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This then is the protasis as far as it has been revealed by the first act. Furness laments that the characters of low life are not "more intimately connected with the more important business of the piece."

The comment is odd for various reasons; first, because it is difficult to decide what the important business of the piece is, it is so much a play of non-happening, and second, because they are obviously closely connected to the themes of the play, which are much more exposed than in plays with a stronger line of narrative development. The natural society of Jaquenetta and Costard is harmed by the antics of the academical ruler who chooses to subject their ordinary actions to his extraordinary aims, and at the end of the play it is this fact which we are obliged to confront. Armado is a grosser example of the self-deception practised by the lords, because he is a grotesque fake in everything, but they are deceived in a subtler fashion; the counterbalance is the unwinking stare of the yokels, walking unimpressed in and out of the gentles' game. The audience knows that love will revenge itself on the young men, and they may even guess, if they have read their Petrarch, that it will be the arrow of unrequited love that will tranfix these scorners of their own humanity, but in a fashion far less lyrical and lovely than we might be led to expect, in order that they may learn the greatest lesson, to know themselves.

The other datum in our experiment is provided in the next scene, the ladies. The first to arrive is Boyet, playing his dual role of officer to the crown and weaver of fantastic compliment with perfect sang froid. The Princess's slight acerbity in begging him to diminish the vastness of his flattery shows us that she has a fairly shrewd estimate of herself, and of how glibly the compliments roll off her councillor's tongue.
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I am less proud to hear you tell my worth,  
Than you much willing to be accounted wise  
In spending your wit in the praise of mine.  

(II.i.17-9)

The glance is a shrewd one, for doubtless Boyet  
is fairly smug about his ability in the courtesy  
department, but hardly so effete as to rely upon it.  
The Princess astutely mixes the commission to seek an  
interview with the King with praise, knowing what  
effect it will have upon him.

Proud of employment, willingly I go.  

(II.i.35)

The Princess's comment reveals her shrewdness, ad  
the orthodoxy of her psychological insights:

All pride is willing pride, and yours is so.  

(II.i.36)

Will holds the royall septer in the soule  
And the passions of the heart doth raigne.  

Vives describes the mind as divided between

Mens, or understanding, which is the part made in the  
image of God, and Will, "voyde of reson, brute, fierse,  
cruell, more lyker a beaste, than a man, Wherin dwelleth  
these motions, which be named either affections, or  
perturbations, arrogancy, enuie, malyce, ire, feare,  
sorowe, desire neuer satisfied, and vayne ioye."  

The proper regime to be established within the soul  
between wit and will is described by John Davies of  
Hereford, with specific reference to the sin of the young  
lords.

For our Will's Baiard blind, yet bold, and free,  
And, had she way made in her maine carrera,  
Sh' would runne into that Light that none can see  
Saue light of Lights to feele the secrets there,  
Which Angells wonder at, yet come not neere:  
But Reas'n's conduct is nothing safe herein,  
Therefore the Will hath too just cause of feare  
Lest shee should runne into presumptuous sinne,  
For which divinest Angells damn'd haue bin.  

2. An Introduction to VVysedome made by Ludovicus Vives  
and translated into Englyshe by R.Morysine.(Col.: Londini  
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2. An Introduction to Wysedome made by Ludovicus Vives and translated into Englyshe by R. Morysine. (Col.: Londini in aedibus Thomae Bertheleti... M.D.XII. Sig.D iii recto.
   Microcosm, st.2.
Ma la comedia nuova e carissima allo stàro de tiranni, de re, & de pochi, perciò che non rimprovera loro nuova loro operazione, ne minaccia loro punitione niuna, ne solleva il minuto popolo, ne il commuove a passione niuna, essendo l'attioni rappresentate di dispiacere non grande & mitigato da sopravvenente alegrezza.

(Castelvetro, Poetica d'Aristotele)
The young men have overthrown the supremacy of right reason in their souls by the sin of pride, and now they are enslaved to the will, which, lacking the control of the understanding, is swayed hither and thither by the affections, while the intelligence itself can no longer cooperate in the mind's commonwealth, but must perform for the gratification of the will, like a prisoner dancing to please his gaolers: the Princess's comment prepares us for her judgment of the scholar lords. Each lady has a flatteringly clear recollection of one of them, but all the descriptions contain a current of criticism, which is subtly and seriously expressed.

The only soil of his virtues' fair gloss...
Is a sharp wit match'd with too blunt a will;
Whose edge hath power to cut, whose will still wills
It should none pare that come within his power.

(ii.i.47-52)

Longaville's will has lost its special virtue of integrity and indulges itself by allowing wit to coruscate in wanton disregard of the harm that it can do. The sovereignty of the angelic faculty is destroyed and the man's intelligence has become the tool of his malice. The inherent fault was explained by Petrarch, and his version given new currency by Thomas Twyne.

Joy. My wit is very sharpe. Reason: It is not the sharpnesse, but the vprightnesse and staiednesse of the wit, that deserve the true and perpetual commendation. The sharpnesse of some wittes is rebated with small force, and will faile at the first encounter, and the most strongest things if they be stretched foorth to the uttermost, become feeble, and so likewise weakenesse overcometh all strength. Joy. I haue a most sharpe wit. Reason. There is nothing more odious vnto wisdom then to much sharpnes: Nothing more greuous vnto a Philosopher then a sophist:... 1

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Joy. My wit is very shapre. Reason. There is nothing more odious unto wisdom then to much sharpnes: Nothing more grievous unto a Philosopher then a sophist:... 1

1. Phisicke against Fortune

Fol. 7 recto. We might compare this with the extract from *The Scholemaster* (op. cit. Fols. 4 verso - 5 recto) quoted as a gloss on this passage in the Arden edition.
Katherine describes the young Dumaine in words that might have described Shakespeare's beloved, the lily of Sonnet XCIV, whose beauty and wit may not be matched with power to act virtuously, so that he has "most power to do most harm". The Princess's reference to the withering of quick-springing plants brings the image of the fruitless, luxuriant flower, perishing in proud isolation, in the stench of promise unfulfilled. Winter says of Sol, called in the marginal note, imberbis Apollo and, Will Summer assumes, a figure of pride,

Let him not talk for he hath words at will;
And wit to make the baddest matter good.

Summer snaps,
Bad words, bad wit. 

Rosaline does not lay beauty to Berowe's credit, but makes up for it in celebrating the versatility of his eloquence, which is not a part of the Knowledge (sic) which maketh a wise man, according to Sir Thomas Elyot, for Plato asks Aristippus,

Whatsuppoyest thou them to be, which in every matter, that is moved, can make reason suitably, making men that do here them/ wonder at their converse, thought it be somtimes ferre from the purpose? be not they wise men? And that thing that they have, is it not the very knowledge, that maketh wisdom?

Ari: No, but it is a good parte of invention, which commeth of witte. All be it because that which they do reason is not certaine, it is rather opinion than wisdom, and also that manner prompte reasonyng hapneth more of nature than study, and therfore it is more commended of vulgar persons or ignoraunte than of them which be of a ripe and perfect judgement.

Our picture of the young men is now complete, and our misgivings about their behaviour in the first act are now justified. Boyet's return presents the

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2. Elyot, Of the Knowledge that maketh a wise man, op. cit.
Princess with the King's intention to "lodge her in the field" rather than "seek a dispensation for his oath", a reference which indicates the solemnness of oath-taking in Elizabethan England. The Princess has barely time to digest the unpalatable information when the King himself arrives and must himself hear her rebuke.

"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. (II.i.91-4)"

There is now no doubt that the neglect of the sacred duties of hospitality was a grave sin in the Elizabethan ethic, but the Princess first rebukes the King's pride. She gives him no quarter, and he fails signally to equal the sharpness and readiness of her tongue. She snatches at the word will and makes the point of her remark about Boyet again in a different way, implying that the oath was wilful, and its setting aside will be equally so.

"Why, will shall break it will, and nothing else. (II.i.100)"

When the King mistakenly protests that she does not know what they have sworn to, she replies with true knowledge's criticism of his proud knowledge--

"Were my lord so, his ignorance were wise, Where now his knowledge must prove ignorance. (II.i.102-3)"

Her comment condenses all the point of Berowne's criticism of their aim of study, and she follows it with a description of their sumnum bonum as inevitably sinful. While the King peruses her letter, Berowne, regardless of his oath, attempts to converse with one of the ladies. There is considerable confusion about this scene: the ladies may or may not be masked, and Berowne's first conversation may or may not be with Katherine. In any case, it seems clear that the lords have no firm idea of what they are doing: none remembers who the
lady is who takes his fancy, as the ladies remember them. When the acrimonious discussion between the King and the Princess ends in stalemate, there is a furtive interchange oddly curtailed by the dimeters, between Rosaline and Berowne, which is very amusing because of Berowne's attempts to evade detection, while Rosaline answers clearly and gaily. Berowne is already forsworn: not only is he conversing with a lady, he has already begun to woo her. The ladies, in reverence to the oath which is so little regarded, withdraw discreetly, while the ascetic lords hang about to get information from Boyet, who is slightly acid because he too must lodge in the open field with his lady, in respect of an oath which the lords themselves hardly seem to take seriously. Berowne who boasted so coolly that he would be the last to keep his oath, has so far lost his self-possession that he inquires if Rosaline be married or not, drawing a particularly unpromising reply from the courtier, so that he slopes off in some ill-humour. Maria's wry comment refers to the sorry figure he cuts, while Rosaline supplies the criticism she left out of her earlier eulogy.

And every jest but a word. (II.1.216)

In their high spirits the girls skirmish with their professional flatterer, exchanging as ladies might with one advanced in years and pure of intention, kisses and mock favours, so that some control is applied to the predominant vision of them so far, as rather aggressive and thorny. The Princess curbs their mock battle however, with a more serious suggestion:

This civil war of wits were much better us'd
On Navarre and his book-men, for here 'tis abus'd. (II.1.226-7)

Clearly the ladies have the intention of teaching the arrogant gentlemen a lesson, but it will not be easy to find the lesson to make an imprint upon such volatile matter, which has already ignited, unbidden, with the flame of love.
THE ACADEMICLOVERS: EPITASIS

The new development in the play begins with Boyet's anapaestic poem, delivered purely as a tour de force among much skirmishing in that odd metre. The quality of the performance is not high, for part of the joke is that the metre wrests some lines rather extravagantly wide of the rhetorical stress (e.g. l.248). The general sense hops along from couplet to couplet, following the rapid but uneven flow of Boyet's invention, and subject always to the controlling conceit of the King's senses all gathered in his sight, which mutely supplicates and feasts upon the image of the Princess. The conceits he spins, of the court of his eye, of the image of her in his eyeball being actually the presence of his heart impressed with her image (one of the better ones) and his tongue stumbling with haste to be in his eye (one of the worse), of the crystal full of jewels are all far-fetched and nimble, even if they are too shallow to permit of development beyond the individual couplets. As the poetic flow dwindles to the banal the Princess seizes the opportunity to leave, but unabashed Boyet converts her line to the first of another couplet, crowning it with a repetition of his own worst conceit,

I only have made a mouth of his eye
By adding a tongue which I know will not lie.
(II.i.252-3)

so extravagant compliment and pseudo-amorous jeu d'esprit is a part of the Princess's milieu, a gay diversion which she understands as requiring the same kind of suspension of disbelief as a sport.
The next scene parallels the entertainment situation presented here, as Moth beguiles his languid master with a traditional air. Boyet exercised the courtiers skill without ulterior motive or pretention, but the inept courtier who seeks to make love by such means, the coniment is sharply applicable.

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. (III.i.20-4)

Moth's words are ambiguous: he is not as the Arden editor appears to think, merely describing how a man may have success in love, for his words are weighted with disapproval. The trappings of the conventional lover are worn either to amuse those who play love, or to seduce the vain and credulous. Moth claims that such refinements, like all smart accomplishments, are practised for praise and prestige. His attitude can be compared to that expressed by Philautus in Euphues and his England.

... in tyemes past they vsed to wooe in playne tearmes, now in piked sentences, and hee speedeth best that speaketh wisest: every one following the newest waye, which is not euer the neerest way: some going ouer the stile when the gate is open, and other keeping the right beaten path, when hee maye crosse ouer better by the fieldes. Every one followeth his owne fancie, which maketh divers leape shorte for want of good rysinge, and many shoote ouer for lacke of true ayme.

And to thatasse it is come, that they make an artes of that, which was woont to be thought naturall. 1

Extravagant wooing which climbs over the stile when the gate is open, may be compared to the study that the lords attempted which climbed over the house to get in at the little gate. Noth means Costard by the hobby-horse, but Armado betrays his unspoken attitudes by understanding it as Jaquenetta. The child takes the opportunity to utter a positive recommendation:

Negligent student! learn her by heart. (III.i.34)

which shows that he sees learning and loving as a continuum.

Costard and Jaquenetta, horse and probable hackney, are both equine, but Armado is an ass, that proverbially lecherous of beasts. If we compare the words of Cornelius Agrippa about the Spanish lover, we may understand Armado’s extraordinary character a little sooner.

The vnaduised Spaniarde is vnpatient in burning lous, verye madde, with troubled lasciuiousnes he renneth furiously, and with pitieful complaintes bewayling his ferueut (sic.) desire, doth call vpon his ladie and woorshippeth her, at length being waxen ieolous doth either kill her, or hurting her, makes her common for every man for meede: ...

When Moth, Armado's bullet, brings his wounded quarry to his master, they imitate the cultivated, expounding foolish riddles, in which Costard shows himself as apt, if a little literal-minded, as anyone else. When he is told that Armado means to enfranchise him, he is aghast, having used his own system of etymology to construe it as marriage with a whore, the punishment worse than death. It ought to be clear from this reaction that Costard does not think of Jaquenetta as a drab, and that Moth does not either. Costard's literalness can be seen as his wonder at the magic of words, their quidditas; word and signification are for him multiple and coexistent, palpable to the imagination. He is the raw material upon which rhetoric may work sad wonders, deluding him and teasing his innocence with the discrepancy between word and fact. For him words are tokens to be held in the mouth, savoured and remembered: like Caliban, he is the real connoisseur of the poet's art, of sounds and sweet airs, and the poet must never forget his moral obligation to edify and safeguard him, or, like Prospero, he must burn his book. Costard is of the same stock as the country folk dazzled by Antolycus's tawdry ware in The Winter's Tale, the genuine peasant folk whom Shakespeare observed with a loyal but often dismayed eye. Although he is not educated, he is apt and puts on his new word, remuneration, like a new coat and preens in it until Berowne appears. Berowne's action in giving letter and guerdon, though more graceful, is a clear parallel to Armado's. His subsequent behaviour tallies with Moth's description:
be seen to the right. The town is a small one, with only a few hundred people, but it has a vibrant community spirit. The main street is lined with shops and cafes, where locals gather to socialize and catch up on the latest news.

While I was there, I had the opportunity to speak with some of the residents. They were all very friendly and welcoming, and it was clear that they were proud of their town and its history. I was particularly struck by the sense of place that I felt in this small community. It was as if everyone knew each other and were connected in some way, and that feeling of belonging was very strong.

In conclusion, my visit to this small town in California was a memorable experience. I was able to see firsthand how the small town way of life can be both idyllic and challenging, and I came away with a new appreciation for the importance of community and place. I would highly recommend visiting this town if you have the opportunity.
he might well cross his arms across his doublet, and
tip his hat over his eyes, leaning against a tree
like the gentleman in the Nicholas Hillier miniature.
His peculiar kind of arrogance emerges here in the
image of the dominie tyrannising over the snivelling
boy-child "than whom no mortal so magnificent", which
parallels Armado's fixed image of himself as a Titan.
Whatever public role he may assume as lover
soliloquising he expresses his disdain for his present
servitude in terms that would have served Bruno for
his attack on the love of woman in the Preface to the
**Heroici Furori.**¹

> A woman that is like a German clock,
> Still repairing, ever out of frame,
> And never going aright being a watch,
> But being watched that it may still go right!
> (III.i. 187-90)

He is despite his vaunt the first to fall in
love, and it is no heavenly vision that is afforded
him. He sees Cupid as a bawd and extortioner thriving
on the guilty lusts of foolish men. This is the
extension of his cynicism about everything, because he
desires the idealised nature which he is convinced that
he can never attain to. He now cannot accept the fact

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¹ Bruno begins by deriding poetry written to "quelle
guance, quel busto" and finishes with "quel schifo, quel
puzzo, quel sepolcro, quel cesso, quel mestruo, quella
carogna, quella febré quartana, quella estrema ingiuria
et torto di natura: che con una superficie, vn ombra,
vn fantasma, vn sogno, vn Ciérceo incantesimo ordinato
al servigio della generazione inganna in specie di
bellezza:... " (**De gl'heroici furori.** Al molto eccellente
Cavalliero, Signor Phillippo Sidneo. Parigi, Appresso
Antnoio Baio, l'Anno.1585, Sig.^[k5]recto.)
that his love for Rosaline is sexual in its origins, when he would like to think that he could express the noblest desires of the human spirit by contemplating the *summum bonum* in a lady's lineaments. His description of the beauty which has seduced him gains its points from the unspoken comparison with the conventional beauty who blushed white and red, whose eyes were grey as glass or made blackness bright, whose hair was a golden net woven by the Gods to entrap the wandering imagination. Rosalind does not coincide at any point with his notions of beauty: he cannot even claim that her beauty has drawn him from the search for the good, to show him a closer analogue to the divine source of things. He is in love in the normal human fashion, and in his arrogance he cannot bear it.

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;
(III.i. 192-97)

The whitely quality joins with a suggestion of disease to suggest wantonness, and Berowne specifically develops the suggestion in the parallel with Io. It is plain that Berowne regards his love in itself as an aberration, a pestilence, not principally because he is perjured, a fact which he acknowledges in one line. He may not be serious, because Berowne almost never is, but he is not laughing either. The fault is not in his love, which is natural and innocent enough, but in his own sophisticated and guilty attitude towards it. His oath, symbol of the
THE ETHIC OF LOVE AND MARRIAGE IN SHAKESPEARE'S EARLY COMEDIES.

Dissertation submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy in the University of Cambridge, 1967, by Germaine Greer, M.A.

Four comedies, those commonly considered the earliest, are examined in their literary context, in an attempt to establish their abiding value, in their originality and the seriousness of their involvement in questions of contemporary importance, not merely to the renaissance intellectual, but to the semi-literate Englishman of living in a period of religious crisis and a world of changing frontiers. The Two Gentlemen of Verona is examined in a context of the works published in English on friendship and love, taking publication in the vernacular to be a reasonable indication of fairly wide interest and intelligibility. The evidence points to the play being a serious attempt to grapple with the problem of idealistic love in the face of change and human inelasticity, but God-given freedom to change but not to stay the same, so that the play must be considered a failure because the tragic undercurrents maim the comic catastrophe, which seeks to assert a point of view already invalidated by the rest of the play. The Comedy of Errors is regarded as the realisation of the ideal of comedy developed by the humanists out of the commentaries of the fourth century grammarians upon Terence in more than its superficial aspects of symmetry and regularity, in embodying the spirit of the imago vitae, the artistic analogue of the human career, in its fullest sense. The Taming of the Shrew is shown
great mistaking at the centre of the Ficinian system, distorts his love from the beginning, and the immediate expression of it is his pride smarting under the unlooked fall into humanity. The difference between "my lady" and "Joan" is the difference between Beatrice or Mistress Philosophy and a real unpredictable imperfect woman.

Well, I will love, write, pray and sue and groan: Some men must love my lady and some Joan.

Berowne's ambiguous phrasing suggests that there may be more in common between Jaquenetta and the ladies than we might otherwise have suspected. The division in Berowne's attitudes as confessed in soliloquy and in his wooing poems might perhaps be more readily understandable if we remember the way in which Sidney struggles to reconcile his idealist conception of love and the precise nature of the passion that Astrophil feels for Stella.

The dual concept of love divine and love human is neatly described by Bodenham in Politeouphuia:
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The dual concept of love divine and love human is neatly described by Bodenham in Politeophuia:

1. Feuillerat, Sidney, Vol. , p. , Astrophel and Stella, Sonnet
Loue is the most excellent effect of the soule, whereby mans hart hath no fancie to esteeme, value, or ponder any thing in this world, but the care and study to know GOD; neyther is it idle, but worketh to serve him whom it loueth, and this loue is heauenlie. There is also a loue natural, that is a poison which spreadeth through euery vaine, it is a hearbe, that being sowne in the intrailes, mortifieth all the members, a pestilence that through melancholy killeth the hart, and an end of all vertues.

Sidney differs from Berowne in that he recognises the conflict, and alternately exalts one side or the other, at times vaunting the virtuousness and rationality of his love for Stella, and at other times expressing his infatuation and physical dependence upon her. In his depiction of Berowne Shakespeare exaggerates the division to show that it is fundamentally wrong. The ladies are not paragons of virtue or beauty, but the objects of human love, amore vicendevole, which is both sexual and idealistic. The champions of wedded love naturally sought to integrate the sexual and the ideal: the Song of Solomon, with its

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2. Compare for example Sonnets IX, XL, XXII, XLVIII with IV, V, X, XVIII, XXI.

1. Bodenham, Politeuphuia, op.cit.

3. The term, amore vicendevole is coined by Tasso, who, influenced by Flaminio Nobili's Trattato dell'Amore Umano, wrote his own treatise of human love in Il Cavalier Amante. In England, the reformers were gradually recognising the sexual impulse as good and innocent:

so soone as God had married and coupled amn and woman together: man being enflamed with the loue of his wife and burning with a feruent, singular and moste harty good wyll toward her, brast out into these wordes... Sp aone as he behelde her, he was rauished streight wayes with the loue of her, delighted in her as in him selve, called her his owne bone and his owne fleshe,....

(Becon, Worckes, op.cit., fol. CCCCLIX verso.)

Gf. The commendacion of Matrimony, made by Cornelius Agrippa, & translated into englishe by Dauid Clapam, 1534. (Col.: Londini in aedibus Thomas Bertheleti...Anno. M.D.XLV), Sig.B8 recto.
Loue is the most excellent effect of the soule, whereby mans hart hath no fance* to esteeme, value, or ponder any thing in this world, but the care and study to know GOD; neyther is it idle, but worketh to serve him whom it loueth, and this loue is heauenlie. There is also a loue natural, that is a poison which spreadeth through every vaine, it is a hearbe, that being sowne in the intrailes, mortifieth all the members, a pestilence that through melancholy killeth the hart, and an end of all vertues. 1

Sidney differs from Berowne in that he recognises the conflict, and alternately exalts one side or the other, at times vaunting the virtuousness and rationality of his love for Stella, and at other times expressing his infatuation and physical dependence upon her. 2 In his depiction of Berowne Shakespeare exaggerates the division to show that it is fundamentally wrong. The ladies are not paragons of virtue or beauty, but the objects of human love, amore vicendevole, which is both sexual and idealistic.

The champions of wedded love naturally sought to integrate the sexual and the ideal: 3 the Song of Solomon, with its


2. Compare for example Sonnets IX, XI, XLII, XLVIII with IV, V, X, XVIII, XXI.

3. The term, amore vicendevole is coined by Tasso, who, influenced by Flaminio Nobili's Trattato dell'Amore Umano, wrote his own treatise of human love in Il Cavalier Amante. In England, the reformers were gradually recognising the sexual impulse as good and innocent:

...so soone as God had married and coupled amn and woman together: man being enflamed with the loue of his wife and burning with a fervent, singular and moste harty good wyll toward her, brast out into these wordes... Sp aone as hee behelde her, he was rauished streight wayes with the loue of her, delighted in her as in him selfe, called her his owne bone and his owne fleshe....

(Becon, Worckes, op.cit., fol. CCCCLIX verso.)

Gf: The commendation of Matrimony, made by Cornelius Agrippa, & translated into englishe by David Clapam, 1534. (Col.: Londini in aedibus Thomas Bertheleti....Anno. M.D.XLV), Sig.B8 echo.
great controlling images of fruitfulness and varied adumbrations of sexual intercourse, became a lovesong once more, and wives bore children and mirrored heavenly beauty at the same time.

Her goodly eyes like Saphyres shining bright,
Her forehead iuory white,
Her cheeke lyk apples which the sun hath rudded,
Her lips like cherries charming men to byte,
Her brest like to a bowl of cream uncrudded,
Her paps like lyllies budded,
Her snowy neck lyke to a marble tower,
And all her body like a pallace fayre,
Ascending vppe with many a stately stayre,
To Honors seat and chastities sweet bowre.

There is no mistaking the sexual quality of this imagery, with its emphasis on use and fruitfulness as well as beauty, but nevertheless Spenser uses it as a stairway to the statement of his love as the embodiment of chastity and Honour. For Shakespeare humanity is always enough, provided it be fully and generously realised. Romeo, the anguishing Petrarchan lover, leaves loitering in orchards at dawn, lamenting disdainful Rosaline, for Juliet's innocence and generosity which preclude the necessity for grovelling and weeping.

Why, is not this better than groaning for love?
now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature;
for this drivelling love is like a great natural, that runs lolling up and down to hide his bauble in hole. (II.iv. 95-100).

However, Berowne's pride does not entitle him to such an extraordinary grace from God. Following blindly his own unleashed affections, now the only counsellors of his will because reason has been usurped by pride of wit, Berowne is, like the lately distressed ladies of the entertainment included in The Phoenix Nest,

punished with inconstancy of his wits. Be it love
divine or natural, plague or blessing, and his mistress
country wench or virtue incarnate, Berowne is determined
that he, at least, will be a lover of the first water.

... some use discourses of Loue, to kindle
affection, some ditties to allure the minde,
some letters to stirre the appetite, divers
fighting to proove their manhood, sundry
sighing to shew their maladyes, many attempt
with showes to please their Ladyes eyes, not
few with Musicke to entice the eare: Insmuch
that there is more strife now, who shal be the
finest Louer, then who is the faithfulllest. 1

All the labourers of love are fine, without
regard to their ladies' wishes: Jaquenetta cannot
even read her literary homage and does not realise
when it is read that it is addressed to her.

Act IV begins with a very curious image, which
has no apparent connection with the development of the
intrigue of the play, that of the horseman spurring up
the hill, which the Princess herself interprets as a
figure of pride, "Who e'er a' was, a' show'd a mounting
mind." (IV.i.4). The mood of the scene is light and
easy, but the echoes of another reality are persistent.
Apart from the unknown horseman, there is the Princesses's
curious attitude to the sport that she is to play.

... where is the bush
That we are to stand and play the murderer in?
(IV.i.7-8)

The figure of the deer set upon by hounds and
torn to pieces frequently used for the man who has not
managed to establish the sovereignty of reason among
his affections and is ravaged by his own headstrong
desires, the outcome of unruly will.

Whilst youth and error led my wandring minde,
And set my thoughts in heedlesse wayes to range:
All unawares a Goddesse chaste I finde,
(Diana-like) to worke my sudden change.
For her no sooner had mine eyes bewraid,
But with disdaine to see me in that place;
With fairest hand, the sweet vnkindest Maid,
Cast water-cold Disdaine vpon my face.
Which turn'd my sport into a Harts dispaire,
Which still is chac'd, while I haue any breath,
By mine owne thoughts, set on me by my Faire:
My thoughts (like Houndes) pursue me to my death.
Those that I fostred of mine owne accord,
Are made by her to murther thus their lord. 1

The Princess shot at her pricket, but it was
pulled down by the hounds. Like Delia, the arrow-glance
of her eyes causes the king to fall in love with her
against her will: the real reason for his love is as
for Daniel's persona, his own wandering in youth and
error. The Princess lets fly her arrows in obedience
to the convention and in courtesy to him who has
offered her this entertainment. In her teasing of the
forrester, unskilled in compliment, the Princess shows
that her mind has been running on the sin of the young
men.

See, see! my beauty will be saved by merit.
O heresy in fair, fit for these days!
A giving hand, though foul, shall have fair praise.
(IV.i.21-3)

The heresy that one may by good works merit
heaven is a denial of the sovereign action of grace,
the free gift of God. Her thoughtless compliance

1. The Complete Works in Verse and Prose of Samuel
Delia, sonnet V.
with the convention she sees as part of the first human sin.¹

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 for praise alone now seek to spill
The poor deer's blood, that my heart means no ill.

(IV.i.30-35)

Her reference to the contemporaneity of such heterodoxy applies more directly to the King's presumptuous monasticism than to Henri of Navarre's "abominable act", and thence to the contrast between English Protestantism and Italian Platonism. Faith, the most potent engine of salvation in the Protestant doctrine, involves an act of intellectual submission which the young men have clearly eschewed, seeking a

1. Anthonie 'lether (Certaine very proper and most profitable Similies op. cit.) shows a figure of sin (woodcut, Sig. Aiii verso) as a tree, with the seven deadly sins as its trunk; rooted in Pride and culminating in Self-love, who, like 'ride in the 'aerie Queene, is regarding her sun-like countenance in a mirror. On one side Justice strains to bring down the tree with a rope, and on the other Verity chops at the trunk. The branches are covered with caterpillars called Usury, Extortion, Blasphemy, Perjury, Ambition, Contempt, Disobedience, Infidelity, Simony, A false Prophet, Ignorance, Vainglory, Excess, Feigned Friendship, Curiosity Idolatry, Erroneous Doctrine, Hypocrisy and Dissimulation. All these arise from the master sin of Lucifer, who also tempted our first parents to the sin of pride which remains the first and deadliest of the seven. The most remarkable aspect about this concept of sin to a twentieth century intelligence, is that it is basically intellectual, acts of violence like robbery, rape and murder, which are about the only sins that we recognise today simply do not figure. To a society accustomed to think in this way of sin as an affair of principle and scruple, even when it has almost no repercussion upon society, the young men's spiritual condition must have been quite unambiguous.
more impressive scientia. In the name of honour and
fame the King has taken the pernicious vow, and
treated the Princess with shameful discourtesy.
His rejection of real sovereignty as God's anointed,
for illusory triumph over knowledge is as wrongheaded
and ultimately hurtful as that described by Boyet as
a complement to the Princess's line of thought.

Do not curst wives hold that self-sovereignty
Only for praise sake when they strive to be
Lords o'er their lords? (IV.i.36-3)

In Love's Labours Lost, the narrow context of
one case of wilfulness as a disruptive factor in the
commonwealth, explored in The Taming of the Shrew, is
widened and deepened to examine the metaphysical
heart of the question, the differing views of man's
fitness for happiness here and hereafter which derive
from different concepts of his nature and capability.
Costard "a member of the commonwealth", is the only
character who ever manages to non-plus the Princess
by revealing her own unconscious vanity (for her sin
before was to assume that her magnanimity precluded
such a feminine weakness). Armado's letter is the
first of the love missives that we hear, keeping up
the undermining effect of the burlesque action
preceding the main action. He speaks of enjoying
Jaquenetta's favour, as of something that he can command
and enforce, but has the goodness to entreat. The
intentions expressed by implication in the letter are
insulting and frightening, but they do not emerge
in full flower until the astonishing poem with which
he concludes.
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. 1

(IV.i. 97-102)

The Princess comments on the writer's arrogance
coupling it with infirmity of will suggested in the
image of the weathercock. The Princess having gone to
her stand the ladies play word games with Boyet on
the theme of archery, in which they, Diana-like, take
the role of Cupid for themselves, and keep resolute
hold of the bow. The songs they sing are old as
Arthurian legend and even Costard understands the gist
of this game and manages to outmanoeuvre Boyet so that
he and the ladies carry the day. Boyet withdrawing
from the game outfaced by Costard's cheerful and apt
obscenity calls him his "good owl", the bird whose song
ends the play. We learn that the Princess has carried
out her venery from the arrival of two new characters,
the curate and the schoolmaster. Bush has maintained
that the decay of English humanism and its replacement
by learned Puritanism and the Cambridge Platonism had
two principal causes:

1. The Nemean lion is not Hercules, but his opponent,
usually moralised as some vice that he had to over-
come to attain to his patrimony as the exiled son of
Zeus. The lamb, on the other hand, is Christ's chosen
symbol as the Saving Victim, and has the attribute
of innocence, especially silly innocence. Erasmus
speaks of Christ's partiality for the image of
Himself as a shepherd, and the faithful as sheep.
In the first place, Christian humanism which depended so much upon the personality of its exponents might suffer from internal decay and dry rot. "Here was then, as always, the danger that the official custodians of litterae humaniores might forget the spirit for the letter, might allow a gospel of life to become a class-room routine, that the study of virtue and literature might give way to grammar and flagellation. \[1\]

Because the fundamentals have not been inculcated the young men have been seduced by Platonic extravagances and the new science. At the point where the argument of the play connects with its society, its point can only be illustrated by introducing the pedant, who is the personification of the decay of the English humanist tradition. Grammar is his specialty; he expounds and expatiates, treating all intellectual activity as debate, more concerned with the congruity of his epithets than the truth of his contentions. Dull is probably right about the beast shot by the Princess, but his false Latin is all that Holofernes will allow him, besides the title, "monster ignorance". Nathaniel's attempt to gratify the pedant by listing the advantages that Dull has not had, evokes instead the deadness and uselessness of such pedantic disciplines.

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,... (IV.ii.24-7)

In Nathaniel's attitude there is a deep contradiction: he believes that it is learning that sets a man above the beasts, and yet that there are some who have a right to this elevation, and some who have not. His heresy is similar to that discerned

by the Princess, for what really constitutes the difference is the rational soul and the free will of man, and the possibility of inheriting heaven by God's infinite mercy and grace. Dull is not abashed by the Curate's scorn, but asks a homely riddle which puts us in mind of the era before the pedants, when Adam derived and Eve span and none was a gentleman.

The Pedant of course may turn his hand to poetry and we have a unique opportunity to observe both the wretched stuff he is capable of, and the theory of poetry he has developed to justify it: he believes despite the absolute mundanity of his imagination in the sovereign mystery of inspiration. The poetic genius is

...a foolish extravagant spirit, full of forms, figures, shapes, objects, Ideas, apprehensions, notions, revolutions: these are begot in the ventricle of memory, nourished in the womb of pia mater, and delivered upon the mellowing of occasion. (IV.ii.66-8)

Shakespeare may have subscribed to some such conventional notion of furor poeticus (Vide Midsummer Night's Dream, V.i.4-17), but he sees that the poet's great gift turns to his reproach if it is not harnessed to communicate an active ideal. The responsibility was one which Shakespeare found, as it must be found, crippling, especially when his own convictions wavered in the face of disappointment, the approach of old age, and the evidence of decadence in his society and its tastes.

At this stage in his development, his idea of the poet's role is clarifying itself, here by disposing of the concept of poetry as a gentleman's accomplishment, a way of decorating and embellishing banal and flippant experience. The poet must sing that all may hear, delight, understand and profit, and if ever that aim is perverted, as it is by Chapman, who can say,
The prophane multitude I hate, & onelie consecrate my strange Poems to these serching spirits, who learning hath made noble, and nobilitie sacred... But that Poesie should be as peruiall as Oratorie, and plainnes her special ornamnt were the plaine way to barbarisme:...

the poet has defied God, the author of his gift, just as the scholar king defies morality and the duty of his station in life, to involve himself in painful confusion. Unwittingly, Nathaniel refers to the controlling idea of the poet's duty to the commonwealth in the inapplicable compliment he pays to Holofernes,

...you are a good member of the commonwealth. (IV.ii.76)

They are suddenly joined by the basic unit of the commonwealth, the man ad the woman, Costard and Jaquenetta, who in their silly innocence have brought the letter along to the Parson to read. Berowne's poetic offering, far from seeming too grand and intellectual for this group of learned and unlearned simpletons, seems to grow sillier and sillier as it is read out to the uncomprehending. His sonnet in hexameters reveals that love has not humbled him to realise and repent his first mistake: he is wilfully setting it aside, transferring the summum bonum from the idea of knowledge to the person of Rosaline, but only in the poem, for just as he was not really interested in the aim of knowledge pursued by the others, we have heard him expatiate on his love for Rosaline. The argument of the poem, is not an actual argument, for the objection is only imitated and not actually made. Within the framework of mock argument

he praises her as the strength that bowed his oaken thoughts, the book wherein knowledge may be studied and then as the divinity of Jove. The poet is still an eagle, bravely importuning the godhead, and he modestly admits that his love is the cynosure only of learned and intrepid eyes. The eagle regarding the sun is "Berowne's favorite, if not his only, emblem, for he adapts it and uses it in every context. Of course it is not his own invention, for a history of the neo-platonic influence in European poetry could be written from the evidence of the use and re-use of this image. One of the earliest examples is Serafino's--

The image reappears in de Billy's Sonnets Spirituals, Claude de Pontoux's L'Idee (1594), and Sonnet XCIX of the Mecatompatria is merely a rifacimento of Serafino's with the blasphemy omitted and the ending twisted into a rejection of love. More examples can be found in the sonnets of Molza and Tasso. The interactions between Berowne's intellectual pride, and the factitious brilliance of the lady are what undermine the poem from the very beginning. Its most conspicuous fault is the lack of enargia for the lines halt from conceit to conceit, ever failing, despite the ballooning hyperbole to rise off the ground and figure forth the volatility of a lover's passion. Holofernes's
he praises her as the strength that bowed his oaken thoughts, the book wherein knowledge may be studied and then as the divinity of Jove. The poet is still an eagle, bravely importuning the godhead, and he modestly admits that his love is the cynosure only of learned and intrepid eyes. The eagle regarding the sun is "erowne's favorite, if not his only, emblem, for he adapts it and uses it in every context. Of course, it is not his own invention, for a history of the neo-platonic influence in European poetry could be written from the evidence of the use and re-use of this image. One of the earliest examples is Serafino's—

L'aquila dil suo sguardo affissa al Sole
E quel fissar non puro, sdegnosa, e fiera
Morto lo tra del nido, e non lo uole.
Simile spesso far mia mente suole
De suoi pensier, poi che son nati a schiera,
Che qual non alla mia donna altiera
Présto l'uccide e mai non se ne âduole.
Questo è quel Sol, ch'ogni altra uista abbaglia.
Che sel udesse ogniun, com'il uedo io,
Diria, Che al mio nissun stato si aguaglia.
Perche la mente, a ciascun pensier mio
Spesso conuien per lei tanto alto saglia,
Che conoscer mi fa che cosa è Dio. 1

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1. Opera dello Elegantissimo Poeta Serafino Aquilano, quasi tutta di nuouo riformata, con molte cose aggiunte.... In Viniega, M.D.XLIII. Sig.A. Ffesto.
principal interest is in the metre, which he approves, but he laments the lack of elegance, facility and golden cadence, missing the point entirely, for Berowne has deliberately chastened his style and imitated the meticulous movement of logic in order to disguise his own sophistry. Nathaniel's criticism of the poem is passed in the same key, and with the same basic play on words as Rosalind's will be. Ironically he utters another truth, which the lords have denied:

Society, saith the text, is the happiness of life. (IV.i.160)

The third scene of the act brings us back to the gentles' game. Berowne wanders on, in his melancholy mood, preying upon himself, toiling in a pitch, like the human intelligence according to Montaigne:

She doth but quest and firret, and vncessantly goeth turning, winding, building and entangling her selfe in hir owne worke; as doe our silke-wormes, and therein stiffleth hir selfe. Mus in pice. A Mouse in pitch. 1

Berowne cannot conquer the notion that it is pitch that defiles, that Rosaline's pitch-tall eyes have corrupted him. For a brief instant it might appear that he has learnt his lesson, for he quotes from Costard—

Well, set thee down, sorrow! for so they say the fool said, and so say I, and I the fool;... (IV.iii.4-5)

(But since the Wisedome of the world I finde, Before Heauens Wisedome, Foolishnesse indeede, While such Illusions doe the spirit blinde, As ohely growe vpon vngratious seede: Which wicked Humours in the heart doe breede, While truest Wisedome lives above the Sunne: Let me but play the Foole, and I have done. 2)

1. Florio's Montaigne, op.cit., p.635, "Of Experience".
but even this is only a glancing blow at the truth, and Benowne's mind spins on, as self-conscious as ever,

Well proved, Wit! (IV.iii.5-6)

He chafes against his love, speaking of it as a carnal infatuation ("but for her eye, I would not love her"), and correcting himself wryly to a more acceptable position, only to call himself a liar. He is enamoured of the notion of Cupid's blunt arrow, which he is glad to see has thumped the King.

So sweet a kiss the golden sun gives not,
To those fresh morning drops upon the rose,
As thy eye-beams when their rays have smote
The night of dew that on my cheeks down flows:

The King's Petrarchism is almost pure: he makes his comparison with the sun, the commonest analogue of the form of the good, and he embodies it in a particular manifestation, so that the beauty of his lady is actually confounded with the beauty of a spring morning. The vagueness of the conceit of the night of dew can probably be explained by the petrarchist tendency to identify states of mind with meteorological phenomena, but the inadvertent associations of the king's face with the morning rose warn us that the jerks of the king's invention may topple him into the absurd.

Nor shines the silver moon one half so bright
Through the transparent bosom of the deep,
As does thy face through tears of mine give light
Thou shinest in every tear that I do weep:

The night of dew has turned into the ocean: even if the imagination succeeds in reducing the King's brine to tear size, the impression is still that of a deluge. The imaginative difficulties are not reduced by the next lines,

No drop but as a coach doth carry thee;
So ridest thou triumphing in my woe.

The conceit is staggering: Holofernes would have loved it, because certainly imitari is here of no
[REDACTED]
consequence -- the mirror is not held up to theoretical possibility, let alone to nature. The King's sonnet is of course, very modish, for in its audacity, its deliberate incredibility it resembles the newfangle Marino. Such a poem is not a communication, but an object of wonder. Out of the phenomenon of the reflection in miniature on drops of water the King manufactures prodigious correspondences, deliberately stressing the preposterousness of his invention. A comparable poem in English is Alabaster's Sonnet, "A Morning Meditation" which also explores the imaginative possibilities of light reflected off tear-drops.

The sun begins upon my heart to shine,  
Now let a cloud of thought5 in order train  
As dewy spangles wont, and entertain  
In many drops his Passion divine.  
That on them, as a rainbow may recline  
The white of innocence, the black of pain,  
The blue of stripes, the yellow of disdain;  
The purple which his blood doth well resign;  
And let these thousand thoughts pour on mine eyes  
A thousand tears as glasses to behold him  
And thousand tears, thousand sweet words devise  
Upon my lips as pictures to unfold him:  
So shall reflect three rainbows from one sun,  
Thoughts, tears and words, yet acting all as one.

Boyet would envy the King his facility, elegance and impudence, for it far outstrips his own effort to write about the same eyes which so abundantly furnish optic marvels.

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.  

It follows naturally from his demand that she regard his tears that he fear that she will respond to her own reflected beauty and not to his passion. The image conveys egotistic heartlessness with considerable force, but the King ruins his one legitimate effect with the unnecessary and bethetical last couplet.

Lombaville, the taciturn, who has so far spoken no more than seventeen lines, many of them curt, deviser of the penance of tongue removal, is worried about the persuasive effect of his lines. Berowne reassures him sotto voce from his tree that poetry aids the blind god in matters of seduction.

O! rhymes are guards on wanton Cupid's hose;
Disfigure not his shop. (IV.iii.58-9)

The connection between poetry and wantonness is not a freak of Berowne's imagination. Not only the rank philistines among the Elizabethans sounded the alarm about the power of songs and flattering poems to undermine virtue. The garment of style was assumed like fine clothes, to attract attention and to impress. Barclay confuses the two deliberately in his description of disordered love and venereal:

Ye counterfeit'd Courtiers come with your fleeing brains,
Expressed by these variable garments that ye finde,
To tempt chaste damsels, and turn them to your minde.

Montaigne argued seriously:
...who shall debarre Cupid the service and conversation of Poesie, shall weaken him of his best weapons.

Lodge characterises Fornicatæn as a poet:
...put him to a sonnet, Du Portes cannot equall him; nay in ye nice tearmes of lechery he exceeds him:...

1. Barclay, Stultifera Navis, op.cit., fol. 8 verso.
2. Florio's Montaigne, op.cit., p.495, "Vpon some verses of Virgill."
On a day, alack the day!-
Love, whose month is ever May,
Spied a blossom passing fair
Playing in the wanton air. (IV.iii.99-102)

The lyric movement suggests actual singing, and the theme is sweet ravishment, the governing image the culling of a blossom. Time is suspended by the action of love in a perpetual springtime, like the time of the amorous shepherd in Marlowe's poem, implying the motif of *carpe diem* by contradicting it. In the next couplet the image of the wanton air is developed into a sensuous conceit of the breeze penetrating the flower's velvet leaves and enjoying her hidden beauties.

Through the velvet leaves the wind
All unseen can passage find;... (IV.iii.103-4)

The image of clandestine enjoyment is obviously appropriate to seduction and not Platonical wooing. In the next lines the poet makes explicit the parallel between the flower penetrated by the wind, and the lady. The image of the lover sick to death stresses the physical nature of his passion. He loses control of the mechanism of seduction with the introduction of his own personal situation, which is crudely presumptuous:

Air, would I might triumph so!
But alack! my hand is sworn
Ne'er to pluck thee from thy thorn. (IV.iii.108-10)

The exquisite sensuousness of the poems opening fades away, leaving nothing but the residue of Dumaine's arrogance. His love is the natural result of the exuberance of his young blood, so that the lady is virtually warned to expect nothing but the instability of youthful ardour:

Youth so apt to pluck a sweet. (IV.iii.112)

In the last quatrain he compares himself to Jove drawn from the side of the Juno of knowledge by the wonder in Katherine's mortal eye!

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1. Boyet uses the same image (~V.ii.293) and is sharply checked by the Princess.
The four lovers then present four types of courtly wooing: Berowne is the type who makes of his love a continuation of his exaltation of his own reason, and identifies his lady with the knowledge that he has decided to seek at the cost of wisdom and charity; the King is an intellectual wooer of a different kind, whose love stimulates his invention to quaint intricacies of conceit, which exercise his mind but leave his heart and the lady untouched; Longaville is the idolator, who extends the concept of the power of the good reflected in the lady into an affirmation of her godhead, confusing the mediating power of Beatrice with redemption; Dumaine is the exquisite sensualist, closer to the flesh, if not the spirit, of love than his peers, but nevertheless corroded with youthful presumption. Thus each one of them, because of the particular cast of his mind, distorts the passion and purpose of love, creating a maze of his own fancy and losing himself in it. Like God's grace lavished on the sinner bent on his own will, love now turns to their reproach. Not on e lord but thinks to condemn the incostancy of the others in round terms until he has been revealed as partaking of the common fault. Each is prepared to claim a superiority to the others because he perceives their fault clearly and is blind to his own. Berowne is seduced by the role of the scourge of God into forgetting his own guilt so far that he prepares for his own utter discomfiture (which, the audience knows, is coming upon him apace). He uses the term of Alexander, who was above the infatuation of mere mortals⁷, calling the three discovered lovers "worms". The image he uses, of the beam and the mote, is itself a parable of the blindness of the conscience where one's own sins are enfolded.

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The manufacturer has the responsibility to ensure that all components of the system are properly identified. The identification shall be performed in accordance with the applicable standards and codes.

The identification shall be legible and permanent, and shall include the following information:

- Manufacturer's name and address
- Model number
- Date of manufacture
- Material grade
- Pressure rating
- Temperature range
- Flow capacity
- Connection size and type

The identification shall be applied to the valve body and/or to the valve tag. The valve tag shall be permanently attached to the valve and shall not be removable.

The identification shall be in accordance with the applicable codes and standards, such as ANSI, ASME, API, and others, as required by the jurisdiction.

The identification shall be visible and accessible at all times, and shall not be obstructed by any other markings or information.

The identification shall be reviewed and verified during the valve inspection and testing processes. Any discrepancies or inconsistencies shall be reported and corrected immediately.

The identification shall be maintained during the valve's lifetime, and shall be transferred to any new owner or operator.

The identification shall be included in the valve's documentation and records, and shall be available upon request.

The identification shall be reviewed and updated as required by changes in the valve's specifications, or if the valve is modified or repaired.

The identification shall be tested for durability and legibility, and shall be resistant to damage from environmental factors such as temperature, humidity, and chemical exposure.

The identification shall be in compliance with all applicable laws, regulations, and standards.

The identification shall be provided to the owner or operator of the valve at the time of delivery.

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From their former heroic aspirations to emulate Hercules (in their labours), Nestor, Solomon (in their wisdom) and Timon (in their self-imposed isolation), he argues, they have declined to childish games, and it is the decline from a serious pursuit to a trivial one which Berowne makes the central point of his argument. It is almost as if he is inwardly convinced of the lightness of a love so easily conceived in despite of the laws of probity and constancy. But Nemesis, alias Jaquenetta is at hand. With sharply contrasting simplicity, she presents her condemnation.

Our person misdoubts it; 'twas treason he said. (IV.iii.192)

The priest's judgment has called the argument of Berowne a treason, ergo, the King has committed treason upon himself too, reducing the little state of man in him to a chaos. Berowne, sneakily trying to destroy the letter of James Costard for his disgrace.

Ah! you whoreson loggerhead, you were born to do me shame. (IV.iii.202)

Proteus fumed that his servant shamed him, not realising how true it was. Costard has suffered for an edict which he never consented to, while Berowne, who did consent to it, has sought to break it with impunity, while punishing those who were known to break it. He smarts before the bumpkins' unwinking gaze, and begs the King to send them away, so that he may confess without shame, calling them turtles, the figures of true love. For all his unlettered ignorance, Costard's judgment is not to be scorned.

Walk aside the true folk, and let the traitors stay. (IV.iii.210)

Of course Berowne sings a new tune, talking as fast as he can for the right of young blood to rebel, arguing the natural mutability of flesh and blood, the debt of nature, urging with a swift tumble of words the acceptance of their mutual failing. He calls their vow, quite
unwarrantedly, an "old decree". In his wild hyperbole he trots out his well-worn figure of the sun, no longer knowledge, but as in his poem, Rosaline, whom he has the discernment and the temerity to admire. The king calls his attitude a "zeal" and a fury, but in himself the same phenomenon becomes something different. Berowne sails on undaunted into further massive comparisons, until he adopts the sure-fire rhetorical technique of eschewing rhetoric: his words recall the Princess's, but it is the different effect of their application in this case, which we notice.

Fie, painted rhetoric! O! she needs it not:
To things of sale a seller's praise belongs. (IV.iii.236-7)

His solar imagery is adopted only to give the King access to no image of more grandeur, so that he can only retaliate by literally denigrating Rosaline. Berowne is forced to posit a kind of black sun, making blackness the index of beauty, for

Be shee all sootie-blacke, or bery-browne,
Shees white as morrows milk or flaks new blowne.
And tho she be some dunghill drudge at home,
Yet can he resigne her some refise roome,
Amids the well-knowne stars: or, if not there,
Sure will he Saint her in his Calendere.

keeping all his speech in alternately rhyming quatrains, until there is no alternative left, but jeering in his turn, at the Princess. The absent ladies are only the occasion of their game, the ball that they play with, so that Berowne can say,

I'll prove her fair, or talk till doomsday here. (IV.iii.)

His next effect, the conceit of a street-aved with eyes, apart from being painful and preposterous, leads to a dead end in a dirty joke. Tired of this, and disquieted by the unexamined nature of their moral predicament, they commission Berowne to prove that they may pursue their inclinations and woo the ladies with an

easy conscience, to supply "some flattery for this evil", some "tricks, some quillets", thinking to glose their sin out of existence. What Saint Julian, patron of Hospitallers, could not do, has been accomplished by Dan Cupid, without a struggle. We might apply the cry of Summer, at the intellectual acrobatics of Ver:

O vanitie it selfe! O wit ill spent!
So studie thousands not to mend their liues,
But to maintayne the sinne they most affect,
To be helis advocates against their own soules. 1

Berowne glosses the situation with a poised peroration in which he makes again the point of his undelivered sonnet, that women are the source of the true Promethean fire. It has been noticed that the lines,

From women's eyes this doctrine I derive:
They are the ground, the books, the academes,
From whence doth spring the true Promethean fire.

resemble Southwell's Saint Peter's Complaint, although the similarity has usually been regarded as a meaningless coincidence because Southwell must have published after the pay was written. The poem is actually a version of Tansillo's Lagrime di San Pietro, newly in vogue with the revival of interest in the quattrocento secentisti. Tansillo applies the image of the eyes as a book wherein knowledge may be read in a traditional mediaeval manner, but perhaps rather sentimentally and erotically for post-counter-revolutionary taste, to Christ, whose eyes are

Sweet volumes stord with learning fit for Saints,
Where blisful quires imparadize their minds;
Wherein eternall studie never faints,
Still finding all, yet seeking all it finds,
How endlesse is your labrinth of blisse,
Where to be lost the sweetest finding is? 2

The parallel between Berowne's argument and Tansillo's use of the mediaeval notion of Christ as wisdom if it is significant at all, underlines the delinquency of the lords. No audience, let alone one trained in oratory and debate, could overlook the circumstances of Berowne's encomium on love. It is conditioned by its function to convince of that which is not, as Berowne argued that he could prove black Rosalind as fair as the sun. Again he is prepared to talk until doomsday. He uses his eagle image again, as he proves that the love of woman is psychedelic. His argument is genuinely eloquent and seductive: the famous lines in praise of love have long been recognised for their compelling beauty, although it is clear that beyond fulfilling the function of exquisitely competent panegyric, they mean very little. There would be no point in Shakespeare's argument if the young men were simply incompetent practitioners of erroneous arts; we must be sensible of the power and persuasiveness of their views, so that when the ladies hold up the satirist's glass at the end of the play, we also feel implicated. As John Vyvyan has remarked, lines 354-9 are either nonsense or philosophy, and he proves very ably that they are philosophy, which is to miss Shakespeare's point, that they are both nonsense and philosophy. Berowne speaks of the folly of their oath, but still postulates wisdom as their chief aim, but the knowledge of the self that is real wisdom is as far from them as ever, as Berowne realises in his glancing way.

Let us once lose our oath to find ourselves,
Or else we lose ourselves to keep our oaths.

\[\text{IV.iii.358-9}\]

His last lines are almost balsphemous, for he includes in his argument Christ's one commandment:

It is religion to be thus forsworn;
For charity itself fulfils the law;
And who can sever love from charity? \[\text{IV.iii.360-2}\]

Any infant in the audience could have answered him,
The subject of this letter is to inform you of the recent developments in our project. As you are aware, we have been working on a new prototype that aims to improve efficiency and reduce costs. We have made significant progress in the past few weeks, and we are confident that we will be able to complete the project on time.

In the past, we have faced some challenges in terms of funding and resources. However, with the support of our backers and sponsors, we have been able to overcome these obstacles. We are currently in the process of finalizing the prototype, and we expect to have it ready for testing in the coming weeks.

I would like to take this opportunity to express my gratitude to all of you for your continued support. Your contributions have been invaluable in helping us to reach this point.

Please let me know if you have any questions or concerns, and I will be happy to provide you with more information.

Sincerely,

[Signature]
for the distinction between Caritas and Amor, Agape and Eros was perfectly well understood. Costard was condemned contrary to the law of charity; the ladies were lodged in the field contrary to the law of charity, and their wooing will be no less so. The old image of warfare which the King had used in the first scene, revives, sustained by Berowne's references to corporals, and affection's men-at-arms, as the King responds with enthusiasm to Berowne's oration, all persuasion and no justice, declaring his loyalty to the new standard of Saint Cupid and inciting his turncoat soldiers to instant attack on the new front. But Berowne, for all his glibness, cannot refrain from acting as the impotent conscience once more: like all sophisters he has succeeded in persuading everyone but himself, lingering on stage to say sourly:

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.  

(IV.iii.380-3)

As the editor of the Arden edition notices, this comes in inharmoniously after his address of loyalty to love, nevertheless the lightness of the convention does not prepare us for the process of judgment indicated by Berowne's image of reaping. We must learn the same lesson that they do, the lesson of Ralegh's poem.

What is our life, a play of passion, 
Our mirth the music of divisio
Our mothers wombes the tyring houses be 
Where we are dred for this short Comedy,
Heauen the Iudicious sharpe spectator is, 
That sits and markes still who doth act amisse, 
Our graues that hide vs from the searching Sun, 
Are like drawne curtaynes when the play is done,
Thus march we playing to our latest rest, 
Onely we dye in earnest, that's no Iest. 1

For the young men nothing is really serious; three of them are imaginative and unreflecting, one of them

is discerning but impotent and cynical.

The ladies are unimpressed by the lords' literary and other love offerings. The King's love is for the Princess nothing but what might be "cramm'd up into a sheet of paper" (V.ii.7). Katharine, mourning a sister dead for love, is too bitter, calling Dumaine's favours, some thousand verses of a faithful lover;
A huge translation of hypocrisy,
Vilely compiled, profound simplicity. (IV.ii.50-2)

In commenting upon her love-offerings, Rosaline shows more self-knowledge in a line, than the men do in the whole play. She knows that she is not fair, and Berowne's letters amuse her all the more in trying to prove that she is. Maria is indolent and serene; for her Longaville's letter is simply a bore. They declare war on the young men. Rosaline's unholy glee at the prospect is qualified by her assessment of her lover's infirmity of character—

O! that I knew he were but in by the week. (IV.ii.61)

The Princess reflects sagely upon the particular quality of this foolishness in "wise" men. She sees that there is a continuity between the brashness of their initial quest and their present behaviour. Maria's comment illuminates the way in which wit is now being misapplied.

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. (IV.ii.75-8)

Now the intelligence of these learned fools, instead of being futilely spent gratifying their curiosity about the world, is wasted manufacturing justifications for their own folly. Where the lords imagine a battle of flowers, the sweet strivings of amorous intertwining, the ladies are preparing something different. Boyet calls them to arms for the first skirmish is at hand, and serying their ranks the ladies await, disguised and
armed a ap a pie, for the Princess intends to pay mockery with mockery. She, while showing no trace of Katharine's paranoia, simply does not believe that the passion of the lords is love. She treats their coming as a play, a matter of their penned speeches, and decides to confound the whole performance, as merciless with the lords as she is merciful to Holofernes's actors. Bit by bit the play of the ladies and gentlemen is being revealed as shallow attitudinising, life treated as a play: the ladies keep another reality firmly in sight, but the lords strut their hour on the stage with no awareness that it will ever have to come to an end.

Moth, the Prologue of the lords' play, although he understands in a crude and workmanlike way what play-acting is, cannot handle the play-acting of compliment. The lines he is to say seem nonsense, because they have no relation to facts that he can observe, and there is no established convention or fiction that he can exploit or understand. Unlike the actor, he is talking to an audience that will not listen: he has not the necessary cooperation which gives a character life. The authors of his piece are self-regarding aesthetes, and deservedly they perish in the public theatre. Native ingenuity is defeated by the barren artifice of the courtly wooers and retires willingly.

Rosaline now takes over the play, and questions the fictions of compliment in her own way. She acts her role well: the Princess's sonnet is probably known to her, for her references border close upon it, giving the King illusory hope,

My face is but a moon, and clouded too,(V.ii.203)

The King replies in the convention of his poem, begging her to unmask so that she may shine upon their watery eyne, unleashing the optic wonders listed in his sonnet, and Rosaline replies with the genuine wit which the King so sadly lacks:
Thou now requests but moonshine in the water.  
(V.ii.208)

The image is often used for the illusory claims of worldly learning, for example, in Erasmus' words—

...these Sophists and Logicians, being a race of men more backsliding than a many of dawes; 

...these Sophists and Logicians, being a race of men more backsliding than a many of dawes; 

cade of whom in babbling male compare with fanne 

...these Sophists and Logicians, being a race of men more backsliding than a many of dawes; 

women chosen for the mones, and fanne more happee 

women chosen for the mones, and fanne more happee 

should be, in case they were onely bablers, 

women chosen for the mones, and fanne more happee 

and not skold? also: in sorte that oftentimes 

women chosen for the mones, and fanne more happee 

for the moone shyne in the water, they striue 

women chosen for the mones, and fanne more happee 

wholes daies together, and with to muche arguynge, 

women chosen for the mones, and fanne more happee 

lette the trueth of the mattier slippe by thaim. 1

He has called her attendant ladies stars, so that by now the ladies have been all or severally identified with all the heavenly bodies. They adopt the character of the moon which they have learned from the lords themselves, enacting the preliminaries of the dance and then withdrawing. The meeting then breaks up and the four couples converse apart. This is the only direct wooing that the lords accomplish within the play, and it is directed to the wrong persons. The ladies are rigorous, remorselessly snaring the gentlemen in their own mental toils, sometimes with a sinister touch, like Katharine's volley with Longaville, when, having proved him conclusively to be a calf, she counself him darkly,

Bleat softly then; the butcher hears you cry.  
(V.ii.255)

Rosaline calls an end to their skirmishing, reassembles her army, and the gentlemen ride off. The victors gloat over the way in which they turned aside all the point of the gentlemen's wit, and reveal what we have waited to hear, that they have taken another blind oath. In the return parley, they offer nothing but rigour. The King, chastened, invites the Princess to his court, but she replies as we expect her to, in terms which the King has allowed himself to forget.

1. The praise of Folie op.cit., Sig.Liiij verso.
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1. The praise of Folie op: cit, Sig.Liiij verso.
Nor God, nor I, delights in perjur'd men.  
(V.ii.346)

The King ripostes with a lame and condensed form of the Promethean fire argument:

The virtue of your eye must break my oath.  
(V.ii.348)

but the Princess replies with perfect orthózy,

You nickname virtue: vice you should have spoke;  
For virtue's office never breaks men's troth.  
(V.ii.349-50)

She swears upon her virginity that she will not condone his fault by accepting his hospitality. In case we have forgotten how the King's oath was visited on the Princess, he admits himself,

O! you have lived in desolation here,  
Unseen, unvisited, much to our shame.  
(V.ii.357-8)

She must deny it, in good manners, and mentions the Muscovites. Rosaline will not abate the rigour of her wit and speaks to the point,

My lady in the manner of the days,  
In courtesy gives undeserving praise.  
(V.ii.365-6)

Berowne, having had a breathing space, trots out his well-worn figure of the sun--

Your wit makes wise things foolish: when we greet  
With eyes best seeing, heaven's fiery eye,  
By light we lose light.  
(V.ii.374-6)

But his stale paradox proves him a fool, as Rosaline perceives. Discovering that their disguise was pierced, the lords fall into amazement and look sick. Berowne incorrigibly seizes upon the new situation, and with high eloquence, announces his rejection of the arts of painted rhetoric, in alternately rhyming quatrains, with carefully ranked parallel phrases, ending with his famous heaping figure of the affectations of language,

Taffeta phrases, silken terms precise,  
Three-pil'd hyperboles, spruce affection,  
Figures pedantical; these summer flies  
Have blown me full of maggot ostentation.  
(V.ii.406-9)
The plenty of their wit is allied with the imposthume of disease bred by the ease and plenty of the summer, which must be purged by the winter. Renouncing eloquence is pretty much like renouncing pleasure and comfort; Berowne undertakes it-- for the present. He utters his first villanist statement like a new rhetoric that he has discovered.

And, to begin! Wench,-- so God help me, law!--
My love to thee is sound, sans crack or flaw.

(V.ii.)

His oath is from the law-courts: this bluntness is not simplicity, for Rosaline darts at the affected term sans and begs for its removal. Still speaking in his new low vein, Berowne pleads for his fellows in love, but the imagery he uses strikes us strangely.

Write "Lord have mercy on us" in those three; They are infected; in their hearts it lies; They have the plague and caught it of your eyes: The lords are visited; you are not free, For the Lord's tokens on you do I see.

(V.ii.419-23)

Why should the language of plain-speaking bring this terrible image into the language of dalliance? Apart from what it reveals about Berowne's attitudes to love, it may be that in the real world so rigorously excluded from the King's academe, the real world of the audience as well as that of the play, the plague was already raging. Plainspeaking also reveals that they have falsely bound themselves again, and the situation becomes painfully revealing, as Berowne's urbanity dissolves, and he turns vituperatively upon the professional courtier, who listens with enforced good humour as Berowne curses him in the impotence of his disappointment.

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. 

(V.ii.499-81)

The battleground of love has developed in an unpleasant fashion when Costard, whom Berowne calls "pure wit" with less irony than he intends, announces the catastrophe of this extraordinary action.
THE CATASTROPHE.

In what sense is *Love's Labour's Lost* a comedy? No very troublesome matter has been created so that it may turn into joy. We have not dealt with characters in the low and middle states of life, neither is it in low style. It is not a tragicomedy, nor is it satire, for Berowne, the satirist within the play, is shown to be absurd because his criticism arises from his own arrogance and intolerance, and his greater discernment is never applied to his own behaviour. But if it is not Aristophanic or Jonsonian, the play is no less un-Terentian and un-romantic. It is not brought to a triumphant conclusion in an escape or a birth, for Berowne admits that it is an abortion, applying the princess’s description of the great things that “labouring perish in their birth”,

A right description of our sport my lord.

(V.ii.547)

He had used the same image himself for the misbegotten academy that proved stillborn. The frail artifice foaming off the young men’s brains is viable for a few hours, like cuckoo spit or sea-foam, and Shakespeare allows us to enjoy its charm, for the impact of the play depends upon our participation in the catastrophe, when the frost of truth kills this untimely blossom. The play is, as T. W. Baldwin argues, constructed on an idea, and the form may be regarded as reversed, not to form a tragedy, but an anti-comedy, in which the metaphor of salvation does not function as an escape from reality, but reality rescues man from the mazes of ceaselessly labouring mind. To figure forth such an extraordinary vision an extraordinary form was required, of wit so sharp that it cut itself. The play resembles, in its embassages and counsels of war, occasional skirmishes and incursions into the world of the commons for an insight into the repercussions of the policies of the ruling class, a

Shakespearean History. The similarity may be justified by reference to the analogy of the intellectual state of man and the commonwealth, in this case disrupted by the defection of the king, or right reason. The levels of meaning interpenetrate, for the King's defection is not merely an analogue of the eclipse of right reason, it is itself the failure of right reason to occupy its rightful place in the king's soul. By creating this brittle world of compliment and populating it with smart courtiers enacting their own vanities, Shakespeare managed to free his imagination from the lure of Platonism on the one hand, and elegant satire on the other, so that he could draw freely upon the founts of popular story. He cannot find the spiritual strength to write great comedy in the sophisticated tradition as it existed, and the attempts of Nashe and Peele to confront traditional material had resulted in creations of great pith and beauty, but did not indicate any clear path to a successor. In the street-theatre tradition of dramatic pageant and morality, there was plenty of commitment to the duties of oratory to edify and instruct, but little to delight the poor souls who stood on the lumpy cobbles and looked on. Shakespeare brings the two streams into a confrontation, as he plays off differing political ideologies in the Histories, allowing them to grapple freely until both evaporate before the stark evocation of reality. The self-conscious entertainment offered so dutifully by the citizens is contrasted with the vain-glorious muddle of art and life with which the lords have supplanted all action and assumption of responsibility. The lords' performance is the indulgence by extraordinary talents of their own inclinations, while Holofernes and his actors labour to overcome their own deficiencies in order to please their patroness and edify the general.
The pageant of the Nine Worthies is a traditional form of entertainment. The characters were usually Duke Josua, Hector, David, Alexander, Judas Machabeus, Julius Caesar, Arthur, Charlemagne and Guy of Warwick or Bevis of Hampton. They were presented as chivalric figures, with their arms emblazoned on a device, for they are regarded as the ancient champions of heraldry and representatives of the nine chivalric virtues, also denoted by the nine precious stones and the nine commandments of chivalry, namely

You shall holde, with the sacrifice of the great God of heauen.
You shall honour, your father and mother.
You shall be mercifull, to all people.
You shall doe no harme, to the poore.
You shall not turne your backe to your enemies.
You shall hold promise, as well to frend as foe.
Ye shall kepe hospitalitie, especially to strangers.
You shall vs holde maydens right.
You shall not see, the wydowes wronged.

While the choice of characters may vary to include Colbrande, Sampson or Sir Lancelot du Lac, the significance of the pageant is always the same. The King may well complain that Holofernes and his actors come to do him shame, for their entertainment with its close connection with the chivalric ideal acts as a reproach to him for his abandonment of all the duties of chivalry.

The show begins in an atmosphere of confusion, with Costard's version of Pompey, a most unusual inclusion in the number of worthies, being usually a figure of pride. This Pompey is however the embodiment of humility for he takes Dumaine's correction with simplicity and in four lines prostrates himself before the "sweet lass of France", stressing his utter dependence upon her mercy and cooperation.

If your ladyship would say, thanks Pompey, I had done. (V.ii.551)

The pageant of the Nine Worthies is a traditional form of entertainment. The characters were usually Duke Josua, Hector, David, Alexander, Judas Machabeus, Julius Caesar, Arthur, Charlemagne and Guy of Warwick or Bavis of Hampton. They were presented as chivalric figures, with their arms emblazoned on a device, for they are regarded as the ancient champions of heraldry and representatives of the nine chivalric virtues, also denoted by the nine precious stones and the nine commandments of chivalry, namely

You shall holde, with the sacrifice of the great God of heaven.
You shall honour, your father and mother.
You shall be mercifull, to all people.
You shall do no harme, to the poore.
You shall not turne your backe to your enemies.
You shall hold promise, as well to friend as foe.
Ye shall kepe hospitalitie, especially to strangers.
You shall uphold maydens right.
You shall not see, the wydowes wronged. 1

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1. Gerald Legh, The Accedens of Amorie (Col.: Impr. at London.... by Richard Tottel, Anno, 1576, fol."15" recto (fig.07)
To such ingenuousness the Princess can only reply:
Great thanks, great Pompey. (V.ii.552)

Boyet and the lords have greeted this lowborn spectacle with loud derision, using it as a vehicle for performances of their own. Except for the Princess, who every now and then addresses a mild and encouraging word to the actors, the ladies, who so gleefully destroyed the lords' mummerly, remain mute. The princess knows the truth of the lesson that Theseus sought to teach Hippolyta, chafing at the homespun entertainment offered at her nuptials.

...never anything can be amiss,
When simpleness and duty tender it.
(Midsummer Night's Dream V.i.82-3)

The effect that the play within a play is having on the surrounding play is very subtle. The lords' behaviour is irritating because we wish that the pageant could get along. The play in A Midsummer Night's Dream is not held up by the comments of the spectators, and the whole spectacle is got through in an atmosphere of speed and light-heartedness. Here the actors stand helpless like Aunt Allies, bombarded by the strutting lords. The audience, which must now accept the lords as an extension of itself, does not find them expressing its own views, as Theseus and the Athenians do, because it has no opportunity to form any. When they join the world of the audience the lords invite judgment as real people, and they come off badly. When the hapless curate is completely outfaced by the mockery of the gentles, Costard is called on to cover his flight, and he speaks to us of the life that they live together, of the virtues which help men to bear with each other.

...a foolish mild man; an honest man, look you, and soon dash'd! He is a marvellous good neighbour, faith, and a very good bowler but for Alisaunder,- alas you see how it is, a little o'er parted. (V.ii.574-8)

Renaissance poets have always understood the
persuasive value of halting expression. In their most moving poems Sidney and Raleigh ostensibly eschew eloquence for the subtler persuasive implications of the inability to express themselves. For Shakespeare the having of "that within which passeth show" was often depicted by the failure of words. Costard's plea cannot fail, for Nathaniel profits by our growing impatience with the lords, who are never dashed by anything!

The next emblem has no place in a pageant of the Nine Worthies: the Titan who has haunted the play is at last before our eyes in the person of Moth, strangling a snake. Moth himself had offered Armado the precedent of Hercules as a justification for his love (I.ii.63) and Armado had repeated it (I.ii.166). He also likens himself to the Nemean lion, the first of Hercules's labours (IV.i.97). Berowne uses the image of Hercules when speaking of the defection of the academicians (IV.iii.165) and then identifies love with Hercules "still climbing trees in the Hesperides" (IV.iii.337-8). The image of the infant Hercules is first proposed in V.i., and now here it is. The old tradition of Hercules

1. Our passions are most like to Floods and streams, The shallow murmure; but the Depe are Dumb. So when Affections yeeld Discourse it seems The bottom is butt shallowe whence they come. They that are rich in words must needs discern That they are poore in that which makes a Louer. (Ralegh, Poems ed. Latham, No.xviii,p.18)

Dumbe Swans, not chattering Eyes doe Louers proue, They love indeede, who dare not say they loue. (Feuillerat, Sidney, Vol., p., Astrophel and Stella, liv.

Relative slowness of speech is also connected with sagesse, e.g. The tongue of a wisedame is in his heart, but the heart of a fool in hys tong. (Baldwin, op.cit., Sig.N7 recto.)

2. Vide Sonnet, XXIII, for example.

3. In the chivalric tradition Hercules was supposed to be the ancestor of the Kings of Navarre (Seznec, La Survivance des Dieux Antiques (London, 1940), p.22). The Charterhouse of Pavia shows an "étrange série de portraits apocryphes où l'enfant Hercule étrangle les serpents, ou Judas Machabée apparaît avec le chapeau de Hercule..." (ibid., p.31)
expressed in the *Livres du fort Hercule* culminates in the study by Coluccio Salutati, written between 1378 and 1383. The labours have manifold significance, as analogues of the conquest of sin or the acquisition of wisdom. Usually *Hercules* strength is considered a figure of intellectual power, while the story of the twelve labours undertaken to regain his divine inheritance has a clear practical application to the struggle of man to regain heaven. It is the older tradition which applies in this play, not the superhuman hero based on the *Furens*, which is the creation of the Renaissance. Shakespeare's *Iko* shows us the Titan, the perfect man, as a child, strangling a serpent, the emblem of sin, particularly of pride and deceit, the first tempter. The figure cut by Moth is lamentably...
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2. Erasmus often uses the illustration of Hercules, e.g. in the *Enchiridion Militis Christiani/Whiche may be called in englysshe, the hansom weapon of a christen knyght/replenysshed with many goodly & godly pretences:..... newly corrected and imprinted... John Bydell ( ...), Sig. H7 recto, "the labours of Hercules putteth the in remembrance that heuen must be opteyned with honest labours and enforciments ineatygable." cf. Bacon, "Hercules followers in Learning (sic), that is, the more seuer and laborious sort of Enquirers into truth." (*The Advancement of Learning, op.cit., fol.18 recto.*) In *The phoenix nest...* set forth by R.S. of the Inner Temple... Imprinted at London by John Jackson. 1593, p.14, Hercules shows "what deeds by vertues strenth are don".
3. For example, in the emblematic costumes designed by Henrik Niels for his *Comedia. A worke in Ryme, contayning an Enterlude of Kyndes, witnessing the Mens fall from God and Christ. Set forth by H.N.... Translated out of Base-almyne in to English. (s.t., s.d.) (1574) the figure of the Searcher is "a ManPersonage, clothed like a Serpent, beneath the knees, with a slyding tayle, comming out behynde; hauing in his Hands an Image of a Serpent: ther-vppon written/ SUBTILTEE. (Fol.8 recto.)"
funny, but its main point is to render even sillier the Herculean pretensions of the lords and Armado. As if taking the point, the gentlemen are more than ever determined to destroy the schoolmaster's production. They drive him from the stage, calling him an ass, and he upbraids them sadly, without hope of moving them:

This si not generous, not gentle, not humble. (V.ii.621)

The Princes is moved for him, but she cannot defend him, and he retires vanquished. The lords have scented fresh prey in Armado, who keeps his head despite their interjections, even daring to ask Longaville to keep quiet, and speaking of the right of the character he represents, Hector, to honour, because "when he breathed, he was a man (V.ii.653), until Costard suddenly breaks in with an interruption that is not at all frivolous. The news is a shock. Apart from Armado's curious love language of the lion to the lamb, we have only seen her associating freely with Costard, and Berowne himself, who may have put Costard up to making this accusation at this moment, called the couple "turtles". Perhaps Berowne expects to unmask Armado, but he can hardly be prepared for the seriousness of the scene as it develops. The foolish lords continue to applaud this real life drama, as if it were enacted for no other purpose than their gratification. Berowne may be satisfied that Costard's challenge reveals the fact that Armado has no shirt, but the birth of a bastard is hardly a subject for comic gratification. The ladies remain silent. Armado may be a hollow sham but he is still the sire of the child that leaps in Jaquemetta's womb, and unless he help her,"the poor wench is cast away"(V.ii.666). The announcement of the birth does not provide a comic catastrophe, for the child is already bowed with the sins of its begetting. Life has invaded artifice and destroyed the play of the worthies, but life is not only birth, it is also death.
In the midst of the lords' extravagant merriment, death enters, in the person of Narcade, in the same way that nemesis enters in Respublica, Adversity in Magnificence, God's Visitation in the Triall of Treasure, Correction in The Tide tarrieth no Man and Horror in The Conflict of Conscience. The lords are frozen in the positions that they assumed to watch the pageant, and it becomes clear that they will never again regain the centre of the stage. The symmetry refuses to reestablish itself and the play of the unworthies dissolves before our eyes. Berowne sends away the masquers, but Armado seizes the opportunity to show us that he has learned the first lesson of wisdom.

I have seen the day of wrong through the little hole of discretion, and I will right myself like a soldier. (V.ii.714-5)

The Princess sets about leaving, grave and composed, while the King follows her about trying to extend belated and unwanted hospitality, and even to propose. Berowne lends his eloquence, but the Princess cuts his slick tortuousness short. The King urges,

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

But the Princess replies,

A time, methinks too short
To make a world-without-end bargain in.

(V.ii.776-9)

As a preparation for the solemn vows of a husband, she enjoins him to a year's penance, in a hermitage "remote from all the pleasures of the world". One third of what he vowed in vain-glory he must now fulfill in expiation. The Princess uses a revealing similitude in explaining her idea:

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;
I will be thine. (V.ii.791-7)
Only some such winter can prove if the promise of the young men's gifts will have fruit. The King accepts the challenge with enough bombast in his tone to show that no miracle has happened. Katharine gives Dumaine a year's penance also, but with a meaner promise of requital at the end,

Then, if I have much love, I'll give you some. (V.ii.820)

Maria too says that she will accept a faithful friend proved by a year's waiting. Rosaline adds a new dimension to the penance she devises for Berowne.

You shall this twelve-month term from day to day, Visit the speechless sick, and still converse With groaning wretches; and your task shall be With all the fierce endavour of your with To enforce the pained impotent to smile. (V.ii.840-4)

Berowne is appalled. He has never submitted the profuse productions of wit to the approval of anyone, much less those whose perceptions are dulled by suffering and despair. But Rosaline is adamant in her demand that he use his gift to benefit the commonwealth. He will have to develop a new skill, of beguiling pain, not inflicting it, of inspiring hope instead of indulging cynicism. The audience is the judge.

...if sickly ears,
Deaf'd with the clamour of their own dear groans
Will hear your idle scorns, continue them,
And I will have you and that fault withal;
But if they will not, throw away that spirit... (V.ii.853-7)

The ladies have usurped the function of the audience for the present, for they judge the lords' performance, and so we know that it is over. It is Berowne who acknowledges that their summing up has ended the play, ruefully and with some surprise.

Our wooing doth not end like an old play; Jack hath not Jill: these ladies' courtesy Might well have made our sport a comedy. (V.ii.864-6)
The king takes the view of most of the commentators, that love's labour is not lost, because they must simply wait a year, but in the play-world in which all that the playwright wills is possible, Shakespeare has deliberately posited a resolution outside the scope of a play. He has not allowed a happy ending, and that for a purpose connected with the whole structure of the play. The lords might as well begin stripping themselves of their finery, for Jaquenetta's pregnancy and the King's death have caused their images to fade away. When Armado enters, he is an ordinary fellow, all the finery of heraldic Hector laid aside. He has accepted the consequence of his action and bound himself to serve Jaquenetta for three years. Fundamentally his passion resembles the lords', as his passion did, although his mistress was only a country girl, and his love lust crudely disguised, and not lust intellectualised. The reduction of the lords to the level of an audience of the new action is made most clear in the staging of the debate which replaces them on the stage. An age-old theme in fresh and simple poetry fills the void left by the civil war of wits, and makes explicit the themes that have underlain their chimeric action.

The song "in praise of the owl and the cuckoo" develops the Princess's image of the blossoms of the King's love surviving a harsh winter, into a fuller statement of the theme of affliction as the mother of virtue and self-knowledge. Armado speaks as if the owl will sing before the cuckoo, which is what we might expect of comedy which reenacts the miracle of the thawing of winter in the burgeoning of new life: twice he mentions Hiems and Ver in that order, but he makes the Spring

1. E.g. John Vyvyan, Shakespeare and the Rose of Love (London, 1960), p. 24, "After some vicissitudes, the lovers are accepted by their ladies; but a preliminary sentence is imposed on each. These penances are in fact a deeper sort of learning; so neither side has really lost."
sing first, so that the song, like the play and human life, ends in winter. Spring's song suggests a basic misgiving about all the glories of the springtime, which serve as a frame for the harsh song of the cuckoo, which

...then, on every tree

Mocks married men; for thus sings he,

Cuckoo;

Cuckoo, cuckoo; no word of fear,

Unpleasing to a married ear.

Cuckoo and cuckold, whether semantically connected or not, have always been connected in the popular imagination. Apart from the obvious fact that the cuckoo lays its eggs in other birds' nests, there is actual evidence of the confusion of the two expressions, in "giving the cuckoo" to one's friend, getting the "cuckoo's note". Dekker speaks of the "horned sun a golden cuckold,-- the cuckoo and no owl to be heard". 1

Richard Niccols based a whole poem on the connection of the cuckoo with adultery, supplying a mock explanation of the fearfulness of his cry to the married ear.

Dan Cuckow was a bird hatcht in that houre

When Mars did sport in Cythereas bowre

Whereby the note, which his hoarse voice doth beare,

Is harsh and fatale to the wedded eare;...2

In classical iconography the cuckoo was construed as a figure of the cuckold; Valeriano quotes Horace to illustrate the connection:

Unde conittia illa, siue quempiam adulterae

Vxoris maritum dicere voluntus, siue ignavum,

Siue stupidum, aut nullo animo praeditum

Hominem notare, Cuculum appellamus, ut apud

Horatium sermonibus:

Tum Praenestinus adsimultum fluenti

Expressa arbusto regem conicitia, durus

Vindematur, & inauditus cui sape viator. 3

Cessisset, magna compellens voce Cuculum.

1. The Non-dramatic works of Thomas Dekker in 4 volumes. ed. A.B.Grosart (London, 1884) p. 76. He also speaks of Spring waited on by Priapus.

2. The Cuckow. Richardus Niccols, in Artibus Bac.Oxon.... At London printed by F.K. and are to be sold by W.C: 1607; p. 2.

3. Hieroglyphica sive de archis egyptiorum litterarum

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1. The Non-dramatic works of Thomas Dekker in 4 volumes. ed. A. E. Grosart (London, 1884) p. 76. He also speaks of Spring waited on by Priapus.


In spring lust is diffused in the air like a potion; all creation sings the joys of the flesh. Green geese like Jaquenôta fall a-breeding. We are familiar with fooly and wantonness as attributes of the spring, but there is a subtler connection of the springtime of man's life with the fullest blossoming of his intellectual powers: in speaking of the artifice of spring Shakespeare connect it specifically with the may-minds of the young men, proud in the fulness of their transitory and illusory human powers. ¹

Summer's Last Will and Testament also ends with the preparation to face a winter of hardship, with humility and faith in God rather than in oneself, and Nashe portrays spring as an intellectual prodigal, squandering his plenty in galliards and giving wenches green gowns. Nashe's picture is crueler than Shakespeare's for Ver is a woor and a fool, and the cuckoo's song charming, if fragile and deceptive. As Finette remarked in the old farce, of the song of her cocu.

Autour Noel en 'a saison,
Chantant soubz la cheminée,
C'est une chose éprouvée.

The bastards conceived as a consequence of spring dalliance make their presence obvious in the winter when the hearth becomes the centre of a social grouping which is permanent, unlike the easy commerce of the spring.

Backe and syde go bare, go bare;
Boote, foote, and hande go colde:
But Bellye god sende thee good ale ynough, wheter it be newe or olde. ³

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¹ Cf. Mans May or a Moneths Minde: Wherein the Libertie of mans minde is compared to the Moneth of May. by Peter Smalle... London, Printed by George Pursole for Samuel Rand. 1615.

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Backe and syde; go bare, go bare;
Booth foote and hande, go volde:
But, bellye, God send thee good ale ynought;
Whether it be new or old.
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1. Cf. Hans May or a Moneths Minde: Wherein the Libertie of mans minde is compared to the Moneth of May. by Peter Smalle... London, Printed by George Purslowe for Samuel Rand.1615.


3. Gammer Gurton's Needle
The consolation of winter nights is the roasting of crabs in the fire, and under the bibulousness of the general sentiment we may glimpse the real grimness of the prospect of winter.

Wynter wakeneth all my care,  
Nou these leaves waxeth bate;  
Oft I sit and mourné sare  
When hit cometh in my thought  
Of this worldes joie, hou it geth al to noght. 1

We leave the trees in which the cuckoo roves restless, and follow the owl home to her nest beneath a man-made roof. Maidens and shepherds are replaced by Tom, Dick, Joan and Marion, persons, known to each other and to us. The logs and the milk must be brought by someone's freezing hand; smocks may not be bleached and the immaculate red and white disappears beneath the grease and smuts of the kitchen. The owl that sings now is not the screech-owl, "death's dreadful messenger", but the wise owl who shunned the trees for fear of birdlime, a fear which proved to be justified so that all the other birds flocked to her for counsel, 2 a brisk and sympathetic bird like the heroine of Drayton's The Owl. The life led in this winterbound cottage is the life of Costard and Dull. Their taciturn and good-natured endurance is what we must lay against the young men's wordy exuberance. The art which this community has need of is oratory, the parson's saw. Mercury, whose words end the play according to the comment of V.ii.920, is the figure of efficax sermo, represented by the opposite of Boyet's figure, a mouth with an eye in it. Mercury and Hercules are often confused; especially in the emblems of just eloquence. The Gallic Hercules is represented winged at head and foot like Mercury and leading men of all conditions by a gold chain attached to his tongue and their ears. In an English version of Hercules.

2. The story is told in A Nisme of wyse Conceytres, wherein as every Conceyte hath wit, so the moit haue much mirth, Set forth in common places by order of the Alphabet. Translated out of divers Greeke and Latine Wryters, by Thomas Blage... Printed at London, by Henrie Binneman. Anno.1572, fol.47 verso.
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2.
at the crossroads, he stands between an old man with a book and the caduceus, and a figure of pleasure, who offers him the lute, often confused with the lyre in the imagery of Apollo.¹ Thus we can take the line

The words of Mercury are harsh after the songs of Apollo. (V.ii.920)

as summing up the whole conflict adumbrated in the play, between the plainspeaking God of information and the inspirer of the divine afflatus of poetry.

The oposition of Mercury and Apollo is one that must readily have occurred to poets, although they would not always have been so ready to give the last word to Mercury.

In fact intellectual endeavours should be characterised by the astuteness, plainness and eloquence of Mercury, and the genius and inspiration of Apollo as well: many academies and academics used both upon their impresso. ² Shakespeare, the intellectual poet, has a fling at witty sophistication and obscurity, but the committed playwright undercuts and criticises it from the beginning until he finally demolishes it, and from its ruins allows the song which contains the germ of his great romantic comedies to sprout.

1. A Collection of Emblemes, Ancient and Moderne: Quickened with Metrical Illustrations,... by George Wither... London, Printed by A. M. for Robert Millbourne... MDCXXXV, p.22, Appendix, fig. 3.

2. Ibid., p. , Appendix, fig. 4.

3. See, e.g., the tatepage of Dionysii Lebei-Batillii... Emblematum Emblematum a J. J Bossodo... delineata sunt et a T. de Bry sculpta, et nunc recens in lucem edita.
The Promethean fire stolen from the wheels of Apollo's chariot does not shine in the eyes of greasy Joan, scouring her pot in her sooty kitchen, but Shakespeare is sure that she deserves as much love as my lady, and that it will not be measured by the artifice that celebrates it, but by the degree of committal and fidelity that characterises it. Love's Labour's Lost is Shakespeare's fait that he is prepared to accept the dual responsibility of the playwright, as poet and orator. He demonstrates this by spinning an elegant and trifling story of flirtatious love, which glimmers with the cool fire of artifice, and then shining a stronger and clearer beam through its transparent fabric so that it fades away. What is left is the kernel of our human society, laid as bare in this little song as Armado would have been without his doublet. Through all the vicissitudes of his career, Shakespeare never forgot his duty to Tom, Dick, Joan and Marion, although he may have chafed at it, as Prospero fretted at his guardianship of Caliban, and ultimately he may have felt defeated in it. He wrote his own pure poem, The Phoenix and the Turtle, and we can only speculate how far he might have wanted to follow Ariel's free flight further into the mysteries of creative contemplation. As a playwright, he disciplined his imagination and sang for all men to hear, but especially for the Grumios, Baunces, and Costards of the world, whose language was their only patrimony, and their songs their only riches.
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VARCHI, BENEDETTO, La Suocera, Commedia di M.Benedetto Varchi... in Firenze, Appresso Bartolomeo Sermartelli. MDLXIX.

VIVES, Ludovicus, Thes An Introduction to VVysedome made by Ludovicus Vives and translated into Englishe by R. Morysine (Col.: Londini in additus Thomae Bertheleti. M.D.XLIII.)
through the contrast of sub-plot and main-plot to be the demonstration of the native kind exploited with sophistication and profundity, against the vapid charm of the debased Italianate tradition, the analogue being that of the nut-brown wench of spirited and open character shown to be superior to her indolent, elegant and devious younger sister, the blunt and rowdy soldier to the languid intellectual youth lost in a dream of sentimental passion. Love's Labour's Lost leads us to a natural summary of the tendencies of all three, turning upon the question of the ability of man to deny his fundamental nature by superseding it and claiming the power of transcendental contemplation and love untrammelled by sexual and social reality, as a kind of becoming accomplishment in a platonical gentleman. Shakespeare considers the poetic afflatus and non-directed intelligence squandered by the young men in contrast with the ponderous good intentions and absence of style, talent or inspiration in the props of the commonwealth, and decides that the only solution is the submission of the Appollonian muse to Mercury, inventor of the lyre he must play upon, in Shakespeare's case, the wondering mind of the audience.