’s ridicule of his diminutive servant, 2 *Henry IV*, i. 2. 18, "I was never manned with [i.e. served by] an agate till now; but I will reset you neither in gold nor silver, but in vile apparel, and send you back again to your master, for a jewel." See also v. 2. 616.

237. *his form*. The *his* refers to "heart."

238. *His tongue... see*. "His tongue, not able to endure having merely the power of speaking without that of seeing."

243. *jewels in crystal*. It was apparently the fashion to set gold devices in crystal. Hart quotes instances of such jewels presented as New Year’s gifts to the Queen in 1574 and 1575.

244. *tend’ring*, showing forth, exhibiting; cf. *Hamlet*, i. 3. 109, "you’ll tender me a fool." It is not difficult to understand this development of the root-meaning, "offering."

*where*. So Q 1, while Ff and Q 2 have *whence*. *From where* is apparently used only by Shakespeare in this instance, while *from whence* occurs frequently.

*glass’d*, enclosed in glass, set in crystal. The conceit has been almost exhausted and is now both attenuated and involved; *who* apparently refers to the jewels, which exhibit, either like his senses all repaired to his eye, or less harshly, like the images and reflections of his lady printed on his eye, the excellence they draw from their origin, and so call the attention of the passer-by.

245. *point you*. So Q 1, while Ff and Q 2 have *point out*. In either case "direct" seems a closer interpretation than "prompt."

246. *His face’s own margent*, a periphrasis for *his eyes*. *Margent* is "margin" (a word not used by Shakespeare) and the allusion
is primarily to the common practice in the 16th century of printing comments and parallel passages in the margin of books; so *marginal* is used metaphorically for "commentary" in *Hamlet*, v. 2. 162. In the present text it is used appropriately of the eyes, as "illuminating" the countenance. The *N. E. D.* refers also to *Romeo and Juliet*, i. 3. 86, and *Lucrece*, 102, for similar instances.

250. *disposed*, inclined to be merry; cf. *Twelfth Night*, ii. 3. 91. Boyet pretends to have understood it in its ordinary sense—and so takes up his Princess’s remark, “inclined . . . to speak.”

257. *mad*, roguish; see note on l. 215 above.

258. *too hard for me*, more than I can manage; a common usage in Shakespeare’s and in our own day.

**ACT III — SCENE 1**

This scene carries on the action one stage further by the despatch of the two letters by the stupid Costard, whose interchanging of them is to be the decisive instrument of a complete renouncing of the vow. In effect, however, the interchanging serves mainly to give us comic episodes; but technically it is the means by which Biron’s hypocrisy is ultimately revealed (iv. 3), thus giving occasion to a formal disavowal of the vow by all the votaries.

1. *passionate*, despairingly love-sick. The noun *passion* is applied by Shakespeare widely to all kinds of powerful feelings; but he uses it frequently in one special signification, “sorrowful emotion,” as in v. 2. 118 below.

3. *Conconcelled*. This obviously has something to do with Moth’s song, but exactly what is not clear.

4. *Air*, a technical musical term, properly applied to a specific musical form of the “solo-song,” introduced from Italy, but also used a little more loosely for similar musical settings.

5. *enlargement*, freedom.

6. *festinately*, hastily. The adverb is used only here; the adjective appears in *King Lear*, iii. 7. 10, and in Jonson, *The Silent Woman*, iii. 2; the verb *festinate* in Nashe, *Have with you to Saffron Walden*; the noun *festination* in Elyot’s *Image of Governance* (1556), and in Cotgrave.

9. *French brawl*, a French dance resembling a cotillion. Moth, of course, is punning on the word *brawl*.


*jig off*, jerk off.
12. canary, dance in a lively fashion. There are many allusions to the "canary dance," and the phrase "dance the canaries" is frequently met with in Elizabethan writings. The dance is supposed to have been a Spanish dance derived from the aborigines of the Canary Islands.

13. humour it, adapt yourself to it (Sh. Gloss.).

eye. So the Ff; but Q 1 has eyelids, and is followed by most editors, perhaps because the phrase has a reminiscence of the wicked generation of Proverbs, xxx. 13, whose "eyelids are lifted up." But White pointed out the difference between "lifted-up" and "turned up"; "it is the eye and not the eye-lid that affected people raise."

15. as if. The Ff and Qq have simply if; but Theobald's addition is universally accepted.

17-18. penthouse-like, overhanging the brows like a penthouse over a shop. Penthouses (pronounced pentice) were projections which overhung shops and doors providing protection against the weather. To wear the hat penthouse-like was a common affectation to appear judicious or abstracted in thought.

18-19. arms crossed, a fashionable pose with affected lovers. So in l. 188 below, Cupid is called "lord of folded arms."

19. thin-belly doublet. The humorous likeness to one worn out by love, due to the meagerness of Armado's frame, Moth would increase by suggesting that he should wear an unstuffed, unpadded doublet.

20-21. like a man after the old painting. "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 representing them, or to disguise their own want of skill to employ them with grace and propriety" (Steevens).

22. snip, literally, a small cutting with scissors. Hence, a scrap. Hart gives instances of the common proverbial use of "a snatch and away," to make a hasty snatch and then quickly make off. Cf. also "snip, snap, quick and home" in v. 1. 68 below.

23. complements, accomplishments. See note on i. 1. 169 above. 

humours, affectations. See the note on i. 1. 235 above.

24. nice, shy, coy; see Glossary.

25-26. The punctuation of these lines has caused some difficulty. Ff and Qq read and make them men of note: do you note men that, etc. Although such parentheses seem somewhat harsh to us, they are not usual either in ancient or in Elizabethan practice.
27. purchased. Armado uses this in the figurative or legal sense, acquired; Moth plays on the other sense, bought.

28. penny of observation. Probably an allusion to the old phrase Pennyworth of Wit, which gave its name to an old story printed as a chap-book in the sixteenth century, in which a wife gives her husband a penny on his departure from home to buy her “a penyworth of wytt.” Penny was commonly used for money and wealth in general.

29–30. But O, — but O, — The hobby-horse is forgot. The hobby-horse was a sort of pantomime figure, a horse made of light material and fastened around the waist of the performer, who then went through various antics. It was especially associated with morris-dances and with May-day games in general. The fact that the phrase “But O, but O, the hobby-horse is forgot” occurs as a proverbial lament in many Elizabethan pieces (cf. Hamlet, iii. 2. 144) leads one to think that it is a quotation, most likely from an anti-puritanical ballad. Hobby-horse was also a cant term for a buffoon or a loose woman; hence Armado’s words.

33. hackney, loose woman, prostitute.

34 ff. The parade of specious argumentation which Moth here gives was a very common motif in comedy. It is a favorite device of Shakespeare’s clowns and fools. Shakespeare calls it “fond reasoning.”

52. well sympathized, well matched. It is not easy to follow Moth’s quick wit, but it looks as if Costard is the horse and Armado the ass.

59. ingenious? The Ff print only a comma here, but have a mark of interrogation at the end of the sentence. So ingenious may be taken as attributive to meaning in the sense of skillfully contrived; but it is best taken as a nominative of address referring to Moth, in the sense of quick of apprehension. For the spelling of the word, see note on i. 2. 29.

61. Minimè (Latin), by no means.

66. Thump. Moth’s imitation of the sound of a cannon.

67. acute, sharp witted.

votable, Ff and Q 2 read so, Q 1 has votable. The Camb. Ed. follow Q 1 on the grounds that votable has direct reference to Moth’s fleeing and is in better keeping with the speaker’s Euphuistic language. But as Furness remarks, it is premature for Armado to praise Moth’s votability before he has experience of how long the message will take in execution. See note on ii. 1. 76 above.

free of grace, freely endowed with graces.
68. welkin. "‘Welkin’ is the sky, to which Armado with the false dignity of a Spaniard makes apology for sighing in its face” (Johnson). Cf. iv. 2. 5 below.

69. rude. At first sight it is hard to see how rude, in the common Shakespearean sense of "unrefined," "uncultured," "unmannerly," could be appropriately applied to the very refined and mannerly melancholy cultivated by such as Armado. In reality, however, Armado by using the word is laying double emphasis on his affectation: melancholy has been so unpardonably unmannerly as to sigh into the welkin’s face, after, however, courteously praying for permission to do so!

70. herald, messenger, envoy; so "the herald Mercury" in Hamlet, iii. 4. 58.

71. costard, a large kind of apple; hence frequently used for head. Moth’s play on Costard and costard gives him, of course, opportunity for the humorously absurd "a head broken in the shin."

72. enigma. This was a rare word; hence its use by Armado, and his translation of it to parade his learning.

l’envoy. Armado uses this foreign and hence affected word in its ordinary sense first, “message”; but the word has also a technical poetical sense, a “sounding off” stanza at the end of a poem or piece of prose, generally in the form of a summary and obscure commendation, or in Armado’s phrase, “an epilogue or discourse, to make plain some obscure precedence.” Armado proceeds to illustrate this technical sense, but Moth turns his effort into ridicule. There is even further fetched play on the idea by coupling it with a play on salve in the sense of “salute” (Latin imper. “salve”) and in that of “ointment.” Costard, full of his broken shin, comes in and hears these strange words enigma, l’envoy; he at once thinks they are remedies for his sore, “salves,” and not wishing newfangled remedies, declines all salves for the homely application of a plantain leaf. Costard’s mention of salve allows Armado his “ridiculous smiling” at the inconsiderateness of taking salve for l’envoy, and then gives Moth a chance to score off Armado by carrying the play further on the implied ground that technically the function of the l’envoy is in some sense that of a salve, an address of greeting and commendation.

74. mail, pouch, bag.

plantain. Hart points out that the plantain is called in Irish stan-hus or healing grass; its use as a healer or cooler of wounds is frequently alluded to in Elizabethan drama.
77. silly; primarily in the common Shakespearean sense of “homely,” “simple,” “uncouth.” However, anything uncouth calls forth Armado’s contempt; hence his use of silly allows us to see how the word has acquired its modern meaning, “senseless,” “foolish.”

spleen. This organ was regarded as the seat of the emotions and passions, especially the excessively impulsive; hence spleen was used for a violent fit of anger or of laughter. See v. 2. 117 below.

79. inconsiderate, thoughtless person.

84–93. I will example it . . . by adding four. These lines occur only in Q 1.

87. moral. Apparently used in a semi-technical sense: that part of a poem containing a statement of the allegory or symbolical expression or hidden meaning, which is afterwards explained or interpreted by the envoy. Shakespeare uses the noun moral for “hidden meaning” in Much Ado, iii. 4. 77, and in The Taming of the Shrew, iv. 4. 79; for “symbolical figure” in Henry V, iii. 6. 35; and he uses the adjective moral for “allegorical” in Timon of Athens, i. 1. 91, “moral paintings”; and for “hidden” (said of a meaning) in Much Ado, iii. 4. 78.

93. adding four, adding a fourth. In any homely story the goose was sure to make up a party with the fox.

102. sold him a bargain, a goose, made a fool of him. Apparently this is the full phrase, “to sell some one a goose for a bargain”; and its most puerile application would be, as here, a clumsy device for trapping a person into repeating the word goose with any sort of an indirect reference to the speaker himself; it is unworthy of Moth.

that’s flat, that’s undeniable truth. This sense is not found earlier than Shakespeare; he uses the same expression again in 1 Henry IV, i. 3. 218, and iv. 2. 43; cf. iv. 3. 298.

104. fast and loose. See note on i. 2. 162.

111. ended the market. “An allusion to the English proverb, three women and a goose make a market” (Grey).

114. sensibly. Moth means “intelligibly”; Costard draws attention to the pun on another sense, “feelingly,” by his next remark.

119–120. matter; again a pun, (1) affair, (2) purulent discharge.

121. Sirrah Costard. Armado pompously utters his edict; so even Costard acquires a title.

enfranchise, in a general sense, set free. Shakespeare ordinarily uses the word in this sense and only once or twice in its technical political sense.
129. from, out of. Abbott (§ 158) gives many instances of the use of from for apart from, away from, without a verb of motion.

130. in lieu thereof, in return for it [i.e. the durance].

131. significant, signification; used in Armado’s affected way for “letter.”

132. ward, guard; chosen by Armado to get the jingle with reward in the next line.

135. sequel; in its literary technical sense, the following part of a book. Terms of literature are used frequently in this sense; cf. moral, l’envoy, etc.

136. inconnu. A cant word, prevalent about 1600, of unascertained origin: “rare, fine, delicate” (Sh. Gloss.). It has been variously derived from French inconnu or Italian incognito, “unknown”; from uncanry, uncoz, incatus; and from unco, “unknown,” “strange.” Apparently it was accented on the first syllable, rhyming with money.

140. inkle, a kind of linen tape; see Glossary and cf. Winter’s Tale, iv. 4. 208.

141. it carries it, it bears the prize, wins.

142. French crown. Costard puns on the two senses, (1) a coin (worth about 6s. 6d.), (2) the baldness produced by the French evil.

145. carnation ribbon, flesh-colored ribbon, a favorite color in Shakespeare’s day.

150 ff. For the “O” in lines 150, 152, 156, 158, 175, which are all found in the early editions, see note on ii. 1. 213 above.

153. good my knave. For the transposition of the emphatic possessive, see i. 2. 71 and note.

170–171. guerdon . . . gordon. Cotgrave has “Guerdon: guerdo, recompense, meed, remuneration, reward; also as Gardon.”

172. ’leven. Leven is a common clipping of eleven in rustic speech; it is so used by the clown in The Winter’s Tale and by Gobbo in The Merchant of Venice.

173. in print, exactly, precisely. The figurative use is obvious by comparing As You Like It, v. 4. 92, “O sir, we quarrel in print,
by the book," and The Two Gentlemen of Verona, ii. 1. 175, "All this I speak in print, for in print I found it."

175–180. Q 1 prints these lines as three, ending whip, constable, magnificent; Ff as six, ending love, whip, criticke, constable, boy, magnificent. The Quarto form gives us one line of 13 syllables and two of 20; the Ff, a line of 7 syllables, one of 6, one of 13, one of 7, two of 10. Pope took the Ff as his basis and by removing a critic from the end of the third line to the beginning of the fourth, obtained two lines of 7 and 6 syllables respectively, followed by four of 10 each. This seems the obvious way to treat the last four of these lines; the first two may be divided as they are in the Ff or run into one as in Q 1.

177. humorous. Onions (Sh. Gloss.) takes this to mean moody, quoting this instance only; he notes that it is rare in this sense and not pre-Shakespearean. It seems better to interpret in the much more common Shakespearean sense of fanciful, capricious; in either case the moodiness or caprice is to be set down as the outward display of the passion of love. Biron has regarded such sighs as crimes and instituted himself to correct them, as the beadle whipped wanton women.

178. A critic, nay, a night-watch constable. Not only an amateur and casual critic, but as an officer appointed to the post with the rigorous vigilance required on the most arduous occasions.

179. pedant, schoolmaster, tutor; the common sense in Shakespeare, but not used before his time.

boy. The early editions have boy, but the punctuation of the whole passage is corrupt. If the comma is retained, then the next line refers to boy; but Biron is not willing to give such tribute to Cupid as yet. It seems better to follow Staunton and print a semicolon after boy; in this case the next line refers to Biron himself. In the latter case magnificent must be interpreted pompous, triumphant.

181. wimpled, wearing a wimple, a kind of hood or tippet, as a muffler in the literal sense, i.e. hooded, blindfolded. Thus Lyly speaks of the traditional figure of blindfolded Justice as "wimpled about the eyes."

182. senior-junior. This reading was first mentioned by Theobald and adopted in the text by Hanmer. It is now almost universally accepted, and is defended as a contrast in terms parallel to the immediately following giant-dwarf. All the early editions have Signior Junios [Junio's].

Dan. So Q 1, while Ff have Don. In either case it is a contrac-
tion of Dominus, equivalent to master, and has a humorous or contemptuous implication, as frequently.

183. lord of folded arms. For this as the typical attitude of the lover, cf. iii. 1. 18, iv. 3. 185.

186. plackets . . . codpieces, the distinctive portion of woman's and man's dress. The placket was the petticoat or some part of it; the codpiece, "a bagged appendage to the front of the close-fitting hose or breeches worn by men from the 15th to the 17th century" (N. E. D.).

188. paritors, officers of the Ecclesiastical Courts, called summoners or apparitors, who served citations to offenders; these courts seem to have had special jurisdiction in matrimonial cases and in charges of immorality — hence the allegiance of paritors to Cupid. Chaucer points out the service of his summoner to Cupid:

"He woldē suffre for a quart of wyn
A good felawe to have his concubyn
A twelf monethe, and excuse hym attē fulle."

(Prologue, 649–651.)

189. corporal of his field. The N. E. D. gives "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."

190. wear his colours like a tumbler's hoop. A soldier would wear a scarf of his suzerain's colors. As corporal of Cupid's field, Biron imagines himself decked out in Cupid's colors; and then compares himself contumuously to a tumbler wearing his gaudily trimmed hoop scarfwise as was customary. Apparently the tumbler's hoop referred to was one for juggling with and not for jumping through. Hart quotes several illustrations of the Elizabethan fondness for these tumbling feats.

191. There are only nine syllables in this line. Many modern editors seek to avoid this by supplying an additional I immediately after what. But we may take the pause after what as sufficient recompense for the lack of a syllable.

192. a German clock. The Qq and F 1 have cloak, F 2, F 3, and F 4, clock. That this is a correction of a misprint is obvious from frequent allusions to German clocks in Elizabethan literature, the point of which is a reference to their proverbial need of repair.

193. frame, order. Shakespeare uses the word in several senses closely allied to this: thus, in Hamlet, iii. 2. 326, "put your discourse into some frame," it means, as here, order; in Macbeth,
iii. 2. 16, “let the frame of things disjoint,” it is equivalent to established order, system; and in Hamlet, v. 1. 47, it is applied to a completed structure, with all the parts set in order, — in this case, the gallows.

196. whitely. The Qq, F 1, and F 2 have whitley, F 3 and F 4, whitely. The word moreover occurs frequently in Elizabethan literature for pale, sallow. There can be no doubt, then, that this is the correct reading. There is a difficulty, however, which has caused many editors to suggest alteration: thus, Collier reads witty, the Cambridge editors wightly, etc. The difficulty is that in the bantering of iv. 3. 247–274 Rosaline is referred to as an Ethiope, a chimney-sweep, as black as ebony, etc. But although apparently a brunette, she must not be regarded as accurately described in these purposed exaggerations; and even a brunette may have a pale face: indeed, in v. 2. 203 Rosaline apparently alludes to the pallor of her face by calling it “a moon and clouded too.” Or, it may be, as Herford suggests, that if reference to an actual court lady was intended, when the play was performed in 1597–1598, an inexact epithet was expressly chosen in so libellous a passage.

velvet obviously refers to the smoothness of her brow; cf. iv. 3. 105, “velvet leaves.” Shakespeare uses the word as an epithet in a moral sense, but with an allied implication, in As You Like It, ii. 1. 50, “his velvet friends,” interpreted by Aldis Wright as “his sleek and prosperous friends.”

201. Argus. There is perhaps no need to point out that Shakespeare found in Ovid’s Metamorphoses the story of Juno’s appointing Argus of the hundred eyes to watch over Io to prevent Jupiter’s making love to her.

207. Obviously alludes to the proverb, “Joan’s as good as my lady.”

ACT IV — SCENE 1

The first scene of this act starts with the less dramatic element of the intrigue — the wrong delivery, not of Biron’s but of Armado’s letter. It is not an integral part of the main plot, but provides another humorous episode of the under plot.

Enter. Ff and Qq have simply Enter the Princess, a Forrester, her Ladies and her Lords.

2. steep uprising. So F 1; but because Qq have steep up rising, some editors prefer steep-up rising on the grounds that Shakespeare uses steep-up in Sonnet vii. 5.
4. a'. Abbott (§ 402) notes that the rapidity of Elizabethan pronunciation frequently changed he into a.

8. we must . . . play the murderer in. Elizabethan ladies were fond of shooting at deer with the cross-bow.

10. stand, or "standing," was the technical sporting name for a hiding place from whence to shoot. Hunter notes that buildings with flat roofs, called stands, were erected in many Elizabethan parks for this purpose. Cf. The Merry Wives of Windsor, v. 5. 247, "I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced."

17. brow. Properly, the arch of hair over the eye; hence, prominence of the forehead above the eyes; and so, figuratively, the appearance. Cf. Hamlet, i. 2. 4,

"Our whole kingdom
To be contracted in one brow of woe."

18. good my glass. See note on iii. 1. 154. The forester is the glass and is rewarded for telling true.

20. inherit, possess; cf. i. 1. 73 above.

21. saved by merit. In addition to the pun on two senses of merit, (1) worth deserving recompense, (2) reward (alluding to the "tip" the Princess gives to the forester), there is additional play in the phrase saved by merit in a theological sense, giving point to heresy in l. 22, which is presumably the process described in l. 23 of deliberately attributing beauty to plainness in return for a bribe.

22. fair, equivalent to "beauty," as in l. 17 above; in fair, in matters relating to beauty.

23. foul, ugly, as in iv. 3. 87 below.

25. shooting well, i.e. shooting mercifully so as to miss.

30. out of question, beyond question.

32. an outward part, an external consideration as opposed to the spiritual (Halliwell).

36. curst, shrewish, as often used by Shakespeare.

self-sovereignty, not sovereignty over oneself, but sovereignty residing in oneself, — self-sufficiency. If the early editions had no hyphen, it would be easier to consider self, as frequently, same.

37. praise sake. Abbott has a large number of instances (§ 471) of plural and possessive cases of nouns in which the singular ends in s, se, ss, ce, and ge, which are frequently written without the additional syllable.

41. member of the commonwealth. Johnson thought a jest was intended here, member of the common-wealth being put for one of
the common people. But Holofernes, iv. 2. 71, is also given the same title. So we must refer the expression here to the society founded by the King in i. 1.

42. God dig-you-den, one of the many mutilations of “God give you good even.” Others are Godgigoden (Romeo and Juliet, i. 2. 59), Godden (Coriolanus, ii. 1. 108, etc.), good den (Much Ado, iii. 2. 75).

52. What’s your will, sir? The Princess’s eagerness for verbal smartness had for a moment overcome her vanity: she had described herself as the thickest lady present. So Costard immediately recognizes her by this token and emphasizes it too. Hence, the Princess snubs him testily.

55–56. carve; Break up this capon . . . serve. A pun played home. Capon, used like the French poulet for a love-letter, gives rise to the punning with carve and serve. Break up is applicable to capon in either sense; it was used frequently of opening a letter — Hart quotes from Gascoyne’s Glass of Government, 1575, “thys letter commeth from my younger sonne: I will break it up” — and it was also a technical term for carving. See also note on carve, v. 2. 323.

57. importeth, concerns; the word came into general use in the sixteenth century in a variety of senses of which this particular one is not pre-Shakespearian.

59. Break the neck; still alluding to the capon (Johnson).

60 ff. Epistolary writing was par excellence the field in which Renaissance writers exercised the extravagances of their style. Such letters were frequently parodied. The best known instance, one with which Shakespeare may have been familiar, is to be found in Wilson’s Art of Rhetorique, 1584, where we are given a letter “devised by a Lincolnshire man for a voide benefice to a gentleman that then waited uppon the Lord Chancellor.” Armado’s letter is necessarily not so exaggerated; one or two traits, however, they have in common, a fondness for more recondite and learned forms of words, and the verbose expression of a very attenuated substance.

65. illustrate, illustrious, as in v. 1. 128, a quasi-learned form.


67. indubitate, certain.

68. veni, vidi, vici. Hart points out that Shakespeare got this famous quotation from North’s Plutarch, 1579.

69. annothanize, a quasi-learned blunder for “anatomize.”

69–70. O base and obscure vulgar. Not only the quasi-learned
but also the scholarly critics inherited from Renaissance Italy this scorn of the vulgar tongue.

71 ff. This formal arrangement of material is a common rhetorical device of Elizabethan writers and is, perhaps, a survival of the scholastic mode of argument.

84. rags? robes. Hart quotes three other instances of the use of this antithesis from Lodge’s Euphues Golden Legacy.

titules, points or dots, especially applied to the dots commonly printed in triangular spacing at the end of the alphabet in horn-books; so the word title was used as a customary ending. Here it means insignificant trifles.

89. dearest design of industry, most earnest project of gallantry. Industry has special reference to the service of ladies in this use.

90–96. These lines are not Boyet’s comment, but are Armado’s, forming a sort of verse conclusion to his letter.

90. Nemean. Shakespeare had read of Hercules’ conquest of the Nemean lion in Ovid; probably, however, uppermost in his mind was Golding’s Ovid and not the original, for both here and in Hamlet, i. 4. 88, he accents it Ne’mēan, the general sixteenth century accentuation and also the original Greek one, but not the Latin one.

96. plume of feathers, i.e. feather-head.

97. vane, flag, banner; see Glossary.

weathercock. A symbol, not of changeability, as now, but of flaunting display; so used in The Merry Wives, iii. 2. 18.

98–99. style . . . going o’er it. This pun occurred in i. 1. 201.

101. phantasime. So Qq and F 1; F 2, F 3, and F 4 have phanta-
asme. But the word occurs again in v. 1. 20 as phantasime; moreover, the doggerel measure in the present instance seems to require a four-syllabled word. Of course the words are the same ultimately, but Furness thinks that by the longer form Shakespeare may have wished to give the word its etymological force, “making a show or parade,” rather than merely “fantastic fellow.”

Monarcho. This alludes to a fantastic contemporary person who is frequently mentioned in Elizabethan literature, and of whom Thomas Churchyard wrote an epitaph entitled The Phan-
tastical Monarke Epitaph, published in 1580 in a collection called Chance. From these references we hear that the man was an Italian of Bergamo “(for his phantastick humours) named Mon-
archo,” that “he lived about the court,” “wore crownes in his shoes,” that he was “sore oppressed with his melancholic humour,” had a “climyng mynde” which “aspierd beyond the starrs,” was
somewhat vain of pride and pomp, was grave of looks and father-
like of face, "Moste bent to words on hye and solemne days, Of
diet fine, and daintie diverse waies," an assiduous cultivator of a
prince’s favor, "his greatest glory stood on gallant robes"; "when
sword bore swaie, the Monarke should have all"; and finally,
"when straungers came in presence any wheare, Straunge was the
talk the Monarke uttred than."

106. master, patron.
108. mistaken, taken to the wrong person; cf. l. 57 above.
109. thine another day. The phrase is merely as an indication
that the Princess has seen which way things are tending; it will be
Rosaline’s turn for a letter another day.
110. suitor. The pun with bow (l. 111) and shooter (l. 116)
is made clearer by the Ff and Qq spelling, shooter, which seems to
represent the approximate Elizabethan pronunciation of suitor.
For instance, in iii. 1. 206, where there is no need to accommodate
the spelling for a pun, Q 1 and F 1 spell "sue" shue.
113. continent, that which contains, my repository of beauty
(Walker).
116. deer. The pun is obvious; as may well be imagined, it is
one of the commonest.
117-120. It is perhaps unnecessary to point out that Elizabethan
morality tolerated more grossness in polite conversation than is
now the case. Allusions to horns are always more or less coarse.
121. come upon thee with, attack thee with; cf. Gen. xxxiv. 25.
122. King Pepin of France, the first of the Carlovingian kings,
who died in 768. His name is used here simply as a symbol of long
ago; it occurs again in a similar way, yoked with that of Charle-
magne, in All’s Well, ii. 1. 79.
125. Queen Guinover is, of course, Arthur’s Queen Guinivere;
her name is used here, like Pepin’s, as a symbol of long ago, "neige
d’antan," but additional spice is given to the mention of Guinover
by the fact that references to her were always contemptuous.
127. Thou canst not hit it. W. Chappell in his Popular Music
of the Olden Time gives the tune to this song, which he transcribed
from an Oxford MS. dated 1620. There are frequent allusions to
the song in Elizabethan literature; its popularity is due no doubt
to the fact that it was a dance tune.
134. mark . . . prick . . . mete at. Hart illustrates these
excellently from Minshew’s Guide into the Tongues (1627), “a
Marke, white or pricke to shooe at . . . L(atin)., Meta, à metendo,
quod posita sit in dimenso spatio.”
mark, target, butt; in this sense, both literal and figurative, it is frequently found in Elizabethan literature.

prick. This seems to have been a technical word in archery with a variety of shades of meaning. But in one it undoubtedly signifies the spot in the centre of the target.

mete at. Shakespeare uses this word only twice, once (2 Henry IV, iv. 4. 77) for "to measure," and here for "to aim at."

135. Wide o' the bow hand! Either, literally, wide on the left hand or, more generally, wide of the mark, far from the mark.

136. clout. This was undoubtedly some integral part of the target. Most authorities take it to be a square piece of canvas at the butts, supported at the centre by a wooden pin, and forming the mark to aim at. If this be true, then "clout" is obviously the regular word for a rag or piece of cloth. But Gifford takes it (as in clout-nail) to mean the pin or nail (French clou) that marked the centre of the target, the head of which was painted white.

138. upshoot, or "upshot," the best shot up to any point in the competition.

cleaving the pin, hitting the target in the very centre. See note on clout, l. 136 above.

139. greaseily, indecently, "smuttily."

140. at pricks. See note on l. 134 above.

141. rubbing, encountering of obstacles: from the technical use of rub in the game of bowls. It signifies first the contact of the bowls with each other on their way to the jack, then any impediment in the course. Cf. Hamlet, iii. 1. 65, "ay, there's the rub."

owl rhymes here with bowl (i.e. the game), in v. 2. 926 with foul, and in v. 2. 935 with bowl (i.e. dish). In Shakespeare's day owl was pronounced as at present; so we must conclude that bowl (i.e. the game) was pronounced by him to rhyme with owl.

144. incory. See note on iii. 1. 186. If we are to take Costard's vulgar as being anything more than a senseless repetition of a fine word he has heard used by Armado, it can only appear that Costard in his enthusiasm for the ladies' wit is elevating them to rank as equals with himself and his fellows. Obscenely he certainly uses misapprehensively, although it is a fitting epithet for the conversation he has just heard.

146-151. Commentators have noted an apparent irrelevance in these lines with their dragging in of Armado and Moth. The fact that swear in l. 148 has no rhyme to it has strengthened their suspicion that there has been some corruption in the text. Staunton proposed to remove ll. 146-150 and to put them after iii. 1. 186.
But there is little need for change. As there is no plot in the play, we cannot have a logical sequence of incidents with fully appropriate beginnings and endings. The end of a scene has to be marked in some arbitrary way, since generally it ends arbitrarily, and why not by a few inconsequential remarks by the clown, which serve, in addition, to recall the main comic people of the play? However, Shakespeare ultimately has a more distinctive device — the Shout within and Exit Costard, running.

148. o’ the to side. Q I has ath toothen side; Q 2 and F 1, ath to the side; F 2, F 3, F 4, ath to side. For these commentators have proposed o’ t’ one side (Capell), o’ the one side (Dyce), a’ th’ t’other side (Keightley), a’ th’ to side (Rowe), and o’ the to side (Grant White). It seems better to avoid a reading which introduces one, since that is not found in any possible mutilation in the Ff and Qq. Moreover, the phrase to-side for “hither side” is of frequent occurrence. Hart quotes North’s Plutarch, “ranne with speed on the toe side of the fornest ranckes.”

147. bear her fan. This seems to have been one of the courtly “industries” required of a gallant. See the Nurse’s instructions to Peter in Romeo and Juliet, ii. 4. 232.

150. pathetical. See note on i. 2. 108 above.

nit, properly the egg of a louse or other parasitic insect; hence, anything very small: here used sportively of Moth in reference to his smallness of stature, and with a play on his name Moth = mote. See notes on Dramatis Personae, p. 108.

151. Sola, an exclamation = hallo! Costard hears the “Shout within” and this is his halloo in reply.

**SCENE 2**

This scene, with a lot of excellent fooling, is also an excellent technical device for holding in suspense the wrong delivery of the more important of the two letters—Biron’s incriminating document, which, we now know, will find its way to the royal hand of the king.

2. in the testimony of, with the approval of; a biblical phrase: cf. 2 Corinthians, i. 12.

3–5. sanguis . . . coelo. As the schoolmaster, Holofernes parades his learning; but, if we are to follow the text, his Latin is at fault. Faulty Latin is not out of Holofernes’ character. And he expounds sanguis as “in blood,” i.e., in the technical language of hunting, “in good condition.”
4. *pomewater*, “an excellent good and great whitish apple, full of sap or moisture, somewhat pleasant sharp, but a little bitter withal: it will not last long, the winter frosts soone causing it to rot and perish” (Parkinson, *Paradisus*, 1627, quoted by Hart).

10. *buck of the first head*. Steevens quotes from the *Return from Parnassus*, 1602, “now sir, a Bucke of the first yeare is a fawne, the second year 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.”


19. *haud credo*. Dull obviously takes this to mean that the deer is some kind of doe. Hence his pertinent reiteration.

15. *pricket*. See note on l. 10 above.

19. *unconfirmed*. Shakespeare uses this epithet in *Much Ado*, iii. 3. 128, where along with its significance of *inexperienced* it adumbrates the religious significance. It probably does so here, and may have been suggested to Holofernes by the curate’s presence. It signifies *unexperienced* in the sense of *uninitiated* in the schools.

23. *Twice-sod ... bis coctus*. Obviously alluding to some proverbial expression applied to tales twice told.

28. *animal*. Furness quotes Cotgrave: “*Animal.* An animall ... (we sometimes call a blockhead, or gull, an animal).”

31–32. “The meaning is, to be in a school would as ill become a ‘patch,’ or low fellow, as folly would become me” (Johnson).

32. *patch*, fool; most probably from the mottled dress of the professional fool.

33. *being of an old father’s mind*. Sir Nathaniel cannot stand on his own legs; he needs some show of authority even for such a piece of common sense as that he goes on to express.

35. *book-men*, scholars; see note on i. 1. 227 above.

37. *Dictynna*. “The answer of Holofernes is the very quintessence of pedantry. He gives goodman Dull the hardest name for the moon in the mythology” (Knight). As Steevens points out, Shakespeare may have found this unusual name for Diana in Golding’s *Ovid*.

41. *raught*, reached.

42. *The allusion holds in the exchange*, the riddle is equally true when Adam is substituted for Cain.

*allusion* is here used in a more closely etymological sense — jest, word-play. Hart quotes from Blount’s *Glossographia* (1670),
"Allusion: a likening or applying of one thing to another, and it is as it were a dalliance or playing with words like in sound."

_holds_ is frequently used by Shakespeare in the sense of "holds good." "is valid or true."

43. _collusion._ Dull's misapprehensions are an essential part of him, like those of Dogberry and Verges. Probably Shakespeare got his constable type from Lyly; see Introduction, p. xiii.

44. _capacity._ (intellectual) ability, as commonly in Shakespeare.

45. _abrogate scurrility,_ avoid coarseness. But why should Holofernes above all require this admonition? Is it just the professional _caveat _of the curate, put in to raise a laugh at him in those days of general free-speaking?

46. _affect the letter,_ practice alliteration. The affectation was a favorite one of the poets of the period and, as a rule, was condemned only when used excessively.

60. _sore...sorel._ See note on l. 10 above.

62. _one sorel._ Both Qq and Ff have _O sore l._ The play, of course, is on the Roman numeral L, fifty; it is obtained, though awkwardly, by retaining the Folio reading, but is amplified and made clearer by the reading of the Cambridge editors, _one sorel._

65. _talent...claw._ The pun is clearer when one remembers that the usual Elizabethan form of _talon _was _talent_; cf. Baret's _Alesarie _(1580), "the talants of an haueke."

66. _claws,_ with a pun on the two senses, (1) scratch and (2) fawn or flatter.

68–70. _forms...revolutions._ All these terms are used as if they were technical terms of the art of rhetoric, as indeed many of them are. They are meant to represent constituents of style, but are not to be regarded as distinctive, since it is Holofernes' habit to express one conception in a string of almost synonymous terms.

70. _revolutions,_ turns (technically) of speech and of wit.

70–71. _ventricle of memory._ The current division of the brain into three compartments or ventricles, of which one was that of memory, is illustrated by Furness's quotations from Vicary's _Anatomic of the Bodis of Man, _1548.

71. _pia mater,_ properly, not the brain itself, but a membrane enclosing the brain. It is used by Shakespeare, however, here and in _Twelfth Night_, i. 5. 119, for the brain itself.

72. _upon the mellowing of occasion,_ at a ripe opportunity.

80. _ingenious._ See note on i. 2. 29.

82. _capable_ (used absolutely), having general ability and intel-
ligence; cf. *Troilus and Cressida*, iii. 3. 318, “his horse . . . the more capable creature.”

82–83. *vir sapit qui pauca loquitur*. Apparently proverbial; rendered in Lyly’s *Grammar* (whence Shakespeare probably got it), “that Man is wise that speaketh few things or words.” Holofernes has for once deserted his circumlocutions to speak laconically, and immediately is ready to justify brevity by classical authority. It is exactly parallel to Polonius’s eulogy of brevity. And he follows it up at once by the old rage, “a soul feminine.”

85. *Parson, quasi pers-on*. Alluding to the derivation from Latin *persona*. The following pun, *pers-on . . . one . . . pierced*, is made clearer by printing *pers-on*, by remembering that *pierced* appears in the Folio as *perat* which, as we know from Falstaff’s pun “if Percy be alive, I’ll pierce him,” represented the pronunciation, and finally by remembering that *on* and *one* were so nearly identical in pronunciation that by some, notably Gabriel Harvey, *one* was almost always written *on*.

88. *hogshead*. Continuing the pun by playing on another application of *pierce*, “to broach” a barrel.

89. *Of piercing a hogshead!* The Ff and Qq have this *Of*, which most editors reject on the grounds that it has crept into the text from the preceding stage-direction. Hart clearly disproves this: owing to a misprint in the early editions, the preceding direction is not, as it should be, *Holof.*, which might possibly cause of to creep into the text, but is *Nath*.

90. *conceit*. See note on ii. 1. 72 above.

93 *turf of earth*, clod of earth.

95 ff. While Nathaniel is reading the letter, Holofernes disports his professional pedantry by quoting Mantuan and then by dragging in most inappropriately an Italian tag to show his knowledge of the tongues and to impress Jaquenetta and Costard.

99. *Venetia*, etc. An Italian proverb found in at least three Elizabethan publications: cf. Florio’s *Firste Fruites*, 1578, “Venetia, chi non ti vede, non ti pretia, ma chi ti vede, ben gli costa. Venise, who seeth thee not, praiseth thee not, but who seeth thee, it costeth hym wel.”

102. *Ut, re, sol, la, mi, fa*. “The pedant is in his altitudes. He has quoted Latin and Italian; and in his self-satisfaction he *sol-fas*, to recreate himself and shew his musical skill” (Knight). *Ut* was not changed to *do* till the end of the seventeenth century.

104. *in his—*. Holofernes is about to quote Horace, when he suddenly sees verses in Nathaniel’s hand.
107. **staff, a stanza.** Holofernes is once more vaunting his familiarity with technical terms of the art of poetry. **Staff** and **stanze** are synonymous; cf. Puttenham, *Arte of English Poesie*, "Staffe in our vulgar Poesie I know not why it should be so called. . . . The Italian called it stanza, as if we should say, a resting place."

109–122. This sonnet, as well as Longaville’s and Dumain’s verses in the next scene (iv. 3. 60–73, 101–120), was piratically published in 1599 by William Jaggard in a collection entitled "*The Passionate Pilgrime*. By W. Shakespeare. At London Printed for W. Jaggard, and are to be sold by W. Leake, at the Grey-hound in Paules Churchyrd, 1599."* The unscrupulous appropriation of Shakespeare’s name on the title page, although the collection contains pieces by Barnfield, Griffin, Weelkes, Marlowe, and others, is at least a mark of his popularity with the public.

109. **how shall I swear to love?** What believable oath that I am in love can I, an oath-breaker, express? Biron goes on in the next line to absolve himself from the onus of oath-breaking: the fault was not in him, but in the oath, since no man can keep vows unless they are love-vows.

112. **Those thoughts, i.e.** of their intention to study, not to see ladies, etc. Biron means his original intentions had seemed to him as firm and strong as oaks; but as soon as Rosaline appeared, they showed themselves to be as drooping as willows. He may also be punning on *oak* and *yoke*.

113. **bias,** tendency, bent; a transferred sense of the word from its use in the game of bowls, in which it is the particular quality of the bowl, whether of structure or shape, which causes it to take a particular direction.

115. **mark,** aim. See note on iv. 1. 134 above.

121. **pardon love this wrong.** The wrong done by love, for which he seeks pardon, is the attempting to describe his mistress’s heavenly glories with an earthly tongue.

123. **apostraphas.** This is the reading of all the early editions. Murray (N. E. D.) points out that the form is not a recognized one; he suggests **apostraphus**, an Elizabethan form as common as **apostrophe**. This has been accepted by most modern editors. Its meaning is clearly illustrated by a quotation Hart gives from Ben Jonson’s *Second Book of English Grammar*, "Apostrophus is the rejecting of a vowel from the beginning or end of a word. The note whereof, though it many times through the negligence of writers and printers is quite omitted, yet by right . . . hath his mark, which is
such a semicircle (') placed in the top.” So Holofernes means, “You miss the accent, through not finding the signs which show you where a vowel has been omitted.” We should expect, then, to find some lines requiring to have a vowel omitted in pronunciation to give them the required rhythm; but the only lines which exceed the normal twelve syllables are 117 and 119 — and no omission of a vowel will improve their rhythm. In l. 122, however, we have only eleven syllables, or ten if we pronounce heaven’s. Holofernes is probably alluding to this line, and requiring the pronunciation singè. We should follow him better, however, if only there was authority for interpreting apostrophas “diæreses,” as many editors do. But perhaps he meant to be pedantically mystifying.

124. canzonet. The early editions all have cangenet. Theobald’s emendation canzonet has been universally adopted. It was introduced, along with many other technical terms of the poetic art, like madrigal, from Italy, from Italian canzonetta, a short light lyric, from canzone, a lyric.

125. Here are only numbers ratified. All editors fight shy of this phrase; but they all take it absolutely, and interpret (with Schmidt) “the numbers are sanctioned and acknowledged in their excellence,” or (with Hart) “the verses are brought into proportion or rate.” Does not the phrase go with Holofernes’ earlier remark about the apostrophas (see note on 123 above)? He has given his first criticism — failure to observe the apostrophus has caused the rhythm to halt; then, he goes on — “But if you supply that deficiency, even then all you get is that the number of syllables and feet is correct, but, for the elegance, etc.”

126. facility, fluency.

cadence, rhythmical measure.

127. Naso . . . for smelling. The pun is inevitable.

129. jerks. Murray defines this as “a short, sharp, witty speech,” quoting the present passage as his instance. It seems better to interpret “strokes,” for, as Hart observes, that would be Holofernes’ most usual sense of the word, as it was a regular word for a thrashing administered by a schoolmaster.

invention, Imitari. These are two stock terms of the art of poetry. Since the time of the Greek critics, they had been used, with various connotations, to signify the faculty of creative art; and the dispute as to whether invention or imitation was the prime requisite of the poet became a cause célèbre with Renaissance critics. The present passage gives us Holofernes’ dictum; but, as would be expected, it has no critical value, since by invention he means only fancy, wit,
and by imitation, nothing but the ordinary sense, the copying of something else.

131. the tired horse. It is obvious that the adjective is meant to add some force to the illustration.

133. If this speech is rightly given to Jaquenetta, she not only contradicts a previous assertion (l. 94), but blunders in her description of Biron. Perhaps she was awed by Holofernes' learning.

134. strange, foreign, a common Shakespearean usage.

135. superscript, superscription, address.

137. intellect. Perhaps this is simply "sense, meaning, purport," as Murray has it, or better "intelligence conveyed in," as Hart has it. But Bayne's explanation (cited by Furness) that Holofernes is here pedantically appropriating, with slight modification, a technical term of rhetoric is more apposite. Apparently in at least one schoolbook of rhetoric there was a figure intellect, a sort of specialized synecdoche, consisting in the employment of signs to understand the thing signified, "as by an Ivie garland we judge there is wine to sell." So by a far-fetched conceit, Holofernes alludes to the signature of the letter as the intellect, the sign by which to interpret the letter. The objection to the ordinary interpretation, purport, is that Holofernes' word has obviously a direct reference to the signature and not to the whole contents.

138. party, person; as still used in legal phraseology.

142. sequent, follower.

143-144. or by way of progression. There seems to be no relevance in this phrase. It is not potently antithetical to accidentally, nor is it clearly parallel to it or synonymous with it after the manner of Holofernes' habit of speech. Still the phrase rings true to the type. Is it possible that recollection of the derivation of accidentally leads Holofernes to a heavy play on directions and modes of transit, with an antithesis of falling and walking forward?

144-145. Trip and go. Said to be one of the many Elizabethan references to the first line of a song sung to a morris-dance. The song is given more fully by Nashe, in his Summers Last Will and Testament, 1600:

"Trip and goe, heave and hoe,
Up and downe, to and fro,
From the towne to the grove,
Two and two, let us rove
A Maying, a playing;
Love hath no gainsaying;
So merrily trip and goe."
146. **concern.** Shakespeare uses this elsewhere in the obsolete intransitive sense “to be of importance”; cf. *The Two Gentlemen of Verona*, i. 2. 73, *The Winter’s Tale*, iii. 2. 87, and *1 Henry VI*, v. 3. 116.

147. **Stay not thy compliment,** don’t stay to curtsey to me.

*duty*, expression or act of deference, reverence, respect; cf. *Henry VIII*, i. 2. 61, “Tongues spit their duties out.”

156. **colourable colours,** specious pretexts, alluding, of course, to Nathaniel’s habit of bolstering up his *dicta* by reference to some authority or other. As early as the 15th century *colour* was used in this sense. Shakespeare frequently has it; cf. *The Winter’s Tale*, iv. 4. 568, “What colour for my visitation shall I Hold up before him?” Hence the adjective, *colourable.*

158. **for the pen,** i.e. considering who wrote them. Probably this is simply inserted to illustrate the timid indecision of Nathaniel. He has no authority yet for an approbation of the verses; and, of course, his verdict leaves room for the obvious suggestion — “marvellous well, considering that you have not written them.” It seems idle to find in the phrase “for the pen” a reference to the use of texts for writing in copy-books.

160. **being repast.** This is the reading of all the early editions except Q 1, which has *before repast*. *Before repast* is kept by some editors, on the ground that it states the proper time for grace; but *being repast* has more textual authority and moreover the Latin flavor of such participial usage is more in the style of Holofernes. For *repast* instead of *repasted*, see Abbott, § 342.

163. **ben venuto** (Italian), welcome.

167. **saith the text.** Commentators have searched in vain for the text alluded to.

### SCENE 3

This scene is dramatically the best in the play, and yet technically it is mainly concerned with a side-issue. Its real contribution is the display of all the votaries as perjurers; but its elaboration with the *motif* of Biron’s hypocrisy, although strictly extraneous, provides a splendid climax to the lesser hypocrisy of the others in turn. Moreover, it gives a greater dramatic point to the going astray of Biron’s letter, which now comes back pat at the suitable climax; and finally, it makes it poetically inevitable that Biron, as spokesman, should give us the disavowal of the oath and his magnificent eulogy of the cause by which they were all forsworn.
2. coursing, chasing. Biron is "endeavouring to recapture that
self he had lost when he fell in love" (Furness).

pitched a toil, cast a hunting-net or set a snare; cf. Hamlet, iii. 2.
369, "drive me into a foil."

3. toiling in a pitch, i.e. ensnared in Rosaline's pitch-black eyes.

5. the fool said. For the occasion, see i. 1. 317.

10. light, referring, of course, to eye.

13. lie in my throat, a lie in the throat; "a very deep lie, a lie
not of the tongue or lips, but coming from the heart" (Hart). The
expression is found in Harvey and in Sidney; but Shakespeare's
immediate source may have been Segar's The Booke of Honor and
Armes (1590), which gives under Vain lies "If thou wilt not say I
am an honest man, thou liest in thy throat." Segar says this form
of giving the lie is a very foolish one; presumably the expression is
meant to be that of a foolish person. It may have this contemptu-
osus implication in Biron's speech.

25. bird-bolt, an arrow with a blunted end used for killing birds
without piercing them. But why used of Cupid's arrows, which are
supposed to pierce any armor? We should suppose it was a sur-
vival of Biron's old mood of derision, were there not evidence that
it was a traditional usage.

29. night of dew. The suggested transposition, dew of night, is
unnecessary. It is merely an affected phrase in which night is used
as a noun of quantity — a "night's quota of dew."

34. coach. See below, l. 155. The metaphor is the more
"picked" as coaches were just becoming the fashion as part of the
luxury of well-to-do women. They were elegant four-wheeled
conveyances, covered in by an elaborately carved roof often sumptu-
ously decked with plumes. According to the Water-Poet,
Taylor, they were introduced by William Boonen, a Dutchman, in
1564.

45. in thy likeness. It seems best to refer thy to the King, and
to interpret "Now, in the same case as thyself, may one more fool
appear," i.e. "May Longaville also be in love!"

47. perjure, perjurier.

wearing papers. An allusion to the punishment for perjury, by
which the guilty person had to wear on his head or breast a paper
expressing his guilt. Holinshed gives Cardinal Wolsey as the or-
iginator of this effective means of checking perjury. See also l. 125
below for another reference to these "papers."

53. corner-cap. Apparently an allusion to some sort of academic
hat with three instead of the normal four corners. Halliwell gives
quotations which prove that mention of the corner-cap had generally
some reference to ecclesiastical garments.

54. The shape of . . . Tyburn. There are many allusions to
the frequently triangular structure of the gallows, three upright
posts, at the corners of a triangular base connected at the top by
bars, thus forming another triangle like the one making the base;
hence the alternative names for it: “triple tree,” “three trees,”
“tripple trestle,” “three foote crosse,” etc.
simplicity, folly, silliness; cf. Sonnet lxvi. 11, “simple truth
miscall’d simplicity.”

58. guards, facings, trimmings; perhaps with a pun on the
ordinary sense, as in 2 Henry IV, i. 1. 148; at all events wanton
seems to point to that.

59. slop, wide, loose breeches; still used provincially in
England.

60–73. Did not, etc. Reprinted in The Passionate Pilgrime.
See note on iv. 2. 109–122.

70. Exhalést. In The Passionate Pilgrime the imperative form
exhale is given. Shakespeare uses this word frequently in the pre-
tent transferred sense — “suck up,” “absorb”; the sense is due to
the use of the word in the astronomy of the time for the action of
the sun in exhaling or drawing up vapors from the earth and so pro-
ducing meteors. Cf. 1 Henry IV, v. 1. 19, “an exhal’d meteor,”
Romeo and Juliet, iii. 5. 18, “some meteor that the sun exhales.”

74. liver-vein, the strain or style of violent love. The liver was
considered as the seat of love: cf. Much Ado, iv. 1. 253, “If ever love
had interest in his liver.” For vein in the sense of style, manner,
cf. A Midsummer Night’s Dream, i. 2. 43, “This is Ercles’ vein, a
tyrant’s vein.” The phrase liver-vein in the present sense was no
doubt chosen because it had another, a technical, sense in anatomy,
the basilic vein.

75. A green goose. See note on i. 1. 97.

76. out o’ the way, i.e. wrong, out of the right way.

78. All hid, all hid, the cry of children at Hide and Seek; also
used as a name for that game. Cf. Cotgrave, “Cline-mucette: The
game called Hodman-blind; Harry-racket; or are you all-hid.”

79. in the sky. It may well be that Biron had climbed onto the
balcony which was an integral part of the Shakespearean stage, and
close to the theatrical “heavens.”

81. More sacks to the mill, i.e. more business at hand; a prover-
bial phrase.

82. woodcocks. Frequently used by Shakespeare to designate
a type of simpleton. Cotgrave has it as synonymous with coxcomb (see l. 84), "Godelureau m: A gull, top, asse, coxombe; a proud woodcocke."

88. she is not, corporal. Does not Biron say, maintaining a point for point parallelism, "By earth, she is not [the wonder of a mortal eye], [she is but] corporal, etc." and is his abrupt manner of saying only another illustration of the pains they gave themselves to quibble: corporal, (1) in the sense of corporal, and (2) as a title he has already given himself, "corporal of Cupid's field," which is now manifestly applicable to Dumain?

87. foul, ugly.

quoted, regarded or set down as being so-and-so; cf. v. 2. 796 below, and All's Well, v. 3. 207, "He's quoted for a most perfidious slave." The whole line means, of course, "Her amber-colored hair is so rich that it makes amber itself look ugly." Quoted is spelled coted in all the early editions. This is a frequent spelling of "quoted" in the sixteenth century; but it may also be another word, coted or coated, now obsolete, but used as a coursing term in the sixteenth century in the sense of "go beyond," "outstrip."

88. raven. It is perhaps unnecessary to point out that Biron is punning on foul (fowl).

89. Stoop. Probably an ungrammatical interjection. It is likely that, as in l. 85 above, the harsh ellipsis gives opportunity for a pun on stoop, either as a noun or an adjective or part of a verb, descriptive of Kate's protruding shoulder, and as the imperative of the verb, admonishing Dumain to descend from his ecstasy.

94. a good word, a kindly sentiment.

97. incision, cutting for the purpose of blood-letting; used frequently in this sense by Shakespeare.

98. saucers. "The practice of bleeding in fevers was very common in Shakespeare's time, and it was not unusual for the barber-chirurgeons to exhibit their saucers with blood in them as signs of their profession; so that the term used by Biron would be quite familiar to an Elizabethan audience."

mispriision, mistake, misapprehension.

99. ode. The technical names of the different types of lyric had not become specifically fixed in Shakespeare's day. Campion, Observations in the Art of English Poesie, 1602, applies the name ode or dittie to lyrical verse in general, but especially to lighter love verse. In F 1 we find the stage direction Dumane reade his Sonnet.

101–120. This poem is in The Passionate Pilgrimage. See note on l. 60 above, and on iv. 2. 109. It is also in England's Helicon.
102. ever May. One need hardly point out that May was always
the month chosen in love-lyrics from the troubadours onwards.

108. Wish. Abbott (§ 368) gives this as the sole instance in
which Shakespeare uses the subjunctive after that used for so that.

118. Ethiop, blackamoor, quoted as a type of ugliness.

122. fasting, i.e. longing, hungry.

124. to example, by furnishing a precedent for.

125. perjured note. See note on “wearing papers” at l. 48
above; with a pun on note in this sense of “paper,” and in the
sense of “stigma.”

128. That. Refers to love and not, of course, to charity. The
phrase it introduces refers to a common proverb, Solamen miseris
socios habuiisse dolores.

135. wreathed arms, folded arms; for this as the typical pose of
a lover, see note on iii. 1. 183.

142. One, her hairs, etc. F 1 has On her haires, etc. As Q 1
has One her hairs, etc., we may be sure that the Folio on is the fre-
quent Elizabethan form of one. The meaning is “Of one, her hairs
were gold,” etc. F 2, F 3, F 4 get this meaning by omitting on, thus
throwing the stress on her.

143. faith and troth. A stock phrase. Hart gives instances from
Lodge’s Euphues Golden Legacy and Breton’s In the Merrie Moneth
of May.

145. hear, hear of, a not unusual usage.

148. leap and laugh. As laugh and leap is a stock phrase, perhaps
due to memories of the Psalmist, there is no need for Warburton’s
emendation of geap (jape) for leap.

150. by, concerning; cf. All’s Well, v. 3. 287, “By him and by
this woman here what know you.” See also Abbott, § 145.

158. like of. Cf. i. 1. 107.

sonneting. Used elsewhere by Shakespeare as a contumacious
reference to poetry in general.

160. o’ershoot, gone astray, fallen into error; cf. Julius Cæsar,
iii. 2. 155, “I have o’ershoot myself to tell you of it.”

161. mote. Twice in this line this is spelled Moth in Ff. But
the mention of beam makes it certain that Biron has the mote of the
Gospels in his mind. The confusion between mote and moth, due
to the spelling of mote, moth, was doubled by the pronunciation of
moth as mote. See notes on Dramatis Personæ, Moth, p. 108.

164. teen, grief, vexation.

166. gnat, i.e. an insignificant creature that makes a sound, just
as the King makes sonnets. Hart thinks it was suggested by mote
(moth) and beam above, and sees its special appropriateness by reference to the proverbial gnat singeing in the flame, as the King is burning in the flame of love.

167. gig, a particular sort of whipping-top, perhaps usually (see v. 1. 71) made of horn.

168. to tune. F 1 has tuning. Apparently after see the Elizabethans used the infinitive with or without to or the participle indiscriminately.

jig. From meaning a lively, rapid dance, comes to be used of the music to such a dance.

169. push-pin, more usually put-pin, a child’s game in which each player pushes his pin in turn with the object of crossing that of another player.

170. critic, censorious, critical; cf. Shakespeare’s use of critic for fault-finder, caviller, in iii. 1. 178. Timon was, of course, the proverbial type of the snarler.

toys, trifling matters, here referring to the love poems. Shakespeare never uses toy for “plaything.”

174. cauldle. This is the Quarto reading; Fy have candle. Hart retains candle on the grounds that Biron is contemptuously calling for light to see where lies the pain of his fellows, and that the open-air conditions of an Elizabethan theatre on winter afternoons made calls for light quite natural. But cauldle, a thin drink of gruel and ale or wine with sugar, has, with its association with women and invalids, a keener ring of contempt in it.

176. by me . . . to you. This is the reading of both Qq and Ff. Most modern editors have to me . . . by you. The change is not necessary: the sense is perfectly clear; and to you is due to Biron’s close parallelism to the King’s “betray’d thus to thy over-view.”

180. With men like men of inconstancy. This is the reading of Q 1; F 1 differs only in printing a comma after the first men. There are many difficulties in the line: to begin with, the rhythm requires another syllable; F 2, F 3, F 4 supply it by reading “men, like men of strange inconstancy.” I am inclined to think that the comma in F 1 points to a misprint for a hyphen, men-like men, as Johnson has it in his edition. The tone of Biron’s earlier speech to his colleagues (166–170), especially if we accept cauldle, is one of biting derision at their descent from man-like qualities. He now repeats the derisive charge explicitly, and his withering contempt is perhaps marked by the slow, deliberate fashion in which he pronounces men-like, so that it recompenses a numerical
shortage of syllables. At all events, one would go a long way to preserve the authentic ring of the phrase men like men.

181. thing. How much contempt lies in this word! (Furness.)
182. Joan. Q 1 has Jone, F 1 and F 2, Joane. Collier, followed by most modern editors, has love. But the Folio reading expresses much greater contempt and is surely the true one. For Joan, used proverbially for a woman of no rank, a kitchen wench, see iii. 1. 207.

183. pruning, decking myself out, smoothing my plumes, as birds preen their feathers with their bills.
185. state, an act of standing, or more loosely an attitude of rest as opposed to gait (i.e. motion); cf. Antony and Cleopatra, iii. 3. 22, "Her motion and her station are as one."

brow. See note on iv. 1. 17 above.

187. true man. This is often opposed to thief. Hart quotes many illustrations of the antithesis from Elizabethan literature. Onions thinks this is due to the influence of legal language; he points out that the antithesis occurs in Coke's Institutes.

189. present, writing, document either for presentation, or presenting certain facts. The verb present in the sense of describe is used in Othello, i. 3. 124; cf. also the legal phrases per has litteras presentes and by these presents.

190–191. makes . . . mar. A proverbial association as old as the fifteenth century, and used elsewhere by Shakespeare.

194. misdoubts, suspects, mistrusts; probably a popular provincial word in Shakespeare's day.

201. toy. See note on l. 170 above.

204. whoreson. This is used adjectively simply as an intensive; so also in Hamlet, v. 1. 188 and 192. The noun has varying shades of meaning, equivalent to "you dog," used either in coarse playfulness or contemptuously, or as a term of endearment.

207. mess. "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." Cf. v. 2. 361, and The Winter's Tale, i. 2. 227, "the lower messes."

208. and you, and you. It looks as if Costard were included in the enumeration; and, of course, he was a "member of the commonwealth."

219. of all hands, from all sides, in any case.
222. Inde, a common name for India.
226. peremptory, overbearing, arrogant, as in 1 Henry IV, i. 3.
17, and 2 Henry VI, iii. 1. 8. Shakespeare also uses the adjective in an allied sense, resolved, determined; cf. King John, ii. 1. 454, and Coriolanus, iii. 1. 284.

eagle-sighted. An eagle was supposed to be able to look at the sun without blinking.

231. attending star. Perhaps alluding to a fictitious star called Lunisequa by Lodge, which was supposed always to follow the moon. Staunton quotes Sir Richard Hawkins’ Observations on a Voyage in the South Seas in 1593, “Some I have heard say, and others write, that there is a starre which never separateth itself from the moon but a small distance.”

232. Biron rhymes with moon.

236. worthies, excellencies; cf. The Two Gentlemen of Verona, ii. 4. 166.

237. Where nothing wants, etc. This presumably means “Where there is lacking not even the very smallest thing, so small that only a person with nothing at all could appreciate and seek.”

239. painted, i.e. artificial, feigned, unreal.

241. blot, tarnish, sully; cf. The Taming of the Shrew, v. 2. 140, “It blots thy beauty.”

255. suit of night. The Ff and Qq have Schoole of night, and commentators have written at great length on the phrase. Most of them suggest that an emendation is necessary; so we have Theobald’s stole, Collier’s shade, Keightley’s cloak, Dyce’s soil, Lettsom’s shroud, Nicholson’s scroyle, and the Globe suit. The last reading is plausibly defended by the Cambridge editors, on the ground that schoole is a misprint for shoote, which, as we have seen above, is the Folio spelling of suit. We have accepted suit, and interpret dress, apparel.

256. beauty’s crest. All commentators interpret “brightness,” without cogent explanation. Of course, the King is contrasting blackness and brightness implicitly: but is not the explicit antithesis between the badge of hell and beauty’s crest, beauty’s device or sign? Does he not mean that the fitting color for the sign of hell is black; beauty should have for its color one harmonizing with the brightness of the heavens?

257. Devils . . . spirits of light, an allusion to 2 Corinthians, xi. 14.

259. usurping, counterfeit. Shakespeare in three passages alludes to the practice of wearing false hair, “thatch ing your poor thin roofs with burdens of the dead” (Timon of Athens, iv. 3. 144); cf. The Merchant of Venice, iii. 2. 92, and Sonnet lxviii.
260. aspect, pronounced aspect'.
263. For native blood, etc. Rosaline has so set the fashion for dark complexions that those naturally possessing a fair complexion pretend that their fairness is artificial.
268. crack, boast, perhaps transferred from the use of crack in the sense of "to utter loudly and vivaciously."
277. Look, etc. Many editors insert here the stage-direction first inserted by Johnson, Showing his shoe.
286. flattery, i.e. salve, coddling; cf. flatter up in v. 2. 824 below, in the sense of pamper, coddle.
288. quillets, verbal niceties, evasive shifts, subtleties.
290. Have at you. Shakespeare uses the imperative of have with a preposition in many idiomatic phrases; have at almost always has the sense of "(I'll) start the attack," whether in a literal or a transferred implication.
affections', Love's; see i. 2. 63 above and cf. i. 1. 9, i. 1. 152, i. 2. 92, v. 1. 93, v. 2. 407.
283. flat, downright, as in Measure for Measure, ii. 2. 181.
state, status, position in the world.
296. where that, i.e. on those things which.
297. In that, i.e. since.
300. ground, basis, foundation.
299–304. For when . . . Promethean fire. These lines are repeated in substance elsewhere in the speech; ll. 299–301 in ll. 320–323, and ll. 302–304 in ll. 350–353. For a similar repetition, see notes on ll. 312–319 and on v. 2. 827–832. Editors from the time of Capell have agreed that this repetition is due to the mingling of two different MSS.; and the simplest explanation is that one was an early draft, the other a revised one, especially as there are other signs of the probability of a revision. See Introduction, p. viii.
303. academies. See note on i. 1. 13.
305. poisons. Theobald suggested that prisons was what Shakespeare wrote, and Dyce strengthened the case for prisons by pointing out that in 1 Henry IV, v. 4. 120, the Folio misprints prison'd "poison'd." We retain the Folio reading because it makes sense; but it seems to us that the illustration Shakespeare himself gives of his metaphor favors prisons rather than poisons — just as the "long-during" action of the traveler reduces him to tired inaction, so the plodding of the student, continually beating his brains against his prison bars of books, keeps him at a standstill. Early medical science believed that while blood flowed in the veins, the arteries held, besides blood, the vital spirits.
312–319. For where... forswn our books. See note on ll. 299–304 above. These lines are repeated in substance elsewhere in the speech, ll. 318–319, in ll. 296–297 almost verbatim, and the rest in substance in various parts.

322. fiery numbers, i.e. the love-odes and sonnets they have written.

323. beauty's tutors, i.e. the ladies, whose eyes teach the men to know beauty.

324. keep, inhabit, remain confined in.

326. When the suspicious head of theft is stopp'd, even when the fear-haunted head of a thief, suspicious of the slightest noise, would never hear.

327. sensible, sensitive.

328. cockled, having a shell (Schmidt).

341. Hesperides. Properly, the daughters of Hesperus, to whom was given the task of watching over the garden in the Isles of the Blest, where the golden apples grew. But the term was used loosely by the Elizabethans, first of all for the garden, and then, even by a scholar like Gabriel Harvey, for the islands in which the garden was situated.

343. strung with his hair. This is not authentic mythology, but simply a poetic embellishment of Apollo's lyre.

344–345. "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" (Knight, quoted by Furness).

347. temper'd, modified, qualified.

358. loves all men. "The antithesis between this and the foregoing line is ill expressed and obscure; probably the contrast intended is between wisdom, which all profess to admire, and love, which attracts them by an irresistible magnetism, whether they will or no" (Herford).

364. charity... fulfils the law, referring to Romans, xiii. 8.

368. Pell-mell, hard at it!

369. get the sun; a common phrase in the art of warfare. "In the days of archery, it was of consequence to have the sun at the back of the bowmen, and in the face of the enemy" (Malone).

370. plain-dealing, straight-forward business, i.e. without the pretences of concealment previously employed by the vatarists. glozes, pretences, disguises; this is the only instance in which Shakespeare uses the word.

375. Then, i.e. at that time, not afterwards.
379–380. These two lines are given in England’s Parnassus, 1600, being attributed there to W. Sha.

382. betime. In the early editions this is always printed as two words. It may be intended to be taken so—“that really will be time worth speaking of,” with a possible pun on time in the sense of “opportunity.” But perhaps be time is a simple misprint for betime, which has not infrequently the sense of betide.

383. Allons! allons! In the early editions, the French is always mutilated: Alone, alone.

cockle, darnel, tares. Probably Biron means “if we don’t take proper steps, we shall not win our ladies— for justice will see that our getting-equals our deserving.” Then the mention of justice and deserts reminds him that their perjury may be punished by the ladies’ proving plagues — at least that is the only way in which we can understand an otherwise very inapposite mistrust in the ladies after such an enthusiastic descent on love.

386. copper, base coin. Their efforts, originally debased by perjury, will obtain no more than would base coin.

ACT V — SCENE 1

Strictly speaking, the action of the play finishes with the last act — the vow has been completely renounced. All the next is merely additional, although of course not altogether out of relation to the subject. Technically, interest ceases with the broken vow; naturally, interest passes on to the immediate issue of the broken vow, the wooing. But the present scene is not even connected with that. It is in reality nothing but the announcement of a side-show — the Nine Worthies; it is an excellent side-show, of course, arranged with much fine fun, but, technically, entirely irrelevant.

1. Satis quid sufficit. Qq and Ff all have quid. Most editors from the time of Rowe print quod; but it is a doubtful liberty to correct the pedant’s Latin; see note on sanguis, iv. 2. 3. The corresponding English proverb is, “Enough is as good as a feast.”

2–9. Of this speech of Nathaniel’s, Johnson wrote: “I know not well what degree of respect Shakespeare intends to obtain for his vicar, but he has here put into his mouth a finished representation of colloquial excellence. It is very difficult to add anything to this 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 is not difficult to realize what caught Johnson’s fancy;
but to us Nathaniel’s speech is meant to characterize little more than sententious insanity in a sententiously verbose manner.

2. reasons, remarks, discourse; cf. Measure for Measure, i. 2. 196, “reason and discourse,” and Sonnet cli. 8, “flesh stays no farther reason.”

3. sententious, pithy, expressing much in few words. The word is a favorite one with Puttenham.

4. affection, affectation, the act of assuming artificially; cf. v. 2. 407. For the many varying uses of this word and others from the same root, due in part to confusions in the origin, see Glossary.

5. audacious, spirited, animated, confident (Johnson).

6. opinion, favorable estimate of oneself; here in a bad sense, arrogance, dogmatism, as in Troilus and Cressida, iii. 3. 267.

7. strange, original, fresh.

10. Novi hominem tanquam te, I know the man as well as you. Although Schmidt says this is Latin of Shakespeare’s own composition, Cruikshank has found the phrase in Lyly’s Latin Grammar, whence Shakespeare undoubtedly had it: see note on iv. 2. 83.

humour, temperament, mental disposition. See note i. 1. 285.

11. filed, polished, smooth; the figurative use of this with special reference to speech is frequent from its first English use in The Romaunt of the Rose (c. 1400); its origin is no doubt to be found in Horace’s metaphor of the lima labor in his Ars Poetica.

13. thronical, boastful; a word derived from Thraso, the brag-gart in Terence’s Eunuchus. Cf. As You Like It, v. 2. 35, “Caesar’s thronical brag of I came, saw and overcame.”

14. picked, fastidious, over-refined, over-exquisite; cf. “culled sovereignty” in iv. 3. 234. Tyrwhitt explains the metaphor with reference to birds who dress themselves by picking out or pruning their broken or superfluous feathers.

15. peregrinate, outlandish, like a traveler or foreigner; a word probably coined by Holofernes; not found elsewhere.

16. singular, unique, unparalleled; cf. Cymbeline, iii. 4. 124, “singular in his art.”

18–19. thread . . . staple. A technical metaphor from the woolen industry; the staple is the fiber of wool.

20. fanatical, extravagant.

phantasines. See note on iv. 1. 101.

insociable, intolerable, impossible to be associated with. Perhaps in v. 2. 809 it has the normal sense of “unsociable.”

21. point-devise, extremely precise; generally used adverbially in the phrase at point-device; but used adjectively without preposi-
tion again in *As You Like It*, iii. 2. 401, “You are rather point-device in your accoutrements.”

rackers, distorters, “murderers” (*Sh. Gloss.*); Shakespeare frequently uses *rack* in the sense of “to stretch beyond the normal,” and once in the sense “to distort.”

22. *dext . . . det*, etc. Elizabethan spelling, as we have had occasion to remark frequently in dealing with Folio forms, was in a state of chaos: it was many times additionally confused by a variety in pronunciation. Thus, to take *dext* only, we have extant Elizabethan forms *debeter*, *detter*; but in the present play, v. 2. 48, we have *debtor* rhyming with *letter*. On the whole, our knowledge of Holofernes would lead us to suppose that he would always insist on the uncommon pronunciation; at all events, like a pedant, in every instance he champions a pronunciation founded on true or false ultimate forms and on forms which had long since become or were then becoming merely survivals of the written form out of touch with the spoken.

26. *abominable*, a common Elizabethan spelling, due to a false derivation, as if from *ab* and *homo*, instead of from *ab* and *omen*.

27–28. *insinuateth me*. Probably, as Onions suggests, in a unique sense “suggests to me,” “implies to me.”

28. *insanie*, insanity, madness. Ff and *Qq* have *in famie*. It is not impossible that *in famie* was the word used — grammatical and linguistic errors were heinous crimes to pedants; but *insanie* is so “peregrinate” and lends itself so well to the sound-play with *insinuateth* that the fact that it only occurs once elsewhere gives it almost absolute conviction.

*ne*. Johnson corrected to *nonne*, Golancz to *anne*. But we leave the pedant’s Latin inviolate.

30–31. *bone . . . Bone? . . . Priscian*, etc. The reading of the early editions is hopelessly corrupt. *Qq* and Ff have *Laus deo*, *bene intelligo*. Bome boon for boon prescian. The Cambridge editors read *Laus deo, bene intelligo*. *Bon, bon, fort bon, Priscian*! taking Priscian as a jocular title for Nathaniel. But Holofernes does not habitually speak French. Theobald suggested *Laus deo, bene intelligo*, imagining Nathaniel to blunder by using *bone* for *bene*; whence Holofernes’ reply, *Bone? — bone for bene — Priscian a little scratched*. This reading has the advantage of emphasizing the phrase *Priscian a little scratched*, which is probably intended to be taken as a remark in itself, alluding to the phrase *diminus Priscian caput*, “breaking Priscian’s head,” i.e. speaking bad Latin; and unless Nathaniel does commit some error, for instance *bone*
for bene, it is difficult to see how he scratches or mutilates "Priscian." So we accept Theobald's reading with only a slight variation which makes the emendation more like the Folio in form. Priscian was a sixth century Roman grammarian, who taught at Constantinople about 525 A.D., and was the author of a treatise De Arte Grammatica. In an Elizabethan schoolbook, Baynes found many phrases intended to facilitate the teaching of Latin orally; one of them is "He speaks false Latin, Diminuit Prisciæi caput."

33. Videsne quis venit. See note above, ad finem. This is also much like the thing we should expect to find in a phrase-book for use in oral class-teaching.

36. sirrah, an ordinary form of address to inferiors; when used to others it implies disrespect. Probably chirrah is nothing but a coined affectation.

41. alms-basket. To be taken with reference to feast (l. 40). "In the time of Shakespeare, the refuse of the table was collected by the attendants, who used wooden knives for the purpose, and put into a large basket, which was called the alms-basket, the contents of which were reserved for the poor; although, in many cases, some of the best pieces in the basket were sold, as perquisites, by the servants" (Halliwell).

44. honorificabilitudinitatisbus, i.e. in mediæval Latin, the ablative plural of a word signifying, in the nominative singular, the state of being loaded with honors. It is matter for surprise that not only the compositors of the Qq and Ff got this right, but that Costard did, too. However, the dramatic improbability need not worry us in this play. The word was well known as a proverbial instance of the length of the verbal coinage of mediæval Latinists; it occurs in a twelfth century MS., and also in a mediæval versicle. Dante has it in his De Vulgari Eloquio as a word "which runs in the vernacular [i.e. Italian] to twelve syllables, and in grammar [i.e. Latin] to thirteen in two oblique cases."

45. flap-dragon. "a small combustible body, fired at one end, and put afloat in a glass of liquor" (Johnson); apparently the sport consists in swallowing the lot at one gulp. All Elizabethan references to the swallowing of the flap-dragon associate it with Flemings or Dutchmen; apparently it was a Dutch game much like the English snap-dragon, i.e. the snapping of a raisin or plum out of burning brandy. Shakespeare alludes to the game again in The Winter's Tale, iii. 3. 100.

48. peal. Furness admirably explains the metaphor, referring to bells "whose empty reverberations follow in due sequence."
49. *horn-book*, an early type of primer: "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" (N. E. D.). For the three dots usually printed after the Lord's Prayer in the hornbook to signify the end, see note on *titles*, iv. i. 84.

50. a, b, *spelt backward*. Hornbooks usually had, after the alphabet, combinations of the five vowels with b, c, and d—*ba, be, bi, bo, bu*, etc.

55. *consonant*. A grammatical joke, "insignificant boy," like a consonant, which is unable to stand by itself, while a vowel can.

56. *third*. Most modern editors read *third*, which obviously gives the implied jest. The Qq and Ff have *last*, which Furness prefers to keep, on the ground that Moth purposely expresses himself ambiguously, in order to lure Holofernes to a repetition of the vowels.

62. *touch*, (figuratively) stroke; cf. *A Midsummer Night's Dream*, iii. 2. 70.

*venus*, thrust, a technical word in fencing.

66. *wit-old*, mentally feeble, with a pun on *wittol*.

67. *What is the figure?* What is the figure of speech you employ in thus calling me? It must be remembered that any mode of expression artificially varied from the ordinary was termed a figure. See note on iv. 2. 68. Moth, of course, puns on the ordinary sense.

70. *gig*, top; see iv. 3. 167.

72. *circum circa*. The Ff and Qq have *unum cita*. Furness prefers to retain this as a schoolboy's nonsensical Latin tag. Theobald substituted *circum circa*, "about and about," and has been followed by most modern editors. Hart suggests *unciatim*, inch-meal, on the ground that it is nearer the form of the Folio.

77. *halfpenny purse*. These purses are mentioned again in *The Merry Wives of Windsor*, iii. 5. 149; in both cases the reference is to their smallness. The Elizabethan halfpenny was a very small silver coin.

78. *discretion*, judgment, mental acumen; but where did Costard get this word?

81–84. *ad . . . unguem*, to the nail, perfectly; a phrase in common use.
83. I smell false Latin. Baynes quotes from an Elizabethan school phrase-book, "Tis barbarous Latin, Olet barbariem."

85. Arts-man, scholar, man of learning. Shakespeare uses art for "learning," "science" frequently, once in this play (see iv. 2. 114); arts for all branches of learning in general, by an extension of the medieval usage in reference to the artes liberales, specific branches of non-theological studies; see ii. 1. 45. This is the force of arts in Arts-man, which was commoner in Elizabethan usage in the sense of workman.

preambulate, walk forward.

singled, separated; according to Madden, a technical term in the chase: "When he (the hart) is hunted and doth first leave the hearde, we say that he is syngled or empyrned" (The Noble Arts of Veneris or Hunting, 1575).

87. charge-house. Obviously a name for the school. As the word is not found elsewhere, it is evidently one of Armado's coining; he may have had in mind a house where boys are taken charge of, a boarding school, or a school maintained at the public charge.

88. affection, wish; see Glossary. Shakespeare often uses this word of many senses in that of "bent," "inclination": cf. Much Ado, ii. 2. 7, "whatsoever comes athwart his affection."

90. rude multitude, unlearned mob.

97. liable, suitable, fit; cf. King John, iv. 2. 226.

measurable, fit, competent; measure is used in the sense of "something commensurate, adequate," in Coriolanus, ii. 2. 128.

98. chose, i.e. (well) chosen.

culled, i.e. picked.

101. familiar, intimate friend; as in 2 Henry IV, ii. 2. 144. For the other sense, see i. 2. 177 above.

102. inward, private, confidential; as in Much Ado, iv. 1. 12.

103. remember thy courtesy. The phrase following shows conclusively that the courtesy referred to is the taking off of the hat. So the normal interpretation would be "remember to take off thy hat." But why should Holofernes take off his hat at this juncture? Is it, as Hart suggests, as a habitual mark of deference at the mention of the name of the king? Is it to Armado, who, having talked to Holofernes more or less as an equal, suddenly plumes himself to higher eminence by memory of his familiarity with the king? Neither seems satisfactory: Armado is too exquisite to remind one more or less as an equal, or at all events one who for the moment has been "singled" out of the barbarians as an equal, of his omissions. It seems, then, that we cannot impute to the phrase the meaning
"take off thy hat." On the contrary, it seems to bear best the very opposite meaning: is it not a super-polite way of saying "put on your hat"? Holofernes has been standing uncovered since he began to speak to Armado; Armado feigns to account for this by suggesting that Holofernes, after taking his hat off in the usual mode of salutation, forgot to put it on again! "Remember thy courtesy, remember, pray, that when you greeted me first, you took your hat off, and have forgotten to replace it! I beseech you, do so now." And this appearance of excessive politeness, sandwiched between references to Armado's familiarity with the king, is accentuated by its position. Armado is adding to his reputation for high position, displaying his courtly manners, and gaining a reputation for graceful bonhomie at one and the same time.

106. but let that pass, i.e. we won't go further into that now.
107. by the world; cf. iv. 3. 19.
109. excrement, that which grows out; used especially of the hair.

110. sweet heart. Shakespeare uses this as an affectionate term of address from one to another of the same sex; thus, in The Merry Wives of Windsor, iv. 2. 12, 2 Henry IV, ii. 4. 24, and Romeo and Juliet, iv. 5. 3, it is used by a woman to a woman, as it is also in the present play, v. 2. 1.
115. all of all, sum of everything.
117. chuck, a term of endearment, used familiarly; a variant of chick.
118. ostentation, spectacular show.

pageant, theatrical representation; see Glossary.

119. antique, grotesque entertainment; the word is spelled either antique or antic(k); it was also used of the performer in an antique, or of a burlesque performer, a buffoon, in general; cf. Troilus and Cressida, v. 386, "like witless anticks," and Richard II, iii. 2. 162, where it is figuratively applied to Death.

121. eruptions. Armado explains what he means — "breaking out" of mirth. The word was perhaps suggested to him by firework: we talk of a fire breaking out and of the eruption of natural fireworks, volcanoes.

124–125. Nine Worthies. Traditionally they were Hector, Alexander, Julius Caesar, Joshua, David, Judas Maccabaeus, Arthur, Charlemagne, Godfrey of Boulogne, or, instead of the last, Guy of Warwick. But the company was frequently varied. Thus Shakespeare has Hercules and Pompey amongst the nine. See Appendix A.
127. assistants, the king's, etc. There is no need to insert "at the king's command," as most editors do, following the compositors of F 2, F 3 and F 4. "The two assistants are the King's command and this . . . learned gentleman" (Furness). This is clear from Nathaniel's next query when he asks for the other assistants, i.e. the actors.

133–134. myself and this gallant gentleman, etc. As will be seen, this passage is corrupt. To make it intelligible and was changed to or by Capell; Furnivall supposed and was a corruption of some name, perhaps Alexander. But nothing can be said with certainty.

135. pass. There are three suggested ways for taking this: (1) pass for "perform," "enact"; (2) pass for "surpass," an accepted sense, with a dubious implication, Costard, because of his great limb, being thereby supposed to surpass Pompey; (3) pass, a misprint for pass as, the as in the compositor's mind being absorbed in pass.

140. Shall I have audience? Will you listen to me?

142. apology, "justification, explanation, or excuse, of an incident or course of action" (N. E. D.).

152. a thing, used emphatically for something, a certain thing; see Abbott, § 81.

154. fadge, fit, be suitable, serve; used also in Twelfth Night, ii. 2. 34, "How will this fadge?"

156. Via, come! literally, away! Florio will help us to understand the application here: "Via: An adverbe of encouraging much used by commanders, as also by riders to their horses, Go on, forward, on, away, goe to, on quickly" (New World of Words, 1611).

goodman, a title properly applied only to persons under the rank of gentlemen, especially yeomen; gentlemen having the prefix Master. But Shakespeare uses the title more generally.

160. make one in, join in.

161. tabor, a small drum, used as a musical instrument especially on festive occasions. It would seem from Twelfth Night, iii. 1. 2, that it was a regular instrument for the professional clown or jester — so Dull is at least not arrogant.

hay. "A country dance, having a winding or serpentine nature, or being of the nature of a reel" (N. E. D.). A full description of the dance is given under the title Branle de la Haye in Arbeau's Orchesographie. See note on brawl, iii. 1. 9 above.
SCENE 2

This extremely long scene is full of technical ex crescences. As we have pointed out, the play is really finished as a play; however many contingent interests there may be outstanding,—and the scene never lacks swiftness of action for a moment,—none of them have the inherent association of dramatic plot. Thus the wooing really starts a fresh action consequent to the breaking of the oath: but in itself it is so scantily treated that it remains no more than an episode tacked on. Of course, it is pressed to some dramatic purpose: the Russian masquerade provides humor in itself by hinting further complications, and more specifically it brings the moral of the play more pointedly forward by occasioning Biron’s disavowal of silken terms precise. The greater part of the rest is merely a succession of side-shows, the most complete being that of the Nine Worthies. Yet not only literally, but also dramatically, these are a mere bombast and lining to the time, and their “ostentation” is peremptorily interrupted by the startlingly incongruous news of the Princess’s sorrow. The note of grief cuts short the play and adds a seriousness to its conclusion, a seriousness which the revised version at all events takes hold of to utter a momentous verdict on the function of wit and humor and comedy in human life.

The same. Theobald further localized this by adding Before the Princess’s Pavilion.

1. Sweet hearts. See note on v. 1. 110.
2. fairings, complimentary gifts, so called because the majority of such tokens would be purchased at fairs.
7. would be, i.e. (jocularly), would allow itself to be.
8. on both sides the leaf. Abbott (§ 202) has frequent example of the use of a phrase for a preposition; cf. “on this side Tiber” (Julius Caesar, iii. 2. 254), “in the rear our birth” (Winter’s Tale, iv. 4. 591).

margent, for “margin,” which is not used by Shakespeare; see note on ii. 1. 246.
9. That he was fain to seal on Cupid’s name, i.e. so crammed full, that he had perforce to put the seal over a part written on, the very part where Cupid stood written.
10. Wax, grow, with a pun on the noun wax.
11. five thousand years a boy. Halliwell compares Sidney’s Arcadia, “thou God for ever blinde: Though thousands old, a Boy entit’led still.” See note on iii. 1. 182.
12. shrewd, cursed, unlucky; see Glossary.
unhappy, mischievous; the adverb is so used in Sonnet lxvi. 4, “purest faith unhappily forsworn.”
gallows, i.e. one deserving the gallows, a gallows bird, a knave; cf. The Tempest, i. 1. 32, “his complexion is perfect gallows.”
13–15. a’ kill’d your sister . . . died. The introduction of this poignant note is so apparently gratuitous that it has been thought to be a survival from some unidentified source of the whole plot, in which perhaps it was a central issue.
15, 18, 19, 20, 21, 22, 25, 26. light, (in order) wanton, merry, casual, frivolous, information, a candle, wanton, not heavy in weight. The bandying of this word and its antithesis dark is described excellently by the Princess in the metaphor of a game of tennis—a metaphor highly appropriate for the general stylistic qualities of this play in general.
19, 20, 24. dark, obscure, dark-complexioned, night-time; and darkly (l. 23), frowningly; for this use of darkly, cf. Twelfth Night, ii. 1. 4, “My stars shine darkly over me,” and Richard III, i. 4. 178, “How darkly . . . dost thou speak!”
19. mouse, a playful term of endearment to a woman; used also in the same manner in Twelfth Night, i. 5. 68, and Hamlet, iii. 4. 183.
22. snuff; with a pun on two words of the same form but different in meaning: (1) the burning wick of a candle, (2) resentment, huff, expressed by snuffing with the nose, and so called from the Middle Dutch snuffen, to clear the nose.
23. “past cure is still past care.” A proverbial expression; cf. Sonnet cxxii, “Past cure am, now reason is past care.”
30. favour, token, present. In l. 33 below Rosaline is playing on it in another sense, “personal appearance,” “face.”
35. The numbers true, the rhythm correct; numbers is frequently used as a synonym for verses.
numbering, the contents, the subject of the numbering, the thing numbered, as a “clearing” is the ground cleared; Shakespeare uses the verb “to number” uniquely in the sense of “to celebrate in numbers or verse,” in Antony and Cleopatra, iii. 2. 17.
37. fairs, beautiful women. See Abbott, § 5.
39–40. Any thing like? Much in the letters. “I suppose that this rather obscure sentence means that the resemblance was great in the dark color of the letters, but not at all in the substance of the praise. The Queen [Princess] catches the idea and replies, ‘Beauteous as ink’” (Furness).
42. text B. The letter B is perhaps chosen where any other would have served, because it begins black.
43. *Ware pencils*, beware of the painter’s brush! A *pencil*, according to Hart, is not an ordinary brush for laying on color, but a special one for putting in lines and spots; Rosaline is alluding to the O’s or spots which a painter would have to put on Katharine’s face, if he gave a true portrait.

*let me not die your debtor.* Katharine has taken Rosaline’s word *letter*, and thrown a pun on it (a letter of the alphabet, B) back at her. Hence, Rosaline’s “let me not die before I give you that back again”; and so she hurls another letter, the one standing for Sunday, at Katharine.

44. *red dominical, golden letter*, the letter denoting Sundays (*dies dominica*) in the almanacs, generally printed in red ink. *Red* and *golden* are perhaps used interchangeably: cf. *golden blood* (*Macbeth*, ii. 3. 136); or perhaps the red letter for Sundays had a lining of gold, and Rosaline contemptuously plays on *golden* used for a color and also meaning “excellent.” In any case, the reference in both *red* and *golden* is to Katharine’s amber hair; and, we know, a person priding herself on her golden hair would be offended to hear it called red.

45. O’s, pockmarks. Shakespeare is fond of using this letter to stand for a circle or a round spot: the earth is “This little O, this earth” in *Antony and Cleopatra*, v. 2. 81; the Globe theatre is “this wooden O” in *Henry V*, i. Prologue, 13.

46. This line was given by Theobald and the Cambridge editors to Katharine, presumably because the expression *pox* was unworthy of the princess. It is obviously coarse, and even though common as a mild imprecation in Shakespeare’s day, it was generally in the mouths of men: in the *Poetaster*, ii. 1, Ben Jonson (perhaps slyly alluding to the legend that the word was a favorite one with Queen Elizabeth) makes Crispinus incite Chloe to say “A pox on them,” because “it is the fashion of courtiers,” “most courtly.” But the princess wishes to stop the contest between Rosaline and Katharine, which is becoming too dangerous: so she uses a strong word, suggested to her by the O’s, the pockmarks, and reprimands both quarrelers — “I beshrew all shrows.”

*shrows, shrews.* So spelled in the early editions; the rhyme indicates the pronunciation. *Beshrow* is frequently found in the F1.

52. *simplicity, folly*; see iv. 2. 23.

53–54. *Longaville . . . mile.* For the rhyme, see notes on *Dramatis Personae*, Longaville, p. 108.

57. *these hands . . . part.* Maria’s hands are fastened together, as it were, by her holding the chain, one end in each hand.
59. purchase...so, obtain at so much expense.

61. in by the week, trapped, caught (Sh. Gloss.); at my absolute command, like a hired servant (Herford), from Capell’s “her expression of ‘being in by the week’ imports a slavish [degree of servitude], the servitude of one that is hired.” The phrase, said to be a legal one, occurs in the above sense in Webster’s White Devil, [Lawyer (speaking to a prisoner)] “What, are you in by the week?” and in Ralph Roister Doister, alluding to Ralph’s being in love, “He is in by the week.”

65. service. The technical application of this to the duties of a cavalier to his lady dates at least to the times of the Troubadours, whose practice gave the Italians their terms serventese for a special sort of love lyric, and cavaliere servente for the courtly lover.

67. pertaunt-like. This is a baffling expression. Onions simply says “of unknown meaning.” Most editors have suggested emendations. Of these the following are the most plausible: Theobald’s pedant-like, Hanmer’s portent-like, Collier’s potently, Singer’s potent-like, and Hart’s pendant-like.

o’ersway his state, control his condition. Hart, who reads pendant-like, for pertaunt-like, sees in this phrase a quibbling sense, “hang over his seat or chair of state.”

69. caught...catch’d. Abbott (§ 344) says caught here seems to be distinguished as an adjective from the participle catch’d.

71. school, learning, schooling; cf. our (and Shakespeare’s) usage in which the departments (faculties) of learning are termed the “schools.”

72. wit. The preceding line shows that wit is here used with the same connotation as that of wisdom; in i. 2. 181 it is equivalent to sound sense, judgment; in i. 2. 191, to power of imagination or invention.” All these senses are common in Shakespeare.

75. note, stigma, reproach; cf. Lucrece, 208, “my posterity shamed with a note.”

78. simplicity. See note on l. 52 above.

80. stabb’d with laughter. Barron Field (Sh. Soc. Papers, ii. 56) explains the metaphor by reference to the stitch in the side brought on by violent laughter.

82. encounters, for “encounterers,” i.e. hostile forces.

mounted. The metaphor is that of setting up guns in position: we get the same figurative use in Henry VIII, i. 2. 205, and the literal use twice in King John, ii. 1. 211, 381. Charge (l. 88) continues the metaphor by reference to the charging of cannon.
84. arguments, matters for discourse; a common usage in Shakespeare.

87. Saint Denis, the patron-saint of France.

92. might, was able to; cf. the noun might in the sense of ability. This is the original meaning.

addrest, directed, making straight (towards). Murray compares Twelfth Night, i. 4. 15, "Address thy gait unto her," and marks the sense as obsolete except as used in the technical phrase in golf, "to address the ball."

102. presence majestical, i.e. the presence of Majesty, of the princess.

104. audaciously, boldly; cf. v. 1. 4.

109. one rubb'd his elbow thus. Evidently a sign of satisfaction. Several references in the Elizabethan literature associate joy with itching elbows.

fleer'd, made a wry face, grinned. In other instances in which Shakespeare uses the word it bears with it a contemptuous implication, "to grin contemptuously": cf. Much Ado, v. 1. 58, Romeo and Juliet, i. 5. 61, Julius Caesar, i. 3. 17. If that is the sense here, the fleer is caused by anticipation of the idea of all other inferior speeches explicitly brought into comparison in the next words.

111–112. with his finger and his thumb, Cried, i.e. expressed his exuberance by snapping his fingers.

112. Via! See note on v. 1. 156.

115–116. did tumble, etc. Is Boyet exaggerating or did kings and courtiers give vent to their mirth so uproariously?

117. spleen ridiculous, paroxysm of laughter; see note on spleen, iii. 1. 77.

118. passion's solemn tears. Theobald compares A Midsummer Night's Dream, v. 1. 69–70,

"Made mine eyes water; but more merry tears
The passion of loud laughter never shed."

121. Muscovites or Russians. For the bearing this may have on the sources of the play, see Introduction, p. ix.

122. parle, parley, discuss matters. Both parle and parley are common in Shakespeare.

123. love-feat, the act of courtship, that which one performs in a love-suit. The word is not found elsewhere.

124. several, separate; a usual sense in Shakespeare; cf. The Tempest, iii. 1. 42.
for several virtues
Have I liked several women.”

125. favours. See l. 30 above.
135. removes, removings, changes.
138. effect, purpose, end; a common sense in Shakespeare.
Cf. The Two Gentlemen of Verona, ii. 7. 73, 1 Henry VI, v. 4. 102,
Othello, i. 3. 105. The phrase to effect meaning “to the purpose”
occurs in Titus Andronicus, iv. 3. 59, and in King Lear, iii. 1. 59.

145. desire us to’t. After verbs of desiring, entreating, it was
customary to express the end of the desire by the neuter pronoun
“it” where modern usage would have the infinitive.

146. No, to the death, not till death, never. The phrase occurs
in the same sense in Richard III, iii. 2. 55. The Elizabethan idiom
generally put the in front of phrases in which death occurred: cf.
The Comedy of Errors, i. 1. 146, “adjudged to the death,” A Mid-
summer Night’s Dream, i. 1. 65, etc. Modern usage does not favor
the insertion of the except in a few idiomatic phrases where it still
survives: cf. “to be the death of,” “to die the death.”

147. penn’d speech. Boyet has reported that the mummers
are carefully training their herald, Moth, to whom will fall the
important duty of reciting a prologue, specially penned for the
occasion. The Princess probably used penn’d speech merely with
this implication (see l. 305): or she may have shrewdly guessed that
the mummers would take care to provide Moth with a written
prompt-copy, since “they made a doubt, Presence majestical
would put him out,” and she may possibly allude to this here, as
Hart is inclined to think. Boys were traditionally employed as
prologues to a masque.

149. kill the speaker’s heart. Not, as modern idiom might lead
us to think, “destroy the speaker’s courage,” but “kill the speaker,”
a common Elizabethan hyperbole for “undo him”: cf. The Winter’s
Tale, iv. 3. 88, “offer me no money, I pray you: that kills my
heart.”

151. Therefore, for that purpose (emphatic).
152. out, i.e. out of his part; cf. ll. 164, 165, 172, and 336 below.
Enter Blackmoors, etc. Hart illustrates the popularity of black-
amoors in shows like these by quoting from Jonson’s Masque of
Blackness, 1605, the remark that it was “her majesty’s will to have
them (i.e. the performers in the masque) blackmoors.”

159. taffeta, a lustrous kind of silk. Boyet either refers to the
masks, in that case, made of taffeta and worn by the ladies—
"beauties no richer than rich taffeta, since the taffeta masks hide their faces from you"; or he alludes to their taffeta dresses—since you can see only their dresses, not their faces. In the latter case the stage direction The Ladies turn their backs to him ought to be placed immediately after Moth begins to speak. The Princess had given instructions for this manoeuvre.

180. parcel, small company, party; cf. The Merchant of Venice, i. 2. 117, "this parcel of wooers."

172. brings me out, puts me out; cf. the exactly similar use, "bring out of tune." As You Like It, iii. 2. 264.

179. visitation, visiting; Shakespeare uses visitation for "visit," but here the abstract is better than the concrete.

185. measure. Apparently a generic name for certain stately and grave dances, the dancing of which was technically termed "to tread a measure."

189. measured. The King had used the word in a figurative sense, to traverse; Rosaline now uses it in the literal sense.

190. told, counted; a frequent sense, as in i. 2. 41 above.

202. like savages, may worship it. A similar reference we have already had in iv. 3. 222–225. Hakluyt (1589) refers frequently to sun-worship as a practice of (West) Indians. Was the book fresh in Shakespeare's mind?

203. clouded too. The next lines show that this is a figurative reference to the mask Rosaline is wearing. Hart points out that the metaphor would be easy on the Elizabethan stage, since the theatrical "clouds" would be made of taffeta or some such stuff.

206. eyne. Shakespeare uses the archaic plural eyne eleven times for the rhyme.

207–208. The rhyme matter, water occurs also in King Lear, iii. 2. 81–82; water, flatter in Lucrece, 1560.

208. moonshine in the water, something absolutely worthless; not only mere moonshine, but a bare reflection even of that.

209. measure...change. Note the highly elaborate word play in this line.

210. strange, foreign, in a foreign speech. The King means that they cannot say they do not understand this request; before, they had pretended they did not know what language the mummers were speaking (see l. 175).

211. you must do it soon. Not yet! No dance! One of Rosaline's jests. She apparently accedes to the King's request by ordering the musicians to play. But without pause she warns
them that they must strike up at once, before she changes her mind — “Nay (marking the feigned impatience at a delay which as yet is no delay), you must do it soon”; then straightway, feigning that they are guilty of intolerable sloth, “Not yet!” she peremptorily withdraws her consent, “No dance!” i.e. I’ll not dance! It may be remarked that in the early editions there is no stage-direction at this line *Music plays*, as there is in Capell’s and many subsequent ones. Capell’s insertion would have been in place at l. 215; but it would also have been superfluous: the King informs us that the musicians have now got in order and have struck up.

215. *Yet...man.* This continuance of the play with *moon* by dragging in the man in the moon seems pointless. As, moreover, there is no rhyme to *man*, the line has been omitted by some modern editors. But in this comedy there are other lines in the midst of rhyming passages, without rhyming counterparts; and moreover, the mere existence of the pun even if devoid of meaning is some show of authenticity for a play like *Love’s Labour’s Lost*.

216–217. *vouchsafe...vouchsafe.* Punning on the two allied senses (1) grant, (2) permit.

219. *nice,* shy, coy; as in iii. 1. 23. In l. 222, the King puns by using it in the sense “fastidious.”

222. *More measure of this measure,* i.e. more (quantity) of this dance; alluding to the usual curtsey and kiss which signalized the beginning or end of a dance. The curtsey has been given; the King asks also for the kiss. Cf. *The Tempest*, i. 2. 443, “curt-sied when you have, and kist.”

224. *Prize,* set a price on, value.

227. *Twice to your visor, and half once to you.* Probably Hart suggests the right general meaning. Rosaline is making play of the fact that she is Rosaline though she is playing the Princess. So, as Princess, she bids adieu once to the King’s visor, because it is the King’s, and as Rosaline, she bids adieu to it once, because it is identical with Biron’s; but, being Rosaline, she cares nothing for the King and so has no adieu for his person. If this is the line of right interpretation, it does not make much point of *half once*, by taking it for *not at all*. May not Rosaline be amusing herself something like this? “So much for the real Rosaline and the real Princess: now for the third creature, Rosaline-Princess, a fiction with a dual personality; as the person holding intercourse with you, it would owe your person an adieu; but one half of it has no personal interest in you, the other half has: so adieu half-once from it to you.”
228. deny, refuse; cf. The Taming of the Shrew, ii. 1. 180, and The Winter's Tale, v. 2. 139, "You denied to fight with me," etc.

232. treys, throws of three at dice. The word is probably the same as tray in tray-trip, a game of dice, success in which depended on throwing a three, mentioned in Twelfth Night, ii. 5. 209.

nice, minute, subtle; cf. 3 Henry VI, iv. 7. 58, "wherefore stand you on nice points?"; also 1 Henry VI, ii. 4. 17, "these nice sharp quillets of the law." It is exactly our idiom, "It's a nice point."

233. Metheglin, a spiced drink, of Welsh origin, made from honey and wort.

wort, infusion of malt before it becomes beer by fermenting; a sweet unfermented beer.

malmsey, a sweet strong wine of high flavor, known in England — unlike most other Elizabethan wines — at least as early as the days of Chaucer, who alludes to it as malesie. The strength of malmsey may be guessed from the fact that malmsey-nose is considered by Nell Quickly a congruent epithet for Bardolph; see 2 Henry IV, ii. 1. 44.

235. cog, deceive, cheat; used by Shakespeare frequently of any sort of fraud, but especially appropriate here, because, being originally limited in its use to cheating at dice, it continues Biron's metaphor.

237. meet, fitting; a common Shakespearean sense.

238. change, interchange, exchange.

242. visard. An alternate form of visor, mask.

245–246. Longaville tries to be "smart." He invents what we are to take as a humorous reason for Katharine's question — "Of course it was your kindness which prompted you! You ask if I have no tongue, because you, having two, (having twice your share of loquacity!) would give me one." Obviously Longaville has picked up this scrap from Rosaline's twice and half once (l. 227).

247. Veal, quoth the Dutchman. Katharine is punning on veal as the representation of a foreigner's pronunciation of well "vel"; she means it as an ironic compliment to Longaville's attempted wit — Well! good!

249. part, either "divide," i.e. let us split up the phrase lord-calf (and say calf, lord), or "depart from," as in Richard II, iii. 1. 3, i.e. let us leave this word "calf" now. Of course, Katharine puns on the complication of another sense, "share."

half, wife, as in Julius Caesar, i. 1. 274, with the same implication as in our better-half.

259. sense of sense. The Elizabethans used the word sense
in a multitude of "senses," e.g. "physical perception or feeling," "mental perception," "apprehension," "understanding," "feeling," "sensibility," "reason," "reasonableness," "meaning," "mental faculty," "mind," "sensual nature," etc. A good many of these "senses" would make "sense" in this passage. The reader can supply whichever he finds most suitable, and then allege that the others are quibblingly implied; he may continue the sport by substituting the old Folio punctuation in l. 258, a comma instead of semicolon after seen, and then applying further possible combinations of senses of sense to the phrase sense of sense. He will be playing a truly Elizabethan game.

260. conceits. See note on ii. 1. 72 above.

261. Some editors make this line of normal length by omitting bullets. The Folio has a comma after wings, which would allow him to take l. 261 as appositional to l. 260: and by referring the whole of l. 261 to conceits instead of to wings, he would avoid the bathos of swifter things. Furness avoids this bathos by printing "thought-swifter things," i.e. things swifter than thought.

263. dry-beaten, literally "thrashed by blows which do not draw blood," but used loosely for "severely thrashed"; cf. The Comedy of Errors, ii. 2. 65, "another dry basting."

264. simple. Is the King so "dry-beaten" that he uses simple only to get a feeble pun with mad? A common sense of simple is "of weak intellect."

265. Twenty. Previously the ladies have been niggardly of their adieux, with their twice and half-once; now that the men are really going, they can be unaffectedly generous with them!

268. Well-liking, plump, in good condition; cf. Job, xxxix. 4: "Their young ones are in good liking." But plump wits, wits "in good condition," are of course too gross and fat to be agile, and therefore are not "in good condition" in that sense.

269. kingly-poor flout. This can only refer to the King's insipid scoff "you have simple wits"; it is so poor that the only commendation it has is its royal origin.

272. pert, lively, brisk.

out of countenance, out of his habitual demeanor, out of his usual self-possession. Shakespeare frequently uses countenance in the sense of "bearing," "demeanor" (cf. As You Like It, ii. 7. 108, The Taming of the Shrew, iv. 2. 65, 1 Henry IV, v. 1. 69). He does not seem to have used it explicitly in the sense of face. But in the present passage there is a quibbling reference to such use, as again in ll. 611–612 and 623–626.
273. cases. Perhaps, as editors have apparently omitted to do so, it ought to be pointed out that there is another pun here: cases (1) condition(s) and (2) masks. Case is equivalent to "mask" in l. 387 below, and in Romeo and Juliet, i. 4. 29; the verb to case is equivalent to "put on a mask" in 1 Henry IV, ii. 2. 58.

274. weeping-ripe, ready to weep. The expression is used again in 3 Henry VI, i. 4. 72. It occurs in Sidney's Arcadia.

for a good word, for want of a good word; cf. "to faint for succour," "dead for breath."

275. suit. Suit occurs in many old legal phrases in the sense of "attendance"; hence Shakespeare uses it frequently in the sense of "attendance at the court of," "in the train of," i.e. the abstract of which the concrete is our modern suite, "following," and frequently with a play on the sense "entreaty" as in love-suit. In the present instance "out of all suit" is obviously meant as a counterpart to "out of countenance"; it continues the plan which has consisted in puns on articles of dress (see cases above) by using suit, i.e. apparel, dress, in a figurative sense; and it implies the senses "attendance," "entreaty," "following" given above, and perhaps also the sense "fitness," "suitability."

276. service. Taking up the legal sense of suit in the feudal law term "suit and service," as in ll. 849, 850 below. Suits in the phrase "out of suits with" is interpreted "service" by Schmidt and Onions. Does this suggest another interpretation for "out of all suit" above — "out of all service," i.e. swore himself dry, as the colloquialism has it?

277. No point. With, of course, a play on the French negative, "not at all." Cf. ii. 1. 190 above.

278. came o'er, came as dominating influence over, took possession of (figuratively); cf. Henry V, i. 2. 267, Othello, iv. 1. 20.

279. Qualm. With a play on calm: perhaps qualm was pronounced calm, at all events the Folio spells it calm in 2 Henry IV, ii. 4. 40, where exactly the same pun occurs.

281. statute-caps. Commentators have all agreed that this refers to some special cap prescribed by statute. Hart has found a line in Middleton's The Family of Love, 1608, which mentions "statute-caps" and refers moreover to the authoritative source of the statute — "a law enacted," not by Parliament, but "by the common-council." That led him to the discovery of the "Regulations" of 1582, "recommended for the Apparel of London Apprentices," "by the Lord Mayor and Common Council enacted,"
that from henceforth no Apprentice should presume (1) to wear any apparel but what he receives from his master; (2) to wear any hat within the City and liberty thereof, but a woollen cap, without any silk in or about the same," etc. There can be no doubt that this is the right reference; it explains "plain," and the implied comparison between the courtly lovers and London apprentices gives the whole expression much greater point.

286. bark on tree. The figure of the tree and its bark was apparently proverbially used to express the close union and reciprocal feeling of ideal lovers, like the other common figure of the ivy and the wall.

292. repair, return; as in A Midsummer Night's Dream, iv. 1. 78, "May all to Athens back again repair," and Timon of Athens, iii. 4. 70, "to repair some other hour." The prevailing Elizabethan sense of this word — which is not the same word as repair, "restore," — is "betake oneself." See Glossary.

293. Blow, blossom, bloom, as in A Midsummer Night's Dream, ii. 1. 249, "I know a bank where the wild thyme blows." The word is, of course, used to get the pun with blows in l. 291. It is difficult to see why the Princess should affect to misunderstand Boyet, unless it is merely to accentuate the fact that the ladies must now remove their masks so as to be recognized.

296. damask, of the color of the damask (Damascus) rose, which was either blush-red or red and white-striped. Shakespeare uses damask to apply to both these colorings. The punning — mask, Dismask'd, damask — is obvious.

297. vailing, letting fall, lowering; from French avaler. Shakespeare very frequently uses vail (not to be confused with veil) either literally or figuratively. Dr. Johnson expounded these lines: "Ladies unmasked are like angels vailing clouds, or letting those clouds which obscured their brightness sink from before them."

298. Avaunt, perplexity! Obviously addressed to Boyet, who has previously been warned to speak so as to be understood, without profiting by the warning.

303. shapeless. Hart's "uncouth" is much better than Schmidt's "deformed," "ugly."

gear, dress, apparel — the original sense; see Glossary.

306. carriage, demeanor, behavior; as in The Comedy of Errors, iii. 2. 14, "Teach sin the carriage of a holy saint." In i. 2. 74 there is a pun on carriage in a sense closely allied to this, "conduct."

309. whip, move quickly; cf. Much Abo, i. 3. 63, "I whipt behind the arras." See Glossary.
land. This is probably, for the sake of rhyme, used for laund, a glade, or "lawn," of which word it is the earlier form from the O. French launde, from an O. Celtic word (in Welsh llan) cognate with land. Laund is used by Shakespeare in Venus and Adonis, 813, and in 3 Henry VI, iii. 1. 2. Moreover, as it signifies a glade, an open space in a wood, i.e. an unsheltered spot across which deer would scamper as quickly as possible to the cover of the surrounding trees, it is undoubtedly the word which gives point to the phrase.

Whip . . . land. Q 1 and F 1, F 2 read "Whip to our Tents, as Roes runnes ore Land." Many editors "correct" the metre of this by reading over for ore; others take F 3 and F 4 as their guide, and read o' er the.

315. picks. Q 1 has pecks, F 1 and Q 2 picks. Pecks seems more particularly appropriate, but as in other occurrences of this proverbial phrase we have picks, it is retained here. Steevens quotes from Ray's Proverbs:

"Children pick up words as pigeons pease
And utter them again as God shall please."

318. wakes. Originally the feast, kept by solemn vigil, at the dedication of a church; then the annual festival of such dedication, which later became associated with purely secular merrymaking.

wassails, revelries, carousals, health drinkings; so called from Anglo-Saxon waes hael, be of health, a customary toast.

321. pins the wenches on his sleeve. Hart's quotation from Greene's Farewell to Follie, 1591, "to avoide jealousie, you may ever wear her pinde on your sleeve," shows that the phrase alludes to the wearing of favors on the sleeve; cf. also l. 455 below.

323. carve. This word was apparently used by the Elizabethans with inclusive reference to the taking wiles of courtship: thus Falstaff says of Mistress Ford, "she discourses, she carves, she gives the leer of invitation." To carve was to give the leer of invitation either by affectedly gracious manner or by taking looks, or especially by most "honourable terms." It has been suggested that the term came to have this special significance from the elaborate ceremonial which accompanied the carving of the joints, etc., at an Elizabethan banquet; we remember that Chaucer put prominently amongst his Squire's qualities that "he carf before his fader at the table." For other instances of the same sense as in this passage, see the one quoted above from The Merry Wives of Windsor, i. 3. 49, and the present play (where it is quibblingly used), iv. 1. 55.
325. form, manners; as in *Hamlet*, iii. 1. 161, and in our phrase “good form.”

nice, fastidious, dainty, precise.

326. tables, backgammon, a game which was (and is) played on boards or tables similar to the ones used for chess or draughts. According to Onions, *tables* was the usual name for the game from 1300 to 1650.

327. *honourable terms*, words becoming a “man of honor.”

328. mean, tenor or alto (i.e. a mean or middle voice between treble and bass).

332. *whale’s bone*, walrus’s tusk. Commentators cite instances of comparisons to the whiteness of whale’s bone from poems as early as the romance of *Eglamore* (before 1400). The Qq and F 1 have “whales bone”; we may regularize the metre by pronouncing the mute “e,” or by following F 2, F 3, F 4, “whale his bone.” The former is preferable; Shakespeare was not above such metrical accommodations, especially in earlier years; and moreover the proverbial expression is “whales bone.”

337. *See where it comes!* Cf. the “behold, lo, where it comes” which ushers in the ghost in *Hamlet*, i. 1. 126; but whereas the use of *it* in the one case is to suggest the indefinable, in the other it is merely contemptuous.

338. madman. See note on *madcap*, ii. 1. 215.

show’d, displayed.

340. hail. This terrible pun occurs again in *The Two Noble Kinsmen*, Dekker’s *Olde Fortunatus*, and Beaumont and Fletcher’s *The Faithful Friends*.

341. may, can; see note on *might*, v. 2. 92.

348. virtue, power. In ll. 349 and 350 the Princess plays on the other sense, “goodness.”

349. nickname. In a slightly extended sense of “miscall,” “name by mistake,” “give the wrong name to,” cf. Hamlet’s indictment of the race of woman, “you jig, you amble, and you lisp, and nickname God’s creatures” (iii. 1. 150-152).


361. mess. See note on iv. 3. 207.

363. state, the outward show of one’s (worthy) condition, i.e. dignity, courtly behavior; cf. v. 2. 598. The sense is very common in Shakespeare, and the identical phrase “full of state” occurs three times in the same sense as here; cf. *Much Ado*, ii. 1. 81, and *Henry VIII*, Prol. 3.
365. to the manner of the days, according to the fashion of the time.

373. Dry, dull, stupid; cf. As You Like It, ii. 7. 39, Twelfth Night, i. 3. 81, i. 5. 45.

380. fool . . . full. These words approximated in sound more closely in Elizabethan pronunciation than in ours.

387. case, wizard; see note on i. 273 above.

388. It seems almost sure from this line that the masks worn by the mummers were not only masks but grotesque, full false faces.

392. swoon. Qq and F i have sound, F 2, F 3, F 4, swoond, which are variant forms of this word as printed in the older editions; swoon, swoon, swoond, and swoon also occur for the present infinitive.

395. face of brass, i.e. a demeanor able to maintain its appearance of assurance and confidence in trying circumstances. In the modern colloquialism “brazen face,” the figure has acquired a bad sense, a demeanor able to maintain its assurance and appear innocent when guilty.

399. conceit, wit, gaiety of imagination; cf. 2 Henry IV, ii. 4. 263, “there is no more conceit in him than is in a mallet.” and see note on ii. 1. 72. In Elizabethan pronunciation conceit would be a perfect rhyme to wait; this pronunciation is still heard provincially.

400. wish, invite, entreat.

401. Nor never. For double negatives, see Abbott, § 406.

403. motion, i.e. affected language; see note on iv. 2. 68.

404. friend, lover, sweetheart, like the French ami, amie; cf. The Merry Wives of Windsor, iii. 3. 125, Much Ado, v. 2. 75, etc.

405. a blind harper's song. In the days when minstrelsy was a trade, it was an obvious resource for the blind; “blind harpers” are frequently referred to in Elizabethan literature.

406. precise, punctilious.

407. Three-pil’d. Figurative, from “three-pile” velvet, velvet of the richest finish.

hyperboles, extravagant and exaggerated statements. The word is to be pronounced as a trisyllable.

affection. So all the Qq and Ff. Affection was first substituted by Rowe and has been adopted by most editors, not mainly on the ground of interpretation, but for the rhythm and rhyme. But affection has already occurred in this play for affectation (see v. 1. 4), and many words in -ion are pronounced with the ending as two syllables — af-fec-ti-on.

408. Figures, artificial modes of expression, turns of rhetoric. See note on iv. 2. 68.
pedantical, schoolmasterly.

409. blown. In a particular sense, with reference to flies, as in the phrase fly-blown; "to deposit their eggs (on) and thus make foul"; cf. The Tempest, iii. 1. 63, Othello, iv. 2. 66, "summer flies . . . That quicken even with blowing."

ostentation. Frequently used by Shakespeare in the sense of "display," "show," "exhibition," but only once with the opprobrious sense implied here, "vanity," "affectation." In v. 1. 118 the word has another and a deliberately unusual sense.

413. russet, coarse cloth worn by rustics, and so called from its dark brown color.

honest, genuine; as in The Merry Wives of Windsor, iv. 2. 129, where it occurs in a very similar reference, "Behold what honest clothes you send forth to bleaching."

kersey, a kind of coarse cloth, usually ribbed, and possibly named from the village of Kersey in Suffolk. In Measure for Measure, i. 2. 92, English kersey is set over against French velvet, with the implication of the plain and homely as contrasted with the rich three-pile. Hence the adjectival use in the present passage for plain, homely.

414. law. Most modern editors print la, which is more like the modern exclamation. But both Qq and Ff have law, which is most probably an alternate form of the Elizabethan exclamation la, and which at all events has the recommendation of making the rhyme clear.

416. Sans sans, I pray you. Without sans, I pray you, — because sans is an affectation. Hence Biron's confession following.

trick, touch (as of a disease). The word is common in Shakespeare and in a great variety of senses; the present one he does not seem to have used elsewhere.

417. rage, madness, insanity; cf. The Comedy of Errors, iv. 3. 88, v. 1. 48, and King Lear, iv. 7. 78.

419. "Lord have mercy on us." This was the inscription customarily inscribed on the doors of plague-stricken houses, as a warning to prevent infection. The phrase was also used as a popular name for the iliac passion. Steevens quotes from R(oger) S(harpe)'s More Fools Yet, 1610:

"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."
422. visited, afflicted with disease; a customary specialized sense; cf. 1 Henry IV, iv. 1. 26, and Macbeth, iv. 3. 150.

423. Lord's tokens. "The spots indicative of the plague were called 'God's marks,' 'God's tokens,' or 'the Lord's tokens.'" (Halliwell); cf. Antony and Cleopatra, iii. 10. 9, "token'd pestilence." Biron is, of course, punning on the tokens or favors which they, the lords, had given to the ladies.

425. states. Used with a play on the senses (1) condition(s), (2) estates.

to undo us, i.e. to unravel us from our plight, to relieve us from our forfeiture.

426-427. how can . . . sue. "How can those be liable to forfeiture that begin the process" (Johnson). Sue is used for (1) to bring an action (in law), (2) to entreat.

434. well advis'd, i.e. in a rational state. In The Comedy of Errors, iii. 2. 217, the phrase is used as an apparently recognized antithesis to mad—"mad or well-advised?" Cf. also King John, iii. 1. 5, Titus Andronicus, iv. 2. 10.

440. force. This word was anciently in common idiomatic use in the sense of "to attach importance to," "to care for"; cf. Lucrece, 1021, "I force not argument a straw," Wilson, The Arte of Rhetorique (quoted by Furness), "For if God bee with you, what forceth who bee against you?" It is an easy transference from this sense to the one in the present passage, "to hesitate (to do something)."

459. Neither of either. Apparently a common expression. It occurs in The London Prodigal, 1605, and in The Yorkshire Tragedy, 1608, it is quoted with an allegation of its proverbial currency.

460. trick, prank, joke; cf. l. 416 above. In l. 465 below it has another sense.

consent, concert, agreement to conspire or in conspiracy; cf. The Tempest, ii. 1. 211, and As You Like It, ii. 2. 3.

463. dash, frustrate; cf. 3 Henry VI, ii. 1. 118.

a Christmas comedy. There is some allusion here which nobody seems to be able to explain.

468. carry-tale, tale-bearer, informer; occurs also in Venus and Adonis, 657. Hart appositely recalls "one Mistress Tale-porter" of The Winter's Tale, iv. 4. 278.

please-man, officious parasite, "carver."

zany, buffoon. Strictly the zany was the attendant clown who comically mimicked the chief clown; thus in Twelfth Night, i. 5. 95, Shakespeare quite accurately speaks of "the fool's zanies."
464. *mumble-news*, chattering tale-bearer. Halliwell points out that *mumble* was frequently applied to the sing-song chanting of a priest, so that *mumble-matins* was a jocular name for a priest.

*trencher-knight*, carpet-knight. The figurative expression no doubt alludes to Boyet's skill at "carving"; see above, l. 323, and note; its literal explanation is given below, ll. 476–477.

*Dick*, fellow, lad (contemptuously); generally used with an adjective, a "desperate Dick," a "dapper Dick," etc.

465. *smiles his cheek in years*, smiles it into wrinkles, like an old man's cheek. Cf. *The Merchant of Venice*, i. 1. 80, "with mirth and laughter let old wrinkles come."

*trick*, art, knack; cf. *Hamlet*, v. 1. 97, "an we had the trick to see't," and see also, for different senses, l. 416 and l. 460 above.

466. *disposed*. See ii. 1. 250 and note.

469. *she*. Used for *woman* again in *As You Like It*, iii. 2. 10, and *The Winter's Tale*, iv. 4. 360; cf. also *lady-she* in *The Winter's Tale*, i. 2. 44.

472. *upon*, in the manner of, "after," in accord with, like.

474. *squier*, measuring instrument, foot-rule; see Glossary. The word is an alternative Elizabethan form of *square*, which indeed is the reading of F 4, although Qq and F 1, F 2, F 3 have *squier*. The whole line means, "Do you not know the length of her foot to a fraction?" i.e. "Do you not know her moods to a nicety?" The phrase seems always to have had reference to the particular knowledge which would further a love-suit.

475. *the apple of her eye*, i.e. literally, the pupil of her eye. The line means "Have you not the privilege of the closest intimacy with her?" The *upon* is also used literally.

478. *allow'd*, permitted, having the privilege of the fool; cf. *Twelfth Night*, i. 2. 57, and i. 5. 100, "an allowed fool."

479. *smock*, part of a woman's underclothing. The word is used figuratively for "woman," as in *Romeo and Juliet*, ii. 4. 112, "a shirt and a smock," (i.e. a man and a woman). The sentence means, "You will die as you have lived, effeminately."

481. *leaden sword*, an imitation sword; probably alluding to a stage property, like "latten bilbo" and "dagger of lath." The Vice or clown in comedy was armed with a sword or a dagger, generally made of wood, but sometimes of lead.

482. *manage* (a technical term of the riding-school), a short gallop at full speed. Shakespeare uses the word only here in this sense; elsewhere it is used for "the training of a horse in its paces."

*career*; either simply "course," "running," as Shakespeare fre-
quently uses the term and especially figuratively of a rapid course of action, or, more probably, in the stricter technical sense, as equivalent to manage above, "short gallop at full speed"; cf. *Much Ado*, v. 1. 138, "I shall meet your wit in the career." The word had this special sense in the language of the tournament: hence Biron's reply — "tilting straight."

484. *fair*, civil, courteous (satirically). The word seems to acquire this sense from its frequent use in forms of polite address — Fair sir! etc. The adverb *fair* for "courteously," "civilly," "kindly" occurs in *The Comedy of Errors*, iii. 2. 188, and *Richard III*, iv. 4. 152.

485. *O Lord, sir*. This exclamation was very common: Moth has already used it (i. 2. 6), and in *All's Well* (ii. 2) it provides humor for a whole scene, which consists of putting to practical test the Clown's boast that he has an "answer that will fit all men," "from below your duke to beneath your constable, it will fit any question."

487. *vara* (dialectal), very.

488. *pursents*, *i.e.* presents, represents, stands for.

490. *You cannot beg us*, *i.e.* we are not idiots. Costard thinks Biron is testing his mind by putting the multiplication sum to him ("one of the legal tests of a natural is to try whether he can number" (Johnson)); so he retorts "you cannot beg us," that is, we are not to be begged as idiots; alluding to the practice of begging the wardship of idiots in order to make a profitable business of the control of his property.

492. *whereuntil*, *whereunto*. For *till* for *to*, see Abbott, § 184.

496. *reckoning*. For this "tapster's" art, see i. 2. 42.

502. *perfect*. If this is not one of Costard's blunders for *perform*, it is a use of *perfect* not found elsewhere in Shakespeare, *i.e.* "present," "play"; but in *All's Well*, iv. 4. 4, we find *perfect* in an allied sense, "carry through," and in *Troilus and Cressida*, iii. 2. 92, *perfection* for "accomplishment," "performance," without, however, histrionic reference in both cases. Probably we are to regard it as Costard's blunder, since the particular form of his blunder enhances the humor of the terms of relationship of the actor and the acted, Costard and Pompey, implied in the punning use of *perfect*. "In one poor man" seems to indicate that the pun was intended; and Costard's "I hope I was perfect" (l. 561) clinches the matter.

503. *Pompion the Great*. Again a mistake both for its own sake and also for that of the pun obtained, *pompion* = *pumpkin*. Holinshed describes the banqueting house erected at Whitehall in 1581...
as adorned with paintings of "all manner of strange fruits, as pomegranets, oranges, pompions," etc.

507. Pompey. So all Qq and Ff. But some editors read Pom- pion again. Costard is absolutely indifferent to the particular form he uses; if here he uses the correct one, it is not because it is the correct one, but because it is somewhere near.

513. policy, prudence in managing; not "stratagem," although Shakespeare occasionally uses it in that sense.

518–519. We accept these lines just as they are in Qq and Ff; but many editors find the lines so difficult that they have suggested various emendations. The interpretations of those who retain the early text may be said to fall into two main classes, according as contents is taken for "the thing contained," or as a plural form due to the exigencies of rhyme, but really nothing more than content, contentment. Furness chooses the latter alternative, and paraphrases the two lines, "Where zeal strives to give contentment, and the contentment dies in the zeal for that sport which zeal presents." But the former alternative makes much plainer meaning: Contents is the subject matter of the play, used with a singular verb (dies) and referred to by it, the object of presents, that being "the player." "Where players take exceeding pains to please, they overdo their parts, and thus spoil the play as a piece of acting, but compensate for the matter they spoil by the mirth they provoke" (Herford).

520. form . . . form, orderliness, correct acting . . . figure. Form in the first sense, "order," "good order," is common; in the second, it is idiomatically practically equivalent to "substance."

524. brace. Sanctified for Armado's choice by its hunting associations, although Shakespeare does frequently use it without reference to dogs. See Glossary.

Conventes . . . paper. Inserted by Capell to explain the King's speech immediately after Armado's exit. Furness points out that such presentation of a paper or programme was customary at the playing of masques.

533–534. fortuna de la guerra. The early editions all have Fortuna delaquar. The Cambridge editors, on the grounds that Armado is Spanish, have de la guerra.

535. couplement, pair; cf. Spenser's Faerie Queene, vi. 5. 24, "and forth together rode, a comely couplement."

541–542. These two lines the King apparently reads from the paper Armado has presented. But he gets confused with the two sets of four and five by giving part of the information contained in
the paper in his own words and by quoting the other part verbatim; and so his enumeration is wrong. Or perhaps there was confusion in the paper itself. At all events, in some such way as this we must explain the "You are deceived." Undoubtedly the King’s enumeration is wrong; but he refers Biron’s remark to his reading of the paper, which, he assures us, he has read correctly, and for the moment he does not think of the wrong counting.

545. hedge-priest, an illiterate or uneducated priest of inferior status (N. E. D.). This contemptuous expression is one of many such compounds with hedge-, implying "born, brought up, plying their trade under hedges or by the roadside."

546. Abate throw at novum. Abate is of frequent occurrence in the figurative sense of "omit"; throw is equivalent to throwing. Novum or novum quingue was a game of dice in which the winning throws were fives and nines; the game is dragged in here because there are five actors and nine worthies. The meaning of the two lines seems to be: "Leave out the prize five you might throw at novum, and the world has no other way of producing such a valuable five-combination as these!"

547. prick is here used with a play on two senses, (1) choose, pick, and (2) mark by a dot or prick. The second sense carries on the comparison between the five players and the five dots on the five-side of the dice. I have not seen this pun pointed out by any commentator, yet it is very important, not because it is a pun, but because it helps us to a better interpretation of the whole sentence; see note above.

vein, particular style; see iv. 3. 74.

549. amain, in full force, at full speed; cf. The Tempest, iv. 1. 74, "her peacocks fly amain."

560. I Pompey am. Ritson and Steevens have given us extracts from pageants of The Nine Worthies similar to the one here; they believe that Shakespeare was taking what was undoubtedly a traditional form of semi-dramatic mummary, and burlesquing it. We hear of a pageant of The Nine Worthies being presented to Henry VI at Coventry in 1455; the one transcribed by Ritson (and given in Appendix A in this volume) is from a MS. some twenty years later; and we know that such shows persisted through the Elizabethan era. We must remember that the interruptions in the pageant made by the lords’ comments are quite in the manner of the behavior of an Elizabethan gallant at the theatre.

551. With libbard’s head on knee. Alluding to trimmings in the shape of a leopard’s head, on the elbows and knees of
old-fashioned garments. *Libbard* was an archaic variant of “leopard.”

556–559. These four lines are somewhat in the manner of Chaucer’s *Sir Topas*: in both cases, the manner of the old romancers is being burlesqued.

562. *perfect*, correct, thoroughly learned; cf. *Venus and Adonis*, 408, “the lesson . . . once made perfect, never [is] lost again.”

563. *My hat to a halfpenny*; a common vernacular phrase. Biron (i. 1. 310) lays his head “to any good man’s hat.”

568–569. Alexander’s head was traditionally said to be set awry on his shoulders: hence Boyet’s remark. Biron’s words continue the comic unmasking of Sir Nathaniel and are also a jibe at Boyet: “you have not unmasked him by *his* nose: but your own most susceptible sense of smell has detected that he does not possess another quality of Alexander.” Shakespeare had probably got these traditions of Alexander from North’s *Plutarch*, where we read not only of the “manner of his holding his neck, somewhat hanging down towards the left side,” but of the other characteristic alluded to: “that his skin had a marvellous good savour, and that his breath was very sweet, insomuch that his body had so sweet a smell of it self, that, etc.”

579. *painted cloth*, *i.e.* the cloth or canvas, having various figures, scenes, and devices painted on it in oils, for use as a hanging or wall-decoration in houses. The Nine Worthies, and Alexander in particular, were favorite subjects for these paintings. Incidentally it may be observed that Shakespeare’s grandfather, Robert Arden, disposed of eleven “painted cloths” in his will.

579–581. *your lion . . . Ajax*. This coarse wit turns on two things: (1) Alexander’s arms were, according to Legh’s *Accedens of Armorye* (1562), “a Lion Or seiance in a chayer, holding a battle-ax argent,” and (2) a pun with *Ajax*, a jakes.

585. *dashed*, daunted, abashed; cf. l. 462 above, where *dash* = frustrate, in a closely allied sense.

587. *bowler*. The second reference in this play to the game which has become for us the traditional Elizabethan game.

588. *o’erparted*, having too big a part.

592. *imp*. See note on i. 2. 5.

595. *shrimp*; a term of contempt, especially for a small or a thin person.

597. *apology*. The “explanatory statement” already mentioned; see note on *apology*, v. 1. 142.

598. *state*, dignity. For another sense, see iv. 3. 293.

Scene Two] NOTES

602. yclipped. More properly ycleped (as in i. 1. 242), the past participle of clepe, to call. Clepeth occurs in v. 1. 24, and the verb is also used in Macbeth, iii. 1. 94, and Hamlet, i. 4. 19. In l. 603 Du-main plays on clipt from clipe, shear, cut, and in l. 604 Biron puns with clipe, kiss, "a kissing traitor."

604. proved; with a play on prove in a very common Elizabethan sense, the prevailing one in the Authorized Version of the Bible, "try."

609. you are my elder. Apparently a jocular way of declining, equivalent to our "After you!" It occurs in the same sense in The Comedy of Errors, v. 1. 420. In l. 610 elder is of course used for "elder-tree." It was an old tradition that this was the tree on which Judas hanged himself.

614. cittern-head; alluding to the custom of having grotesque heads carved at the end of the neck of the cittern, or guitar; cf. Fletcher's Love's Cure, "You cittern-head, you ill-countenanced cur."

615. head of a bodkin. Shakespeare uses bodkin in Hamlet, iii. 1. 76, for "dagger," its original and common early sense, and in The Winter's Tale, iii. 3. 87, for what ladies now call a "stiletto," a small pointed instrument for piercing holes in linen. But in the present passage the name is given to a long pin or pin-shaped ornament for the hair, which was then commonly worn, adorned with engraved or modelled top. The word has additionally appropriate application to Holofernes, since, apart from the reference to its grotesque top, bodkin (according to Florio, quoted by Hart) was used for "a man that stands upon nice faults, a finde-faulte, a carper, a scrupulous, overweening man."

616. A Death's face in a ring. "Death's face," or more commonly "death's head," is the usual term for a skull. It was a common practice to wear a ring with a skull and the motto Memento mori engraved on it. Shakespeare alludes to such rings frequently; cf. 1 Henry IV, iii. 3. 34, The Merchant of Venice, i. 2. 55, etc.

618. The pommel of Cæsar's falchion, the rounded knob at the end of the hilt of Cæsar's sword.

619. carved-bone face on a flask; alluding to the carved ornament on a soldier's powder-horn.

620. half-cheek, profile, side-face; similarly in King John, i. 1. 94, a coin, a groat, bearing a profile, is called a "half-faced groat."

Brooch. Shakespeare uses this word frequently to include any jewel-ornament, but specially one worn round the neck. In the present case, it alludes to the ornaments worn frequently in the hat, and having often "agath stones cut or graven with some formes
and images in them, namely of famous men's heads" (Florio). Frequently these brooches were made of lead or pewter; but apparently in this case they were special brooches worn as a sign of the wearer's business.

622. tooth-drawer. The tooth-drawer may have been selected because the costumes of his profession were especially fantastical, and so, perhaps their brooches. Has St. George's half-cheek been forgotten, and are they now thinking of any face in any brooch? If so, fancy can construct the sort of face an enterprising tooth-drawer would display to illustrate the woes he professed to cure.

623. in countenance; with a pun on two senses, (1) favor (cf. 1 Henry IV, i. 2. 33, "under whose countenance we steal"); and (2) "in countenance," in figure, in effigy, in portraiture, from the use of "countenance" for "face." The play with countenance and face, as in l. 272 and ll. 611-612 above, is continued in l. 625.

626. out-faced, stared down, put out of countenance; a not unusual sense in Shakespeare; cf. The Comedy of Errors, v. 1. 245, and The Merchant of Venice, iv. 2. 17.

627-628. lion . . . ass. The mention of the lion reminds Boyet of Æsop's fable of the ass in the lion's skin. Hence his leading in the ass.

629. adieu . . . Jude. See note on Jew, iii. 1. 137.


633. A light for Monsieur Judas! This seems to be no more than a boisterous dismissal, couched in mock polite form, arising from what would be a common Elizabethan custom on the dispersal of guests, viz., to call for the light, or the link-boy, to light the party through the streets.

635. baited, literally, bitten and worried by dogs; hence tormented, harassed: as in Jew-baiting. And Maccabæus was a Jew! Bear-baiting was a favorite Elizabethan sport.

638. home by me, straight back on my own head, straight back to the place whence they started. Apparently the by me, like the French chez moi, simply strengthens home.

640. Troyan, a cant term for a "boon companion, dissolute fellow"; used here for "a so-so, an ordinary good fellow." In l. 681 it has its usual Elizabethan sense of "boon companion, dissolute fellow." Wheatley suggests the word acquired this colloquial usage through the commonly prevalent Elizabethan notion that Britain was found by Brut, the descendant of Æneas.
642. clean-timbered, clean-limbed, well-built; the point is, of course, that Armado was excessively thin.
645. calf. With the obvious pun. Calf is used for "dolt," "fool," in Hamlet, iii. 2. 112.
646. small, the part of the leg below the calf.
648-649. He's a god or a painter; for he makes faces. Apparently a proverbial phrase. The comparison of God and the poet in that they are both makers or creators (cf. the derivation of poet) is a commonplace of Renaissance critical treatises.
650. armipotent, mighty in arms; occurs also in All's Well, iv. 3. 266. Chaucer uses it, as here, as an epithet for Mars (Knight's Tale, ii. 24).
653-654. A lemon. Stuck with cloves. Like the nutmeg, this or, more commonly, an orange stuck with cloves, was also a perquisite of drinking.
659. breathed, of good wind, in full vigor. A comma instead of a semicolon after fight would make the sense clearer.
663. give it the rein, allow it full scope (since it has such a swift opponent as Hector).
665. Hector's a greyhound. Dumnain makes explicit Longaville's figure; and, he adds, Hector is a favorite name for a greyhound.
667. chucks. See v. 1. 118.
669. device, something devised for acting; as in A Midsummer Night's Dream, v. 1. 50, and Timon of Athens, i. 2. 157.
681. Trojan. See note on l. 640 above.
682. cast away. Shakespeare uses cast away, for "to wreck (a ship)" on at least three occasions.
684. infamize. A perversion of "infamize," to defame. We have already alluded to the trick of coining words in -ize, which was taken as a mark of affectation.
694-695. More Ates, more instigations to mischief. Ate was the goddess of mischief and bloodshed.
698. sup, be nourishment for, be meat and drink for.
700. I will not fight with a pole, like a northern man. Taken by most editors to refer to the reputed prowess with the quarterstaff possessed by men of the north as, for instance, Friar Tuck. But Hart insists on a more pointed interpretation. The North had a reputation for the production of all things evil; cf. "Will you prove 't true, 'No good comes from the North '?'" (Ford's Sun's Darling) and the proverbial "Out of the north all ill comes forth." Hence he sees a reference, not merely to any northerner, but to malefactors, and especially to the border-thieves, of whose excessive
staves, "whereof some are twelve or thirteene foote long, beside
the pike of twelve inches," Harrison speaks in his Description of
England, 1577-1587 (ii. 16).

702. my arms again, i.e. the ones he wore in the pageant.

706-707. a button-hole lower. Not only "help you to undress for
the fight," but with a play on another and a proverbial sense, "bring
you down a peg."

707. uncasing, undressing.

712. deny, refuse to do; see l. 223 above.

714. bloods, brave fellows. The modern slang expression shows
a deterioration in its implication, but the expression itself has
Shakespearean warrant; it occurs again in Much Ado, Julius Caesar,
and King John.

717. woolward, with woollen next to the skin, i.e. without (linen)
shirt. The word is frequently found, and was generally used in refer-
ence to the wearing of woollen garments as a penance. But the phrase
to go woolward for penance or, shortened, "to go woolward" had be-
come a standing joke as a euphemism, "for to go without shirt."

732-733. I have seen . . . discretion. "To see day (light) at a
little hole" was a common proverbial expression for "to know
what one is about," "to be wide awake." It is not clear what
Armado means by "day of wrong"; the obvious and general in-
terpretation is "day when such wrong has been done me," and of
course, in that case, Armado is threatening reprisals. This is the
more acceptable, because it is much like Malvolio's final adieu, "I'll
be revenged on the whole pack of you."

743. liberal opposition, hostility free to excess.

745. converse of breath, conversation; cf. Othello, iv. 2. 5, "Each
syllable that breath made up between them," and The Merchant of
Venice, v. 1. 141, "therefore I scant this breathing courtesy," where
Portia is referring to welcomes merely in words.

gendleness, meekness; possibly with an added implication of
"courtesy," "your courteous meekness."

747. humble, kind, courteous, complimentary, profuse in conven-
tional expressions of thanks. See note on l. 632 above.

750. The extreme parts of time, the last moments when decisions
are speedily to be made. (Pronounce ex'treme.)

extremely, to the extremity, i.e. with fullest rigor, unflinchingly.
(Pronounce extreme'y.)

752. loose; properly, a technical term in archery for the loosing,
the discharge, of the arrow; hence, figuratively, "the critical mo-
ment" (Schmidt), "the last moment" (N. E. D.).
750–754. The sense of these four lines is: "Whenever a decision is to be made quickly, the circumstance at the moment of decision inexorably constrains all other things to conform with it; and in doing so it frequently resolves on the spur of the moment matters which long meditation would be unable to solve." The King is bowing to necessity, yet courteously implying that only necessity would so constrain him.

756. convince. If this is used in a fairly common Shakespearean sense "overcome" (cf. Macbeth, i. 7. 64, "his two chamberlains Will I with wine . . . convince"), it must be regarded as object, referring to the "mourning brow." But, formetrical reasons, one hesitates to take it as object, for it obviously does not bear the stress it would presumably have if so transposed. It is better to regard it as subject, referring to the "courtesy of love," and in that case convince is equivalent to "give proof of" (Sh. Gloss.), or, better, "carry through successfully."

757. argument, theme, subject.

758. justle. The spelling of justle in the early editions; so also in the early editions of The Tempest, iii. 2. 30, v. 1. 158.

760. wholesome, reasonably, sensibly; cf. Othello, iii. 1. 49, "in wholesome wisdom."

762. double; either simply figuratively "excessive," or perhaps literally "twofold." In the latter case, it is surely bad taste to imagine that the Princess's second grief is her failure to understand the King's words; it is much better to imagine a reference to her grief, first as a private individual for the loss of a father, and secondly, as an important political figure for the new troubles which have now befallen her country; or perhaps, and most probably, since conformable to the fashion of the play, taking up the King's words, — "double" because she has lost not only a friend, but also a father. In any case, her enigmatic expression allows of Biron's entry as a go-between, and so gives him opportunity for his speech.

764. badges, tokens, symbols, devices. Biron is referring to the generalized maxims on friendship and grief, which the King has just uttered as symbols or tokens to hint his love, and which the Princess professes not to understand.

767. humours, inclinations, dispositions. See note on i. 1. 235.

770. strains, impulses, tendencies.

771. wanton. Not in the most frequent Shakespearean and also the only modern sense "lascivious," but in a fairly common Shakespearean sense, nearer the etymological one ("undisciplined"),
"frolicsome," "sportive," "unrestrained"; cf. *Henry VIII*, iii. 2. 360, "little wanton boys."

*vain*, foolish, silly.

773. straying. Most editors reject this, which is the reading of all Qq and Ff, and substitute Capell's emendation *strange*, on the grounds that it is often spelled *straying* and that *straying* as a misprint for *strange* is found at least once in Elizabethan books. But why is any change required? *Straying*, and not *strange*, is the one epithet which leads on to "Varying in subjects as the eye doth roll to every varied object in his glance." Straying may easily be pronounced as one syllable.


776. parti-coated, in motley.

780. Suggested, tempted (usually with a bad sense, led astray); cf. *The Two Gentlemen of Verona*, iii. 1. 34, "tender youth is soon suggested," and *Henry V*, ii. 2. 114, "devils that suggest by treasons."

789. rated, considered, estimated.

791. bombast, wadding, cotton wool for stuffing or padding, used freely in the wide-spreading dresses of the day.

792. this in our respects. This is Hanmer's emendation for the unintelligible Q 1 "this one" and Ff and Q 2 "these are our." *Respects* for "regards," "considerations," "reflections" is not uncommon.

796. quote, regard, interpret, set down as so-and-so; as in iv. iii. 87. See also ii. 1. 246, where it means "give the reference to, as of a passage in a book."

799. world-without-end. As in *Sonnet* lxxi, in the *Te Deum*, and in *Isaiah*, xlv. 17.

801. dear, grievous, dire; "of different origin from dear, 'precious,' etc., but undoubtedly associated with it in use" (Sh. Gloss.). See note on ii. 1. 1; cf. *King John*, i. 1. 257, "my dear offence," *Richard II*, i. 3. 151, "thy dear exile," *Timon of Athens*, v. 1. 283, "In our dear peril." See Glossary.

802. as there is no such cause. Commentators offer no help here. What does the Princess mean? Is she using cause for "question at issue," by a slight transference of its legal sense, "subject of litigation"? Is she referring to the proposed bargain: "as there is no question of my love at immediate issue, for immediate settlement"?

807. signs, i.e. of the zodiac. The practice of alluding to time in astrological terms was extremely common in medieval literature;
it is the usual mode of Dante and of Chaucer. It fell out of fashion, of course, as the authority of astrology decreased.

811. weeds, garments; with perhaps an implied use of the other weeds in reference to their sparse diet; at all events "gaudy blossoms" as an antithesis would seem to suggest this pun.

813. last, i.e. continue (to be), endure (as).

822. intitled, having title or claim (in the legal sense).

823. deny, refuse; see l. 712.

824. flatter up, pamper, coddle; cf. flattery in iv. iii. 236.

827–832. The substance of these lines, but in a vitally varied and expanded form, is repeated in ll. 847–881. For similar repetition and the bearing it has on a revised version of the play, see iv. 3. 299–304, 312–319, and Introduction, p. viii. It is the practice of modern editors to retain these apparent redundancies, because, in the words of the Cambridge editors, "As there can be no doubt that the whole came from Shakespeare's pen, we do not venture to cancel a portion of it."

828. rack'd, extended beyond the normal, to their fullest extent; cf. The Merchant of Venice, i. 1. 191, "my credit . . . shall be rack'd . . . to the uttermost."

829. attained, dishonored, from the legal sense, "convicted."

834. A wife. All the early editions make this part of Katharine's speech. But most editors follow the Cambridge edition and allot it to Dumain. The reasons for the transposition are incontestable.

837. a twelvemonth and a day. The extra day seems to be a traditional day of grace, perhaps from general legal custom; cf. The Thousand and One Nights. Halliwell gives quotations showing that this term constituted the full legal year both on the continent and in England. It is just the sort of legal oddity to strike the lay-mind. Hence our expression "for ever and a day."

844. friend, lover, sweetheart; see note on l. 404 above.

847. Studies my lady? Biron draws our attention to the fact that Rosaline is wrapped in thought; we are to expect a serious pronouncement from her, different entirely from the tone of gay parry and thrust of their earlier conversation. This becomes the more noteworthy when we remember that the present passage probably represents a later revised version of their compact, the earlier one being that in ll. 827 ff. The difference is the measure of Shakespeare's intellectual progress in the interval between the two versions.

849–850. suit . . . service. See note on l. 276 above.
852. large, copious; cf. Much Ado, v. 4. 69, "I'll tell you largely of fair Hero's death."
855. all estates, people of all conditions, as in "the four estates."
863. fierce, ardent, eager.
867. agony, the throes of death; a specific sense, from the mediæval Latin agon mortis.
874. dear, grievous; see l. 801 above.
883. bring you on your way, accompanying you; a common idiom.
886. Might well have made our sport a comedy, i.e. might have given it the conventional ending of comedy. The "happy ending" was perhaps the important criterion of comedy in the Middle Ages: "comedia a tristibus incipit sed cum laetis desinit, tragœdia e contrario."
902. maintained, sustained (N. E. D.). If this be the proper interpretation, we must imagine those who sustain the parts dressed so as to signify an owl and a cuckoo. There is no unlikelihood in this: we know how Snout, with lime and roughcast, did present Wall; and a similar sort of jibe at rustic theatrical improvisations may have been intended here.
904. The Song. "Whalley speaks of this song, 'which gave so much pleasure in 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" (Furness).
905. lady-smocks, the flowers of the Cardamine pratensis, or cuckoo-flower. It acquires its name either "from the resemblance of its white flowers to little smocks hung out to dry," or, much more probably, by a corruption of Our Lady's smock.
906. cuckoo-buds, some yellow flower, either the buttercup or the bird's-foot trefoil.
913. When shepherds pipe on oaten straws. In The Shepheard's Calendar (January), Spenser talks of the shepherd's "oaten pipe."
923. blows his nail. The context has almost inevitably led to this being interpreted in the sense "warms his hands by blowing
on them,” a meaning which, of course, it can bear. But Hart has found many contemporary passages in which the phrase is an idiom, like the modern “kick one’s heels,” for “to wait patiently while one has nothing to do.” And, naturally, the sheep would have been brought into shelter from such extreme cold as the song mentions. That clinches Hart’s interpretation.

930. *keel the pot*, cool the pot “by stirring, skimmering, or pouring on something cold, in order to prevent it from boiling over.”

931. *all*. Used intensively; cf. *all-admiring* (Henry V, i. 1. 39).

932. *saw*, saying, what is said.

935. *roasted crabs*, roasted crab-apples; cf. A Midsummer Night’s Dream, ii. 1. 47. Malone remarks that the Elizabethans were fond of a peculiar concoction called *lamb’s wool*, made by adding a roasted crab, spices, and sugar to a bowl of ale. And the many references to this concoction show that it must have been inordinately popular with confirmed tipplers in rural England.

940. *The words of Mercury*, the most eloquent prose; alluding perhaps to Acts, xiv. 12.
APPENDIX A

THE NINE WORTHIES

The following is a pageant of the Nine Worthies as copied by Ritson from an original MS. of Edward the Fourth's time (MSS. Tanner, 407), printed by him in his Remarks, Critical and Illustrative, London, 1788, and reprinted by Furness.

IX WURTHY

Ector de Troye. Thow achylles in bataly me slow
Of my wurthynes men spoken J now.

Alisaunder. And in romaunce often am J leyt
As conquerour gret thow J seyt.

Julius Cesar. Thow my cenatoures me slow in collory
Fele londes by fore by conquest wan J.

Josue. In holy Chyrche se mowen here & rede
Of my wurthynes and of my dede.

Davit. After yt alayn was golyas
By me the sawter than made was.

Judas macabeus. Of my wurthynesse zif ze wyll wete,
Seche the byble for ther it is wret.

Arthour. The round tabyll J sette wt knyghtes strong
Zyt shall J come azen thow it be long.

Charles. With me dwellyd rouland olyvere
In all my Conquest fer and nere.

Godefrey de Boleyn. And J was Kyng of Jherusalem
The crowne of thorn I wan fro hem.
APPENDIX B

METRE

It is not possible to give a perfectly consistent analysis of the prosody of this play. At the outset, we cannot always be sure whether a passage is meant to be in prose or in verse, especially when the option is apparently between prose and doggerel: thus, ii. 1. 37–38 are printed as prose in Ff and Qq, as verse from Rowe onwards; iv. 2. 29–30, as prose in Ff and Qq, as (doggerel) verse from Hanmer onwards; v. 1. 160–163, as prose in Ff and Qq and in many modern editions, but as verse in the Globe and some other modern editions; v. 2. 724–727, as prose in Ff and Qq, as verse in most modern editions. Further, when one possible verse is distributed amongst many speakers, or divided by change of speaker more than once, it is not always easy to know whether to regard it as prose or verse, or, at all events, whether to take it as one type of verse or another. Finally, where passages are indubitably in metre, it is not always clear what is their precise lineation: thus, iv. 2. 58–63 are printed as twelve lines in Ff and Qq; iii. 1. 178–180 are printed as three lines in Q 1, six in Ff, but even the Folio six do not correspond exactly to the six of the modern editions (see note on the passage). And when one comes to consider the individual verses, one is frequently faced with alternate readings, which, of course, may make differences in the structure and the length of the line (see v. 2. 309, 332, etc.).

1. DISTRIBUTION OF PROSE AND VERSE

According to Fleay’s table, corrected by Furnivall, there are in all 2789 lines in the play, of which 1086 are in prose. Of the 1703 in verse, 579 are in blank verse and the rest in rhyme. Of the 1124 in rhyme, some are in couplets and couplet-sequences, some in alternate rhyme, either in a simple succession or enclosed in more elaborate rhyme-structures like quatrains, sestets, and even sonnets. In addition, the rhyming lines vary in integral structure, having iambic, trochaic and anapaestic rhythm, and differing in length

216
from one foot to six, while some of them, being "doggerel," have no fixed system at all. There does not seem to have been a precise plan in the use of all these prosodiac varieties which would account for their application wherever they occur. But one can more or less clearly differentiate the functions of prose, blank verse, simpler rhyme-schemes, more ornate ones, and doggerel.

2. Prose

1. Normal Uses. (a) Formal documents: see i. 1. 119–120. (b) Letters: i. 1. 221 ff., iv. 1. 60 ff., the formal address and signature of Biron's letter, iv. 2. 135–136, 139–140, the contents of which, for other reasons, are deliberately in verse. (c) The utterance of the lower characters — the page Moth, and the country folk, Dull, Costard, and Jaquenetta; but (1) the Forester, talking to the Princess in dialogue, speaks in verse (iv. 1. 9–10, etc.), and (2) under special circumstances Dull and Costard rise to verse, generally doggerel. (d) The courtly characters when talking to the lower ones: thus (i. 1. 183 ff.) Biron, Longaville, and the King when talking to Costard and Dull use prose, but when the King turns definitely to address Biron, he speaks in verse (i. 1. 307–308); and Biron (iii. 1. 144), merely answering Costard, uses prose, but when explicitly addressing him in command (iii. 1. 152–154), and when mentioning the ladies to him (iii. 1. 165–170), speaks in verse.

2. Specific Uses. (a) As a medium of characterization: (1) Ornate prose in the character of Armado and of Biron at least once (iv. 3. 1–21); (2) heavy prose, typifying Holofernes' pedantry and Nathaniel's inanity. In these cases, however, prose may rise to doggerel verse under certain circumstances. (b) To mark the tone of the play: at the opening of a scene or of a conversation, before the tone has attained subtlety or vivacity, as in ii. 1. 89–94, 114–119, 180–185, iv. 3. 1–21. (c) In merely interjctional repartee.

3. Verse

Verse is in general the normal speech of the courtly characters (except in circumstances accounted for above); and in special forms, it is the expression of the other characters under special circumstances. Generally, blank verse, couplets (or alternates), and more elaborate stanza forms are regarded as possessing qualities of expression in ascending degrees of force and spirit. This sequence is in harmony with the general character of the play: the
expression sought is that of wit, intellectual smartness, rather than of feeling and passion, and for that purpose rhymed verse is most suitable, while the more elaborate the rhyme arrangement is, the more striking is its brilliance.

Blank Verse is regarded as nearer prose than rhymed verse, and is consequently used for less-spirited functions. Thus, (a) it is used for the introductory matter at the opening of a scene or part of a scene (cf. Prose 2 (b) above), as in i. 1, ii. 1, iv. 1, and v. 2. Compare with this its use to mark the increasing spirit of the dialogue, taking up prose and in its turn giving way to rhymed verse (ii. 1. 89–113), or regularly giving way to rhyme as the dialogue becomes more vivacious, or serving for dialogue carried on through a third person (v. 2. 180, giving way to rhyme when Rosaline and the King definitely come to conversational grips).

(b) It is regularly the verse of those speeches, frequently of some length, which, although dialogue, are not pointedly so: thus speeches giving material for the action of the play, (1) explaining circumstances previous to the action of the play (ii. 1. 129 ff.), (2) characterizing the actors who are to appear in the play (ii. 1. 40 ff., 56 ff., 64 ff.), or (3) carrying on the formal action of the play (ii. 1. 81 ff., iv. 3. 366–378, v. 2. 89 ff.). (c) Other specific uses call for special mention. Blank verse is used in the most serious parts of the play, whether for seriousness of real import, as in Biron’s speeches (iv. 3. 290–365, v. 2. 765–786), or for seriousness simply of a dramatic nature, as for instance with reference to the action in v. 2. 739 ff., or to Biron’s bitter self-contempt in iii. 1. 175–205. And finally, blank verse is used (perhaps accidentally owing to its context) in the most poignant passage of the whole play (v. 2. 18–18).

Rhymed Verse is preferred in circumstances not otherwise provided for. With the simpler rhyme-structures, the general purpose is to draw attention to some decisive point, whether of position (end of scene, end of speech or conversation), or of context (repartee, “capping” previous assertions), or of formal expression (concise proverbial statements); or when such simple rhyme-structure is used in a sequence, it serves to mark the stages in narrative or argument, or to add a sharpness to expressions of wit or scorn. The more elaborate forms occur both in separate speeches and interwoven into the dialogue; their presence usually marks a parallel elaboration in the wit or the fancy, hardly ever a perceptible deepening of feeling.

Doggerel is the sort of formless verse used by the characters who normally use prose, when for any reason whatever they feel moved
to "poetic" expression. It is not as a rule used by the other characters of the play, unless they are sportively adapting themselves to the doggerel-speakers.

4. BLANK VERSE

Blank verse is the measure in which Shakespeare writes the greatest part of his plays; in the very early ones there is a fair proportion of rhyme, in the latest ones, hardly any. Love's Labour's Lost is the only play in which there is more rhymed than blank verse: it has 1028 rhymed lines to 579 blank, compared with 380 rhymed to 1150 blank in the Comedy of Errors, 116 to 1510 in The Two Gentlemen of Verona, and (in the later plays) 2 to 1458 in The Tempest and 0 to 1825 in The Winter's Tale. Moreover, the nature of the blank verse varies as Shakespeare attains greater mastery.

The primary form of Shakespearean blank verse is the succession of five feet, each of two syllables, and each consisting of an unstressed followed by a stressed syllable. It corresponds exactly to the verse of the heroic couplet, but lacks the rhyme. Shakespeare's blank verse at the outset, in the present play, for instance, is very close to the rhythm of the couplet verse.

The normal line has five stressed syllables, and usually the stresses are at one and the same time those of metre and of sense. Occasionally a syllable is allowed to bear a "metrical" stress without inherently having a correlative sense stress, simply because it occupies the stressed position in the foot. Such purely metrical stresses are very common in the couplet, of which the characteristic quality — its brisk and precise rhythm — frequently demands sharper and more obvious stresses than sense can put into such limited space. They are very common, too, in the blank verse of Love's Labour's Lost:

Let fame | that all | hunt af' | ter in' | their lives
Live reg | ister'd' | upon' | our bra | zen tombs
And then | grace us' | in the' | disgrace | of death (i. 1. 1-3).

Especially does this conventional metrical stress in couplet verse (and in the blank verse of the present play) attach itself to terminations:

And make | us heirs | of all | eter | nity' | (i. 1. 7).

Compare this with a couplet from the play in which the rhyme accentuates the occurrence of the conventional stress:

To love, | to wealth, | to pomp, | I pine | and die,
With all | these liv | ing in' | philos | ophy' (i. 1. 31-32).
It will be convenient at this point to mention other similarities between the blank verse of this play and couplet verse. By specifically marking the end of its lines by rhyme, couplet-verse tends to acquire a sense pause at the end of the line, and thus to divide itself into two elements of single lines. The blank verse of the play similarly accounts the line as a unit in itself, marked off by a pause at the end. By far the greater proportion of the lines are end-stopped: most of them require not only a speech-pause at the end, but have a pause so strong that it is represented by a mark of punctuation. In the first 23 lines of the play, only one is entirely non-stopped (l. 5), although ll. 9 and 16 are not so definitely end-stopped as are the others: but even they do not admit of a free run-on into the next line.

Finally, there is another couplet-verse quality of the blank verse of this play. By the fact that the rhyme system divides the couplet precisely in half, it acquires an impulse to strict regularity of structure, and realizes it by a tendency to divide its lines into halves: thus the first two and the last two stresses in the line are generally stronger than the third, and the cæsura (or break within the line) usually occurs after either the second or the third foot. Even a cursory examination of the blank verse of our play will reveal that its lines tend to this form by imitating the same means.

5. Normal Variations

1. Stress Position. The stress in one or more of the feet may be varied by inversion, i.e. by putting the stress on the first syllable of the foot instead of on the second. The rhythm of such a foot is usually called trochaic, or falling rhythm, and the foot a trochee, to distinguish it from the normal iambic or rising rhythm. Usually the inversion comes at the beginning of the line, or after a pause. Its immediate effect is to hold up, as it were, the foot in which it occurs, and so draw special notice to that foot; thus it is effective when forming a climax:

“the sole inheritor
   Of all perfections that a man may owe,
Match’less | Navarre’” (ii. 1. 5). (See also iv. 3. 342.)

But when the foot in which the inversion occurs is immediately followed by normal feet, the holding up is only momentary, and the total result is a greater impetus and precipitation consequent on two unstressed syllables coming together; that part of the line
following the inversion gets, so to speak, a running start. This
advantage obviously could not be obtained by inversion in the last
foot of an end-stopped line; hence, such inversion is very rare: its
effect could only be a very apparent halting. The favorite feet
for inversion may roughly be gauged from the fact that in the first
fifty-five lines of the play there are four inversions in the first foot,
two in the second, one in the third, and one in the fourth: e. g.,

1st foot. There'fore | brave con' | querors', | for so' | you are'|(i. 1. 8).
2d foot. And one' | day' in | a week' | to touch | no food | (i. 1. 39).

Inversions in the third foot are not uncommon in Shakespeare's
later plays, but they are very rare in the present play—for the
obvious reason that they would destroy the balance of the line by
putting the two halves out of prominence. And inversions in every
foot are less common in this play than in the others, for the same
reason; they might too apparently upset the regularity of structure.
When they are introduced it is as a rule in the interest of speech em-
phasis and not of metre purely; cf. iii. 1. 191:

What'! | I' love! | I' sue! | I' seek | a wife'!

2. Stress-quality. When we say that there are five stresses in a
line, we do not imply that all these have the same value: their range
is really infinite. It will serve our purpose, however, to distinguish
only strong stresses and weak stresses, a weak (or secondary) stress
being that stress a syllable bears when its importance in sense does
not allow it to be equal to the syllables fully stressed. It is obvious
that every line of verse, given only its sense stresses, will have less
than five full stresses and a number of weak ones. In Shakespeare's
later verse a richly varied music is evoked from this. And of
course, in the present play, almost every line presents the possibility
of variety in stress quality: thus in the passage quoted above as
an illustration of conventional metrical stresses on unimportant
words, it is possible to say that the purely metrical stress in each
instance is only a weak stress. [Such an admission would not
invalidate the instances as illustrations of the purpose for which
they were quoted: in sense, the words can have no stress; hence
what they have, whether weak or full, is a conventional metrical
one.] But the close relation of the blank verse of this play to coup-
let-verse would lead us to think that weak and strong stresses were
not rigidly differentiated. Further, the variation of stress value
is only effective when the unit of harmony is the verse-paragraph and
not the single line; in end-stopped lines, it tends to destroy the very
quality of regular succession which makes them verse at all. There is, however, one foot in the blank verse line of the present play which admits freely of the substitution of a weak for a strong stress, and at the same time contributes to the general metrical scheme, viz., the third foot; by having a weak stress in that position, the regular division of the line is emphatically marked: e.g.,

\[ \text{My fel'} \mid \text{low schol'} \mid \text{ars and} \mid \text{to keep'} \mid \text{those stat'} \mid \text{utes} \]
\[ \text{That are'} \mid \text{record'} \mid \text{ed 'in} \mid \text{this sched'} \mid \text{ule here'} \] (i. 1. 17–18).

In Shakespeare's later blank verse, weak stresses are more and more common in the fifth foot; the device gives the lines a more conversational fluency, by involving a rapid progression to the following line. When the weakly-stressed last syllable is a monosyllabic word, the line is said to have a weak or light ending — weak, if the word is of such nature that the voice cannot dwell on it, but must inevitably be precipitated forward to the next line (e.g., prepositions for, from, in, etc., or conjunctions and, or, if, etc.), light, if the voice can to a small extent dwell on it (e.g., auxiliary verbs, personal pronouns, etc.). Although there are many lines in the blank verse of the present play which end in unemphatic monosyllables, none of them is really a weak or light ending; the nearest approach is ii. 1. 170, but even there the auxiliary may acquires sufficient metrical stress to normalize it. Occasionally, when an apparently unimportant monosyllable ends the line, its specific use requires a more or less emphatic pronunciation; cf. up in iv. 3. 305. But as weak and light endings are only of real value for the run-on line, we do not expect them in this play. Frequently a definitely end-stopped line ends with a seemingly unimportant monosyllable, which thus must have acquired its stress purely by metrical position — another instance, incidentally, which bears out the strong bond between the blank verse of Love's Labour's Lost and couplet verse (cf. ii. 1. 168, iv. 3. 291, iv. 3. 329, v. 2. 2). The absence of weak and light endings is another proof of early date. In The Comedy of Errors and The Two Gentlemen of Verona, as well as in this play, there are neither weak nor light endings; A Midsummer Night's Dream has one weak ending, 2 Henry IV, one light one; but in The Tempest there are 42 light, 25 weak endings, in Cymbeline, 78 and 52, and in The Winter's Tale, 57 and 48.

3. Syllabic. (a) Variety may be obtained by the introduction of an extra unstressed syllable to any foot in the line; the foot then corresponds to an anapest instead of an iambus. These extra syllables are not extra-metrical since they do momentarily alter the
rhythmic structure. Their introduction, giving a succession of lightly pronounced, to a certain extent slurred, unstressed syllables, serves to give the verse a conversational flow. Shakespeare uses them very often in his later blank verse, and not infrequently twice in one line. But although in this play Shakespeare has many sequences of fully constituted anapaestic lines, and though, also, this play is more purely conversational, he uses the extra syllable very sparingly in the blank verse — about three times, in fact: e.g.,

Between’ | Lord  Per’ | igort’ | and the beau’ | teous heir’ (ii. 1. 41).

Cf. also ii. 1. 84, v. 2. 24.

(b) Occasionally, but very rarely, an unstressed syllable is omitted, especially where the stress is exceptionally strong, or where a pause may be assumed to compensate for the omission:

What’! — | I’ love! | I’ sue! | I’ seek | a wife! (iii. 1. 191).

(c) In addition to the extra unstressed syllables (see (a) above), which form an integral part of the metre, there are also extra-metrical syllables, so called because they do not really modify the rhythmic structure; they simply and almost imperceptibly break it for the moment, and thus prevent the verse from appearing too remote from conversational prose. They are very common indeed in Shakespeare’s later blank verse, especially at the end of a line, or at a point in the line where a change of speaker occurs; and very frequently there are two in one line, one within the line and one at the end. In the present play there are only 16 instances, only one of which is not at the end of a line, and even that is at the end of a speech: e.g.,

My fel’ | low schol’ | ars and | to keep’ | those stat’ | utes (i. 1. 17).
Who sent | it? and | what is | (it)?

I would | you knew | (v. 2. 31).

See also i. 1. 17, ii. 1. 83, 109, iii. 1. 182, iv. 3. 292, 359, v. 2. 7, 13, 14, 27, 38, 760, 762, 766. Several of these instances would admit of another scansion by running the last into the one preceding it: e.g. double, woman, etc. Other possible extra-metrical syllables seem best explained as contracted pronunciations; cf. i. 1. 33, over, iv. 1. 9, coppices (copses), iv. 3. 374, thither (by analogy with whether). When a line ends with one or more extra-metrical syllables, it is said to have a double or feminine ending.
6. Less Usual Variations

Since there are relatively few normal variations in the present play, we do not expect any less usual ones. And in fact, whereas in some plays we have lines varying in length from one to six stresses, the only less usual variation we find here is that of two lines with less than five stresses:

I', that | have been' | love's whip' (iii. 1. 176),

which is really a doubtful instance, since the lineation of the passage is not sure (see note ad. loc.); and

And sin' | to break' | (it) (ii. 1. 106),

where the incompleteness in the line is dramatically the sign of the princess's realization that she is "sudden-bold."

7. Apparent Irregularities

1. Accental. It often happens that a line reads awkwardly, because modern accentuation is different from that of Elizabethan days, or because Elizabethan usage allowed a variety of accentuation where we now regard the sound as fixed: cf. ii. 1. 131, en'tire, v. 2. 750, ex'treme, but extreme'ly, ii. 1. 76, discourse'.

2. Syllabic. (a) Sometimes a prefix is omitted: thus, we may possibly read ii. 1. 160, We (ar)rest, or we may regard Ware pencils, ho! (v. 2. 43) as clipping beware.

(b) In later Shakespearean verse it is quite common for an initial vowel to be lost after a consonant; thus, this' for this is; shall's for shall us; but the liberty is rarely taken in this play.

(c) An unstressed vowel before a consonant within the word is often lost, especially in:

(1) the inflection: thus, the past participle may be -ed or 'd.

(2) the last syllable but one of polysyllabic words accented on the first syllable: e. g.,

Of trot' | ting par' | (i) tors; O' | my lit' | tle heart (iii. 1. 188).
Impor' | tunes pers' | (o) nal con' | ference with | his grace'

(ii. 1. 32).

(d) Two vowels coming together in the same or adjacent words often coalesce: To enforce (v. 2. 864), influence (ii. 1. 25), to us (i. 1. 25), being (v. 2. 788, etc.), fiery (iv. 3. 322), straying (v. 2. 775).
So, too, a light vowel preceded by a diphthong is generally absorbed by the diphthong: e.g. *power* is regularly monosyllabic (three instances in iv. 3. 330–331). The vowel *i* preceding another vowel is sometimes regarded as consonantal, forming one syllable with the vowel, and sometimes as a distinct vowel sound making two syllables of the combination: thus, *beauteous* (ii. 1. 41), *merrier* (ii. 1. 66), *senior-junior* (ii. 1. 182), but also *glor-i-ous* (ii. 1. 45). Illustrations of this may be found in noticing Shakespeare’s alternate pronunciation of terminations in *-ion, -ian*, etc.: we have *affecti-ons* (i. 1. 9), *reformati-on* (v. 2. 879), but it is more usual in this play to pronounce normally, as *dispensation* (ii. 1. 87), etc.

(e) Often where a liquid (*l, m, n, r*) follows another consonant immediately, a vowel sound is introduced between them: thus *sovereign* is disyllabic (ii. 1. 44) and also trisyllabic (iii. 1. 184).

(f) On the other hand, a liquid often causes the loss of a light vowel immediately following it: thus, *spirit* (v. 2. 868) is, as usual in Shakespeare, monosyllabic.

(g) The liquid *r* may occasionally resolve a preceding vowel or diphthong into two syllables: e.g.,

Well fit’(ted) | in ar’ | ts glor’ | ious’ | in arms’ | (ii. 1. 45).

(h) *th* and *v* (and more rarely other consonants) coming between two vowels are occasionally dropped, reducing two syllables to one: e.g. iii. 1. 200, *heaven* (but iv. 3. 345, *heaven*); v. 2. 768, *even*; ii. 1. 175, *farther* (where some texts read *fair*), and possibly iv. 3. 374, *thither*; iv. 3. 292, *woman*, iv. 3. 359, *women* (see 5, 3 (e) above).

8. **Metre as a Test of Date**

The occurrence of stanza forms in the dialogue of a play gives us a test for the early date of the play: e.g. the sonnet form appears in two early plays, five times in *Love’s Labour’s Lost*, twice in *Romeo and Juliet*, but not a single time (except one sonnet in *All’s Well* for purely dramatic reasons) in a later play; sestets are found freely in *Love’s Labour’s Lost*, less freely in *The Comedy of Errors*, *Romeo and Juliet*, and *A Midsummer Night’s Dream*, in all of which, however, they are being more and more expressly appropriated for lyric purposes; and they drop out entirely after those plays. Finally, we have in all 236 alternate rhymes in *Love’s Labour’s Lost*, 64 in *The Comedy of Errors*, 62 in *Romeo and Juliet*, three or four in most
of the plays dating 1596–1600, and none from that date in the body of the plays proper.

The frequency of doggerel (see p. 218) is also a metrical test of the date of a play. *Love’s Labour’s Lost* has 194 lines, *The Comedy of Errors*, 109, *Two Gentlemen of Verona*, 18, after which date it practically disappears.

The end-stopping or running-on of lines (see p. 221) furnishes another test. Furnivall estimates that in *Love’s Labour’s Lost* the proportion of unstopped lines is 1 in 18.14, in *The Comedy of Errors*, 1 in 10.7, and in *The Two Gentlemen of Verona*, 1 in 10.0, while in the later plays we have 1 in 3.02 (*The Tempest*), 1 in 2.52 (*Cymbeline*), and 1 in 2.12 (*The Winter’s Tale*).

Still another test of date is the rare or frequent occurrence of double or feminine endings (see p. 222). There are few such endings in *Love’s Labour’s Lost*, there are none in *The Comedy of Errors*, but in *The Winter’s Tale* 12 out of 21 lines have them.
GLOSSARY

affected (i. 2. 92), loved. See affection below. The word represents three distinct types which are formally identical, and thus its many senses are due to the consequent confusion: (1) past part. of affect (in earlier English, affectate), used, assumed; (2) an adjective from the noun affect—ed, inclined to, disposed to (as in ill-affected); (3) past part. of affect, laid hold of (by disease, etc.).

affected (v. 1. 15), fastidious, full of affectation; an extension of the meaning of the past part. of affect, to assume, to the sense of "to assume artificially and unnaturally." See affection below.

affection. This word has many senses, some of which are in part due to a confusion of two forms. The commonest Shakespearean sense is that in i. 2. 63, iv. 3. 290, love; in i. 1. 9, affections = feelings, passions (cf. Spenser, Faerie Queene, ii. 4. 34, "Most wretched man, That to affections does the bridle lend!"). In these senses, it is clearly from Fr. affection, Lat. affectionem, disposition, fondness, from afficere. In v. 1. 4, v. 2. 407, the sense is affection—a sense obtained from a confusion of two forms merged in the verb affect: (1) from Fr. affecter, Lat. affectare, to aim at, aspire to, pretend to have,—a fre-quantitative of afficere; (2) from Lat. affect-,ppt. stem of afficere, to do to, to act upon. The N.E.D. does not recognize, apparently, the weaker sense in v. 1. 93, wish, desire.

affects (i. 1. 152), disposition, natural tendency. The commonest senses of this obsolete noun were "moods," "desires." From Lat. affectus, noun of action, from afficere, to act upon.

appertinent (i. 2. 17), appertaining, belonging. An adapted form for ordinary senses of the legal appertinent.

argument (iii. 1. 105), discussion, debate (as in the phrase "for the sake of argument"); in i. 2. 175 the word has the more specialized and etymological but archaic sense, "proof," "evidence": from Fr. argument, Lat. argumentum, from arguere, to make clear, to prove.

bandied (v. 2. 29), tossed from side to side, like a tennis ball. Origin obscure; perhaps from Fr. bande, side. Cotgrave has "bander, to bandie at Tennis."

bankrupt (i. 1. 27), reduce to beggary. The Folio spelling is bankrout, representing the commoner earlier form, from Italian banca rota, broken bank, later corrected to the modern form from Lat. rupt-, from rumpere, to break.
barbarism (i. 112), ignorance, lack of knowledge and culture; literally, foreign mode of speech, and thence, rudeness, uncouthness of language, whence the more general sense; from Fr. barbarisme, Lat. barbarismus, Gr. βαρβαρισμός, foreign mode of speech, from βαρβαρός, to behave or speak like a foreigner, from βαρβάρος, foreign, rude.

barr'd (i. 57), figuratively, locked in, fastened away from; past part. of bar, from M.E. barren, O.F. berrer, from barre, Late Lat. barra, of unknown origin.

behaviours (ii. 234), manner of conducting oneself in external relations of life. The plural form was common in earlier English: cf. Julius Caesar, i. 2, 42, and the N.E.D. quotation from Bale (1538), "Your fastynge, longe prayers, with other holy behaver." The form is due to confusion and analogy with an obsolete aver from O.F. auver, auvoir, having, possessing, which, when introduced into English, was confused with the English have and written haver, havour, or havour. Thus as from have, behaviour, so from behave, behaviour.

belike (ii. 52), possibly, probably, to all appearances; perhaps from be = by (prep.) + like (adj. or noun?), "by what is likely."

blow (v. 293), bloom; cf. A Midsummer Night's Dream, ii. 1, 249, "I know a bank where the wild thyme blows": from O.E. blowan (cf. Germ. blühen), from root blō, cognate with Lat. flo(s), florem; in O.E. the past part. coincided with that of blowan, to blow, and in M.E. the two words ran together in form.

bootless (v. 64), useless, unavailing; from O.E. bötleas, from bö, remedy, + læs (suffix), less.

brace (v. 524), couple, pair, few; originally used of dogs, perhaps because the cord or leash used in coursing was called a brace. Originally from O.F. brace, brache, the two arms, or the width of the two arms, from Lat. brac(c)hia, plural of brac(c)hium, arm. Some senses of the word, like the above, are influenced by certain senses of a verb from the same root, O.F. bracier, to embrace, to fasten up tightly, whence the influence on brace in the sense "cord," "leash."

branch (i. 21), one of the divergent directions along which a line of thought may be followed out (N.E.D.); cf. Hamlet, v. 1, 12, "an act hath three branches; it is to act, to do, to perform"; from Fr. branche, Late Lat. branca, a paw.

certes (iv. 169), of a truth, certainly; from M.E. certes, O.F. certes, more fully a certes, Lat. a certis, from certain (grounds).

chapmen (ii. 17), merchant, dealer; from O.E. cápmann (cf. G. Kaufmann), from cáp, barter, business, + mann.

complements (i. 169), personal accomplishments and qualities "completing" a gentleman; Lat. complémentum, that which fills up, completes, from complere, to fill up. The sense is connected with that of compliment (vide infra), and would now be so written.

compliment(s) (iv. 2, 147, i. 1, 279), observance of ceremonial expression of courtesy (singular), the ceremonial expressions or acts themselves (plural). The spelling in the early editions is compliment, the form compliment being introduced about the end of
the 17th century, from Fr. compliment (16th cent.), from Italian complimento, an expression of respect and civility, a special sense and a special form of the derivatives from Lat. complementum (which gave regularly complimento, in the literal sense, fulfilment, filling up), adopted into Italian from Old Catalan complimento, Sp. cumplimiento, observance of the requirements of courtesy.

condign (i. 2. 27), worthily deserved, fitting; exceedingly common in the 16th century in phrases "in condign laud, praise, thanks," but since the 17th century used only of appropriate punishment, a use originating in the phraseology of Tudor Acts of Parliament. From Fr. condigne, Lat. condignus (Med. Lat. also -dignus), wholly worthy, from con + dignus.

congruent (i. 2. 14), proper, fitting; Lat. congruentem, agreeing, consistent, pres. part. of congruere; cf. Jonson, Discoveries, c. 1637, "The congruent and harmonious fitting of parties in a sentence."

crabs (v. 2. 935), wild apples. The origin is uncertain: either from a Norse word represented in Swedish dialect by skrabba, wild apple, in which case the s has been dropped, or a transferred use from crab, shellfish, in which case it is a final specialization of an extended sense analogous to the use of crabb'd, specialized to signify a particular thing which, despite its promising appearance, is sour and unpleasant.

dear (v. 2. 801), grievous, dire. The word is to be distinguished from the common adjective dear, O.E. dèor; it is from O.E. dèor, not known at all in cognate languages, but common in O.E. poetry, al-
ways distinct from dèore in sense. In early modern English it is found in two senses (as in O.E.): (1) bold, brave (obsolete), (2) grievous, fell, dire (archaic); cf. Richard II, i. 3. 151, "The dateless limit of thy dear exile," and Spenser, Faerie Queene, ii. 5. 38, "On him that did Pyrocles deare dismay."

duello (i. 2. 185), the institution of the art of duelling, duelling as a custom with its laws and rules (Italian, duello, dual); the N.E.D. quotes this as the first instance of the use of the word.

envious (i. 1. 100), malicious, spiteful; from A.F. envious, O.F. envious, Lat. invidius, from invidia, envy.

epitheton (i. 2. 15), epithet (obsolete); the N.E.D. illustrates this more pedantic form from Foxe (1563–1587), Holinshed (1570–1587), etc.

epithets (iv. 2. 8), significant appellations; with the early grammarians the word = adjective, but its senses become more general, and in Much Ado, v. 2. 67, it is used loosely for "expression," "term." From Lat. epitheton, Gr. ἐπιθέτον, adj. neut. of ἐπιθέτος, attributed, from ἐπιτάδω, from ἐπι, upon, + τάδω, to place.

estimation (i. 1. 272), repute, consequence; N.E.D. quotes Palgrave, 1530, "Any auctour of estymacion." From M.E. estimacion, -cioun, from O.F. esstimation, from Lat. āstimationem, from āstimare, which has thus given us two words, estimate and (through Old French) aim.

flout (v. 2. 397), mocking speech; from the verb flout, which is possibly a special use of floute, M. E. form of flute, to play on
GLOSSARY

a flute. The Dutch fluiten has the two senses, "to play the flute" and "to deride."

gear (v. 2. 303), apparel, dress; a very common early sense. From M.E. gere, probably from O.N. geri = O. Teut. garwín, from garw, ready, yare.

generous; (v. 1. 96), of noble birth; a common archaic sense. From Fr. généreux, Lat. generosus, from gener-, genus, race, stock.

gilt (v. 2. 582); fromOF. endorer, to gild; to make golden in color, as with egg yolk. A favorite Elizabathan device in cooking.

gross (i. 1. 30), crude, coarse; from Fr. gros, fem. grosse, thick, coarse, Late Lat. grossus (frequent in Vulgate), thick, of unknown origin.

guerdon (iii. i. 170), recompense, reward (poetically and rhetorically only). FromOF. guerdon, guerdon, Italian guiderdone, Med. Lat. widerdonum, which represents O.H.G. widenton = O.E. wītherlēan, from wīther, again, + lēan, payment.

harmony (i. 1. 168), musical combination of chords; from Fr. harmonie, Lat. harmonia, Gr. ἄμφωνία, joining, agreement, concord of sounds, music, from ἄμφως, to fit together, to arrange, to join.

haunted (i. 1. 184), frequented (by); cf. Caxton, Blanchard, 1489, "Takyng a wayne whiche was not moche haunted." The modern sense is a specialised one. From Fr. hanter, of uncertain origin.

herald (iii. 1. 70, v. 2. 97), envoy, messenger; properly the officer whose duty it was to make royal proclamations or to bear ceremonial messages between princes. From M.E. heraud, herault, O.F. heraul,

heraut, Med. Lat. haraldus, heraldus, Sp. haraldo, probably of Teut. origin.

hight (i. 1. 171, 258), is called. From a common Teut. verb whose forms are much confused: O.E. hēdan (past tense hēht, past part. hēddan), to call, retained a passive hētte (plural hēttan, pres. and past), but in M.E. the passive forms were lost, as they had been in other Teut. languages; hence M.E. hoten, hight = to call or to be called. Hight is really the M.E. past tense representing the O.E. uncontracted hēht; but the contracted hēt also gave another type of the M.E. past tense, hēet, hete. Both these forms have also replaced the regular M.E. past part. hote(n), called.

inkle (iii. 1. 139), a piece of inkle tape, i.e. of a sort of linen tape; of uncertain origin, perhaps from Dutch enkkel, inckel, single, which might conceivably be applied to narrow or inferior tape. Cf. Winter's Tale, iv. 4. 208.

interim (i. 1. 172), something done in an interval, an interlude; an extension of the sense "intervening period of time." From Lat. in interim (adv.), in the meantime, from inter, between, + -im, adverbial ending.

keel (v. 2. 930), to prevent a pot from boiling over by cooling it, either by stirring or skimming or by pouring in something cold. From O.E. cēlan, cēlan, to cool.

loggerhead (iv. 3. 204), blockhead, stupid person; the first instance of the word recorded in N.E.D. From logger + head, logger being probably an invention expressing by its
sound the notion of something heavy or stupid.
long of (ii. 1. 119), owing to (provincial).

mail (iii. 1. 74), wallet, bag, pack; from M.E. male, O.F. male = a common Romance mala, of Teut. origin; cf. O.H.G. mala.

manner (i. 1. 29), lit. handling; from Fr. manièrè > pop. Lat. man(u)aria > manus, hand + -arius, adj. or subs. suffix, mode of handling.

mote (at) (iv. 1. 134), aim at; an extension of meta, to measure (distances for shooting at a mark). From O.E. metan, to measure, cognate with Lat. modius, a bushel.

methinks (i. 2. 67), it seems to me; from O.E. mé thynclh (mē, dative, + thynclh, 3d pers. sing. of thyncean, to seem), the senses showing confusion with think, O.E. thencean.

mortified (i. 1. 28), (in the religious sense) dead to the sins of the world, having the appetites in subjection.

newfangled (i. 1. 106), newly fashioned, freshly made; cf. Sonnet xci, "Some glory . . . in their garments, though newfangled ill." Apparently the word in the text is without the depreciatory sense which is found in modern dialect uses, although the N.E.D. derives M.E. newesfangel from newe + fangel (representing O.E. fanhol, inclined to take, from the stem fang- (infin. fôn), to take).

the notion of something heavy or stupid.

nice. This word was used loosely and vaguely in the 16th century, but never in the modern sense "agreeable"; in many places its sense can be variously interpreted. Derived from O.F. nice, niche, Italian nescio, Lat. nescius, ignorant; but the etymological meaning seems to have no connection at all with the senses in L.L., unless we follow the N.E.D. and interpret nice in iii. 1. 25 as lascivious, wanton (as in Antony and Cleopatra, iii. 2. 179), in which case there is analogy with the word lewd. But in iii. 1. 25 the sense may be the same as in v. 2. 219, shy, coy. In v. 2. 325 it seems to be fastidious, in v. 2. 232, subtle, in v. 2. 222, precise, exact. All these senses may be paralleled from other of Shakespeare's plays.

owe (i. 2. 111, ii. 1. 6), have, possess, own. The root meaning of the word, O.E. ðgan, pres. tense, ðh, past, ðhte, becomes regularly in modern E. owe, owed, ought; in early M.E., however, ought acquired its present indefinite sense; early, too, ðgan, owe, in the sense of Lat. habère, underwent changes, indicated by its use in the O.E. phrase, ðgan to geldanne, to have to pay, to the sense of Lat. debere, to have an obligation, to owe in the modern sense.

pageant (v. 1. 119), tableau, show, a scene acted on the stage; cf. Wyclif, 1380, "He that can best pleie a pagyn of the devyl . . . schal have most thank of pore and riche." From late M.E. pagyn, padgin (Anglo-Latin pagina), to which later has been added without reason a t, of obscure origin.

passion (i. 1. 264), to show, express, or be affected by, passion (N.E.D.). Cf. Two Gentlemen of Verona, iv. 4. 172, "'Twas Ariadne, passioning For Theseus' perjury." From O.F. passioner, from passion, Lat. passionem, noun of action, from pati, pass-, to suffer.
pathetical (i. 2. 103, iv. 1. 150), exciting the feelings (of pleasure); from Late Lat. patheticus, Gr. παθητικός, sensitive, from παθής, liable to suffer, from παθ-, root of πάσχειν, to suffer.

patron (i. 1. 223), protector, ruler; from M.E. patroun, O.F. patrun, patron = Sp. patron, Italian padrone, from Lat. patronus, protector, defender, from patr-ôm, father.

pent up (i. 2. 160), confined, shut up; past part. of verb pend, a variant of pen, M.E. pennen, O.E. pennian, from penn, an enclosure.

plodders (i. 1. 86), laborious toilers, drudges; the verb plod is probably onomatopoeic, and does not occur before 1560.

preposterous (i. 1. 244), quite out of place, improper; from Lat. praeposterus, reversed, absurd, from praes, before, + pos-terus, coming after.

pricks (me) on (i. 1. 269), urges (me) on, as with a sharp point or a spur; from late O.E. prician, from prica, prick; cf. Ice. prika, to stab slightly.

repair (v. 2. 292), return; from O.F. repeirer, repaire for earlier reparder, from Late Lat. repatriare, to return to one's country, from re- + patria.

reprobate (i. 2. 64), depraved, corrupt, degraded; cf. Lucrece, 300, “By reprobate desire thus madly led.” From Late Lat. reprobatus, past part. of reprobare.

sable-coloured (i. 1. 233), black; sable (adj.), from Fr. sable, sable, usually (from 15th cent.) a heraldic term; supposed to be identical with sable, the name of the quadruped, the fur of which, however, is brown, not black. If it is identical, it is from O.F. sable (sable fur), adopted probably from Sla-vonic, as German has borrowed sobel from Polish and Czech sobol.

saucy (i. 1. 85), insolent, presumptuous; a very common sense in E.E., another being that of “wanton,” as in Measure for Measure, ii. 4. 45; adj., from sauce, Fr. sauce, Italian salsa, popular Lat. salsa, fem. of salis, salted.

saw (v. 2. 932), speech, (especially) sententious saying; from O.E. sагу, from secgan, to say.

schedule (i. 1. 18), document, parchment containing writing; from M.E. cedule, sedule (spelling corrected 16th cent. on contemporary Latin), O.F. cedule, Late Lat. sc(а)edula, dimin. of scheda, papyrus-strip, from Gr. σχίνα, splint, from σχιζειν, to split.

shrewd (v. 2. 12), curt, vicious; M.E. shrewed-e, probably originally from shrew, an evilly disposed or mischievous person; a figurative use of shrew, the name of the animal, by analogy with dogged, crabbed, then deriving some of its senses from the fact that the form corresponded with the past part. of shrew, to curse.

sirrah (i. 1. 283), a term of address expressing contempt or (as here) an assumption of authority in the speaker (the king); in iii. 1. 121 it is perhaps used merely attributively. From sir, with addition of a meaningless suffix.

sneapng (i. 1. 100), nipping, biting; pres. part. of sneap, a later form of snaiп, found now in dialect as snape, to harm, snub, check. From O.N. sneypa, to outrage; cf. Ice. sneypa, to chide. Occurs in The Winter's Tale (i. 2. 13), but these two Shakespearean instances are the only ones before 1882 cited in N.E.D.
spruce (v. 1 14, v. 2 407), smart, trim. The adjective is an alteration of Pruce, Prussia, signifying things obtained from Prussia, and probably acquires its sense with reference to Prussian leather, spruce (leather); N.E.D. illustrates by Dekker, *Gull’s Hornbook*, 1609, "Even he that jets upon the neatest and sprucest leather."

squier (v. 2 474), measuring instrument, foot-rule; a common Elizabethan form of square; cf. *Winter’s Tale*, iv. 4. 348.

stomach (i. 2 154), stomach (with perhaps a pun on the common arcaic sense, "courage"). From early Mod. E. stomack, M.E. stomak, O.F. estomac, Lat. stomachus, throat, gullet, stomach (with figurative senses, liking, disliking, etc.), Gr. στόμακας, throat, gullet, from στόμα, mouth, opening.

stops (i. 1 70), obstructions, hindrances; from vb. stop, M.E. stopp(s)en, O.E. stopppian, to stop up.

suggestions (i. 1 159), temptations, incitings to evil; an obsolete, but regular Shakespearean sense: cf. *King John*, iii. 1. 292, "Then arm thy constant and thy nobler parts Against these giddy loose suggestions." From A.F., O.F., suggestion, Lat. suggestionem, noun of action from suggerere, to suggest.

swain (i. 1 180, 251), servant, especially farm-servant; the earliest sense of this word is servant (in the ordinary sense or in the special sense of servant to a knight, i.e. squire). It acquired its semi-facetious sense of rustic lover in the 17th century. From M.E. swain, swyn, swein, O.N. sveinn, boy, servant.

teen (iv. 3 164), grief, woe (archaic); from O.E. tēona, hurt, = O. Fris. tiona, injury.

term (i. 1 37), definitely limited portion of time; from A.F. term, limit (of time or place), from *termne, Lat. terminum, limit.

told (v. 2 190), counted, reckoned. N.E.D. gives "tell, to mention or name one by one, specifying them as one, two, etc., and hence to ascertain from the number of the last how many there are in the whole series." From O.E. tellan; cf. Germ. zählen.

toy(s) (iv. 3 170, 201, etc.), worthless trifles; etymologically very interesting because the word is found in one instance only (c. 1300) before 1530, but after that date it becomes exceedingly common. Its origin is doubtful; N.E.D. suggests that possibly it is from toy = a close cap or head-dress, citing as probable instances of this word *Winter’s Tale*, iv. 4. 326, and *Two Noble Kinsmen*, i. 3. If this toy be accepted it probably = Dutch top, attire, dress.

train (i. 1 71), decoy, lead astray; the commonest 16th century sense; from M.E. from O.F. traine, trahiner, a derivative of Lat. trahere, to draw.

trow (v. 2 279), accept as true, believe; the root sense "believe," however, gave way to looser senses, especially in assertions (I trow = I suppose) and sometimes in questions (cf. *Merry Wives*, i. 4. 140, "Who’s there, I trow?"). O.E. had two types trówan, from tròwa, faith, belief, and tròvan, tròvian, from tròwe, faith, belief; the second of these was the more usual in O.E., but M.E. trueus seems to be from the former.
umpire (i. 170), arbiter, judge; from M.E. nompere (wrongly dividing a numpere as an umpere). O.F. nomper, peerless, not equal (i.e. the odd or third man), from non + per (Lat. par), equal.
utter’d (ii. 1. 16), offered for sale, put on the market; cf. Winter’s Tale, iv. 4. 330, and Romeo and Juliet, v. 1. 67. From M.E. utten, from O.E. uttra, compar. of ut, out.

vane (iv. 1. 97), fickle, constantly changing person; a figurative use: either from vane, the metal indicator of a weathercock, and so, weathercock, from O.E. fana, a small flag, cognate with Lat. pannus; or more properly written fane, an obsolete word for a small flag, derived directly from O.E. fana.
varnish (i. 2. 46), figuratively, gloss, outward show; from O.F. vernis (varnis), Italian vernice, Sp. barniz, of unknown origin.
voluble (ii. 1. 76, iii. 1. 67), glib, fluent; from Fr. voluble, Lat. volubilis, that turns round, whirling, fluent of speech, from volvere, to turn.
wag (v. 2. 108), roguish, witty person; in earlier English wagge, probably shortened from obsolete wag-halter, gallows-bird, from verb wag, with reference to moving the head playfully or derisively.
ware (v. 2. 43), beware; M.E. weren, warien, O.E. warian, to be on one’s guard, from war, watchful.
wench (i. 1. 265), girl; originally with no depreciatory significance. It retained a respectful sense even after it had acquired one or two depreciatory senses which were always clearly marked by the context. In Chaucer it is sometimes “lew’d woman,” in 2 Samuel xvii. 17, “servant woman.” Shakespeare applies it to Desdemona, Othello, v. 2. 272. From M.E. wenche, shortened from wenchel, child, from O.E. *wencel (found in unique winclo, prob. for *wencele, neut. plur. of adj. wencel, weak, a variant of wancel, weak, unstable).
whip (v. 2. 309), move quickly; from M.E. whippen, not found in O.E. Cf. Dutch wippen, skip, hasten, akin to Lat. vibrare.
wight (i. 1. 178), person (archaic); M.E. wight, wight, O.E. wiht, wuht, a creature, animal, person, thing; cf. Dutch wicht, child, Germ. wicht, fellow.
ycleped (i. 1. 242), called; y- represents M.E. form of O.E. past part. prefix; -cleped from M.E. clepen, O.E. cleypian, to call.
zany (v. 2. 463), buffoon; from szanu, a dialectal abbreviation of Italian Giovanni, John, “commonly used,” says Cotgrave, “for a silly John, a simple fellow, a servile drudge, or foolish clowne in any commodity or interlude play.”
<table>
<thead>
<tr>
<th>Index of Words</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academe, i. 1. 18.</td>
<td></td>
</tr>
<tr>
<td>agate, ii. 1. 236.</td>
<td></td>
</tr>
<tr>
<td>air, iii. 1. 4.</td>
<td></td>
</tr>
<tr>
<td>an, i. 1. 50.</td>
<td></td>
</tr>
<tr>
<td>anthonanize, iv. 1. 69.</td>
<td></td>
</tr>
<tr>
<td>antique, v. 1. 119.</td>
<td></td>
</tr>
<tr>
<td>apostrophas, iv. 2. 123.</td>
<td></td>
</tr>
<tr>
<td>apt, i. 2. 25.</td>
<td></td>
</tr>
<tr>
<td>armipotent, v. 2. 650.</td>
<td></td>
</tr>
<tr>
<td>arrest, ii. 1. 165.</td>
<td></td>
</tr>
<tr>
<td>arts, ii. 1. 45.</td>
<td></td>
</tr>
<tr>
<td>arts-man, v. 1. 85.</td>
<td></td>
</tr>
<tr>
<td>attainer, i. 1. 158.</td>
<td></td>
</tr>
<tr>
<td>bankrupt, i. 1. 27.</td>
<td></td>
</tr>
<tr>
<td>bate, i. 1. 6; iv. 3. 303.</td>
<td></td>
</tr>
<tr>
<td>beard, ii. 1. 202–203.</td>
<td></td>
</tr>
<tr>
<td>bias, iv. 2. 113.</td>
<td></td>
</tr>
<tr>
<td>bird-bolt, iv. 3. 25.</td>
<td></td>
</tr>
<tr>
<td>blown, v. 2. 409.</td>
<td></td>
</tr>
<tr>
<td>bombast, v. 2. 791.</td>
<td></td>
</tr>
<tr>
<td>brawl, iii. 1. 9.</td>
<td></td>
</tr>
<tr>
<td>butt-shaft, i. 2. 181.</td>
<td></td>
</tr>
<tr>
<td>canary, iii. 1. 12.</td>
<td></td>
</tr>
<tr>
<td>canzonet, iv. 2. 124.</td>
<td></td>
</tr>
<tr>
<td>capon, iv. 1. 55.</td>
<td></td>
</tr>
<tr>
<td>career, v. 2. 482.</td>
<td></td>
</tr>
<tr>
<td>carriage, i. 2. 74.</td>
<td></td>
</tr>
<tr>
<td>carve, v. 2. 323.</td>
<td></td>
</tr>
<tr>
<td>caudle, iv. 3. 174.</td>
<td></td>
</tr>
<tr>
<td>clout, iv. 1. 136.</td>
<td></td>
</tr>
<tr>
<td>cockle, iv. 3. 383.</td>
<td></td>
</tr>
<tr>
<td>cockled, iv. 3. 388.</td>
<td></td>
</tr>
<tr>
<td>cog, v. 2. 235.</td>
<td></td>
</tr>
<tr>
<td>common sense, i. 1. 57.</td>
<td></td>
</tr>
<tr>
<td>commonwealth, iv. 1. 41.</td>
<td></td>
</tr>
<tr>
<td>competitors, ii. 1. 82.</td>
<td></td>
</tr>
<tr>
<td>complexion, i. 2. 82.</td>
<td></td>
</tr>
<tr>
<td>conceit, ii. 1. 72.</td>
<td></td>
</tr>
<tr>
<td>convince, v. 2. 756.</td>
<td></td>
</tr>
<tr>
<td>corner-cap, iv. 3. 53.</td>
<td></td>
</tr>
<tr>
<td>costard, iii. 1. 71.</td>
<td></td>
</tr>
<tr>
<td>courtesy, i. 2. 66.</td>
<td></td>
</tr>
<tr>
<td>crack, iv. 3. 268.</td>
<td></td>
</tr>
<tr>
<td>crosses, i. 2. 36.</td>
<td></td>
</tr>
<tr>
<td>curious-knotted, i. 1. 249.</td>
<td></td>
</tr>
<tr>
<td>damsel, i. 1. 292.</td>
<td></td>
</tr>
<tr>
<td>dazzling, i. 1. 82.</td>
<td></td>
</tr>
<tr>
<td>dearest, ii. 1. 1.</td>
<td></td>
</tr>
<tr>
<td>deuce-ace, i. 2. 49.</td>
<td></td>
</tr>
<tr>
<td>dominator, i. 1. 222.</td>
<td></td>
</tr>
<tr>
<td>dry-beaten, v. 2. 263.</td>
<td></td>
</tr>
<tr>
<td>enigma, iii. 1. 72.</td>
<td></td>
</tr>
<tr>
<td>exhalest, iv. 3. 70.</td>
<td></td>
</tr>
<tr>
<td>extemporal, i. 2. 189.</td>
<td></td>
</tr>
<tr>
<td>fadge, v. 1. 154.</td>
<td></td>
</tr>
<tr>
<td>fairings, v. 2. 2.</td>
<td></td>
</tr>
<tr>
<td>falsely, i. 1. 76.</td>
<td></td>
</tr>
<tr>
<td>familiar, i. 2. 177.</td>
<td></td>
</tr>
<tr>
<td>filed, v. 1. 11.</td>
<td></td>
</tr>
<tr>
<td>fire-new, i. 1. 179.</td>
<td></td>
</tr>
<tr>
<td>fleer’d, v. 2. 109.</td>
<td></td>
</tr>
<tr>
<td>fool, ii. 1. 184.</td>
<td></td>
</tr>
<tr>
<td>force, v. 2. 440.</td>
<td></td>
</tr>
<tr>
<td>form, i. 1. 203, 207.</td>
<td></td>
</tr>
<tr>
<td>gamester, i. 2. 44.</td>
<td></td>
</tr>
<tr>
<td>gelded, ii. 1. 149.</td>
<td></td>
</tr>
<tr>
<td>gentility, i. 1. 129.</td>
<td></td>
</tr>
<tr>
<td>gig, iv. 3. 167.</td>
<td></td>
</tr>
<tr>
<td>glozes, iv. 3. 370.</td>
<td></td>
</tr>
<tr>
<td>green, i. 1. 97; 2. 86, 90.</td>
<td></td>
</tr>
<tr>
<td>guards, iv. 3. 58.</td>
<td></td>
</tr>
<tr>
<td>half-cheek, v. 2. 620.</td>
<td></td>
</tr>
<tr>
<td>hay, v. 1. 161.</td>
<td></td>
</tr>
<tr>
<td>hedge-priest, v. 2. 545.</td>
<td></td>
</tr>
</tbody>
</table>

235
<table>
<thead>
<tr>
<th>Word</th>
<th>Page</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>heed, i. 1. 82</td>
<td></td>
<td></td>
</tr>
<tr>
<td>honorificabilitudinitatibus, v. 1. 44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>house-keeping, ii. 1. 104</td>
<td></td>
<td></td>
</tr>
<tr>
<td>humour, i. 1. 235; iii. 1. 13; v. 1. 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>humours, ii. 1. 53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>imp, i. 2. 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>incony, iii. 1. 186; iv. 1. 144</td>
<td></td>
<td></td>
</tr>
<tr>
<td>indubitate, iv. 1. 67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>infamontize, v. 2. 684</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ingenious, i. 2. 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>inherit, i. 1. 73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>inheritor, ii. 1. 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>insanie, v. 1. 28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>intellect, iv. 2. 137</td>
<td></td>
<td></td>
</tr>
<tr>
<td>intimate, ii. 1. 129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>jerks, iv. 2. 129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jew, iii. 1. 136</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kersey, v. 2. 413</td>
<td></td>
<td></td>
</tr>
<tr>
<td>land, v. 2. 509</td>
<td></td>
<td></td>
</tr>
<tr>
<td>l’envoy, iii. 1. 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>light, i. 2. 128, v. 1. 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>loose, v. 2. 752</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mad-cap, ii. 1. 215</td>
<td></td>
<td></td>
</tr>
<tr>
<td>malmsey, v. 2. 233</td>
<td></td>
<td></td>
</tr>
<tr>
<td>manager, i. 2. 188</td>
<td></td>
<td></td>
</tr>
<tr>
<td>manner, i. 1. 29, 203, 205, 207</td>
<td></td>
<td></td>
</tr>
<tr>
<td>margent, ii. 1. 246</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mean, v. 2. 328</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mere, i. 1. 149</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mess, iv. 3. 207</td>
<td></td>
<td></td>
</tr>
<tr>
<td>methyglin, v. 2. 233</td>
<td></td>
<td></td>
</tr>
<tr>
<td>native, i. 2. 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>nickname, v. 2. 349</td>
<td></td>
<td></td>
</tr>
<tr>
<td>nominate, i. 2. 16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>obscene, i. 1. 244</td>
<td></td>
<td></td>
</tr>
<tr>
<td>one, iv. 3. 142</td>
<td></td>
<td></td>
</tr>
<tr>
<td>owl, iv. 1. 141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paritors, iii. 1. 188</td>
<td></td>
<td></td>
</tr>
<tr>
<td>passado, i. 2. 184</td>
<td></td>
<td></td>
</tr>
<tr>
<td>patch, iv. 2. 32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>peregrinate, v. 1. 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>perfect, v. 2. 502</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pertaunt-like, v. 2. 67</td>
<td></td>
<td></td>
</tr>
<tr>
<td>phantasime, iv. 1. 101; v. 1. 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pia mater, iv. 2. 71</td>
<td></td>
<td></td>
</tr>
<tr>
<td>planted, i. 1. 165</td>
<td></td>
<td></td>
</tr>
<tr>
<td>point-devise, v. 1. 21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pomewater, iv. 2. 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>porridge, i. 1. 304</td>
<td></td>
<td></td>
</tr>
<tr>
<td>preambulate, v. 1. 185</td>
<td></td>
<td></td>
</tr>
<tr>
<td>present, iv. 3. 189</td>
<td></td>
<td></td>
</tr>
<tr>
<td>prick, iv. 1. 134</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pricket, iv. 2. 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>proceeded, i. 1. 95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>quoted, iv. 3. 87</td>
<td></td>
<td></td>
</tr>
<tr>
<td>revolutions, iv. 2. 70</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rubbing, iv. 1. 141</td>
<td></td>
<td></td>
</tr>
<tr>
<td>russet, v. 2. 418</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sense, v. 2. 259</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sententious, v. 1. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>several, ii. 1. 223</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shape, ii. 1. 59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sheeps, ii. 1. 219</td>
<td></td>
<td></td>
</tr>
<tr>
<td>silly, iii. 1. 77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>singled, v. 1. 85</td>
<td></td>
<td></td>
</tr>
<tr>
<td>slop, iv. 3. 59</td>
<td></td>
<td></td>
</tr>
<tr>
<td>snip, iii. 1. 22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sorel, iv. 2. 60, 62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sorted, i. 1. 261</td>
<td></td>
<td></td>
</tr>
<tr>
<td>specialties, ii. 1. 165</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stand, iv. 1. 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sympathised, iii. 1. 52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>talent, iv. 2. 65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tharborough, i. 1. 185</td>
<td></td>
<td></td>
</tr>
<tr>
<td>thrasonical, v. 1. 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tittles, iv. 1. 84</td>
<td></td>
<td></td>
</tr>
<tr>
<td>treys, v. 2. 232</td>
<td></td>
<td></td>
</tr>
<tr>
<td>trick, v. 2. 410, 460, 465</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Troyan, v. 2. 640, 681</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unpeopled, ii. 1. 88</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ut, iv. 2. 102</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vailing, v. 2. 297</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vassal, i. 1. 256</td>
<td></td>
<td></td>
</tr>
<tr>
<td>venue, v. 1. 62</td>
<td></td>
<td></td>
</tr>
<tr>
<td>vice-gerent, i. 1. 221</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wanton, v. 2. 771</td>
<td></td>
<td></td>
</tr>
<tr>
<td>welkin, i. 1. 221; iii. 1. 68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>whityly, iii. 1. 198</td>
<td></td>
<td></td>
</tr>
<tr>
<td>woolward, v. 2. 717</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wot, i. 1. 91</td>
<td></td>
<td></td>
</tr>
<tr>
<td>zany, v. 2. 463</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
GENERAL INDEX

Abbott’s Shakespearean Grammar, i. 1. 11, 45, 65, 98, 107, 117, 167; ii. 1. 2, 28, 124, 156; iii. 1. 129; iv. 1. 4, 37; iv. 2. 160; iv. 3. 108, 150; v. 1. 152; v. 2. 8, 69, 355, 401.

Ballad of the King and the Beggar Maid, i. 2. 114–115; iv. 1. 66.

Bible, echoes of, etc., i. 1. 198, 276; i. 2. 164; iv. 2. 2; iv. 3. 148, 161, 257, 364; v. 2. 268, 601, 799, 940.

“buck of the first head,” iv. 2. 10.

Cambridge editors, i. 1. 23; i. 2. 168; iii. 1. 67, 198; iv. 2. 62; iv. 3. 255; v. 1. 30; v. 2. 46, 533, 827, 834.

Capell, i. 1. 174, 198; ii. 1. 19, 89, 100, 115; iv. 1. 146; iv. 3. 299; v. 1. 133; v. 2. 211, 524, 773.

coaches, iv. 3. 34.

Collier, i. 1. 256; iii. 1. 198; iv. 3. 182, 255.

“common, though several,” ii. 1. 225.

“dancing horse,” the, i. 2. 57.

Dyce, iv. 1. 146; iv. 3. 255, 305.

England’s Parnassus, iv. 3. 379.

“fast and loose,” i. 2. 162; iii. 1. 104.

“first and second cause,” i. 2. 183–184.

“flap-dragon,” v. 1. 45.

Furness, i. 1. 1, 14, 57, 97, 138, 164, 283; i. 2. 121, 123; ii. 1. 28, 49, 65, 285; iii. 1. 67; iv. 1. 101; iv. 2. 70, 137; iv. 3. 2, 181, 344; v. 1. 46, 56, 72; v. 2. 39, 261, 440, 518, 904.

“green geese,” i. 1. 97; iv. 3. 75.

Halliwell, i. 2. 36, 86; ii. 1. 186; iv. 1. 32; iv. 3. 53; v. 1. 41; v. 2. 11, 423, 463, 837.

Hanmer, iii. 1. 182; v. 2. 792.

Hart, i. 1. 13, 82, 112, 166, 207, 221, 266, 310; i. 2. 86, 123, 134, 173; ii. 1. 54, 60, 76, 119, 203, 215, 243; iii. 1. 24, 136, 190; iv. 1. 55, 68, 84, 134, 146; iv. 2. 4, 92, 128, 129, 137; iv. 3. 13, 143, 166, 174, 187; v. 1. 72, 103; v. 2. 43, 67, 152, 227, 321, 463, 700, 928.

Heath, ii. 1. 63.

Herford, i. 1. 104, 196; ii. 1. 129; iii. 1. 198; iv. 3. 358; v. 2. 61, 518.

“hobby horse,” iii. 1. 29–30.

Hunter, ii. 1. 129.

Johnson, Dr., i. 1. 74, 76, 92, 95, 102, 169; ii. 2. 168; ii. 1. 15; 203; iii. 1. 68; iv. 1. 41, 59; iv. 2. 31; iv. 3. 180, 277; v. 1. 2. 5, 28, 45; v. 2. 297, 426, 490.

Keightley, i. 1. 106; iv. 1. 146; iv. 3. 255.

Knight, iv. 3. 344.

law, Shakespeare’s acquaintance with, i. 1. 17; ii. 1. 7, 165, 273; v. 2. 490, 887.

Lee, S., ii. 1. 129.

Malone, i. 1. 106; i. 2. 10; ii. 1. 229; iv. 3. 369; v. 2. 935.

N. E. D., i. 1. 57, 171, 179; i. 2. 8, 27, 67, 184, 185, 188; ii. 1.
1, 124, 215; iii. 1. 186, 189; iv. 2. 123, 129, 137; v. 1. 49, 142, 161; v. 2. 92, 545, 752, 902.

Nine Worthies, The, v. 1. 124; v. 2. 550, Appendix A.

"novum," v. 2. 546.

"painted cloths," v. 2. 579.

Passionate Pilgrime, The, iv. 2. 109; iv. 3. 60, 101.


plague, references to the, v. 2. 419–423.

Pope, i. 1. 104; iii. 1. 175.

proverbs, proverbial expressions, etc., i. 1. 26, 317; i. 2. 148; ii. 1. 54, 208; iii. 1. 111, 136, 192, 207; iv. 2. 23, 82, 99; iv. 3. 81, 128, 148, 148; v. 2. 28, 285, 315, 332, 459, 563, 648, 700, 732, 885.

"push-pin," iv. 3. 169.

revision, notes on Shakespeare's, ii. 1. 115; iv. 3. 299–304, 312–319; v. 2. 827–832, 847.

Rowe, ii. 1. 19; v. 1. 1; v. 2. 407.

Schmidt, iv. 3. 338; v. 1. 10; v. 2. 276, 752.

Segar, Sir W., iv. 3. 13.

Shakespeare Glossary, i. 1. 85, 149; i. 2. 156; ii. 1. 1, 72, 88, 234; iii. 1. 13, 136, 177; v. 1. 21, 28; v. 2. 61, 276, 326, 756.

"statute caps," v. 2. 281.

Staunton, iii. 1. 179; iv. 1. 146; iv. 3. 231.

Steevens, i. 1, 251; ii. 1. 1; iii. 1. 20; iv. 2. 10, 37; v. 2. 419, 550.

style, notes on qualities of, i. 1. 74, 91, 203; i. 2. 162; iv. 1. 60, 71; iv. 2. 68; v. 2. 15, 259, 275.

"suit of night," iv. 3. 255.


"tables," v. 2. 326.

textual notes, i. 1. 27, 50, 104, 106, 114, 117, 128, 154, 167, 173, 198, 201, 256, 292; i. 2. 10, 15, 29, 35, 168, 190; ii. 1. 19, 25, 45, 60, 76, 88, 100, 115, 175, 180, 184, 195, 213, 244, 245, 246; iii. 1. 13, 15, 25, 59, 67, 84, 175, 179, 182, 192, 198; iv. 1. 2, 101, 110, 146; iv. 2. 62, 89, 123, 166; iv. 3. 99, 142, 161, 168, 174, 176, 180, 182, 255, 305, 332; v. 1. 1, 28, 50, 58, 72, 127; v. 2. 46, 67, 201, 309, 515, 392, 407, 518, 519, 774, 792, 834.

Theobald, i. 1. 106, 128, 185; iii. 1. 15, 182; iv. 2. 124; iv. 3. 255, 305; v. 1. 30, 72.

"tumbler's hoop," iii. 1. 190.

Walker, i. 1. 106.

Warburton, iv. 3. 148.

White, i. 1. 57; iii. 1. 13; iv. 1. 146.
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