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► **To cite this version:**

Jean-Marie Maguin. A Feast of Language(s): Shakespeare's Use of Rethoric in Love Labour's Lost. *Cycnos*, 2015, Love's Labour's Lost de Shakespeare ou l'art de séduire, 31 (1), pp.179-235. hal-02167478

**HAL Id: hal-02167478**

**<https://hal.science/hal-02167478>**

Submitted on 22 Feb 2021

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**A Feast of Language(s):  
Shakespeare's Use of Rhetoric in *Love's  
Labour's Lost***

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Rhetoric is traditionally divided into three branches and five parts. The three branches classify eloquence according to the circumstances in which, and aims for which, speech is being used, each branch developing its appropriate style. *Forensic* rhetoric is judicial by nature; *deliberative* rhetoric is suited to careful debate and discussion; and *epideictic* rhetoric applies to encomium and commemoration. The five parts of rhetoric, as distinguished by Cicero, are *argumentatio* (the search for arguments contributing to a discussion of the theme in hand), *compositio* or *dispositio* (the ordering of these arguments according to the most effective plan), *elocutio* (the choice of the most persuasive words and phrases), *actio* (the mastery of the body in conjunction with speech so as to persuade an audience, and *memoria* (memory sufficient to free the speaker from reading his notes while he delivers his speech). Everyone having to cope with exacting public delivery (and this includes teachers and students) will immediately recognize the worth of these distinctions, and will try and acquire proficiency in each separate domain.

Rhetoric can no more be avoided in daily speech or in writing than Molière's Monsieur Jourdain could avoid using prose. Whilst it looks as though we are moving into a domain that calls for unwandering attention and memory feats since it bristles with discouraging derivations from the Greek and the Latin, figures of rhetoric are but an *ex post facto* creation of scholars interested in putting into order spontaneous speech acts. The rhetoric of elocution, which is dealt with here, concerns those verbal forms born from our affects and the way in which they are solicited by circumstances. Affection, love, hatred, fear, horror, awe, etc., inspire linguistic and physical reactions — we shall not deal with the latter

though theatre offers a choice field for them — that usage, within a given culture at a given time, raises to formulaic status without eliminating personal twists and preferences. Likewise, pressure from the environment creates circumstances calling for standard linguistic postures. Signalling one's presence or needs to a third party elicits apostrophe; the need for information leads to various forms of questions; the necessity to obtain answers gives rise to forms of insistent speech; urgent encouragement, acceptance or denial are expressed through exclamatory forms. Away from these basic stimuli, more sophisticated emotions or intentions, like mockery or irony, develop their own linguistic responses. We are taught rhetoric in the nursery, the street and the schoolyard ever before the subject is formally raised in a study course. To take sides in a popular debate, the purpose of rhetoric is not strictly ornamental —although it definitely moves into that area —, it is first and foremost born of gut feelings and lends expression to them. It is honed into a tool to make language, man's most distinctive gift, able to command, cajole, persuade others, and thus organize the social scene without recourse to physical intimidation.

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"The art of oratory or public speaking, rhetoric has traditionally had two not altogether separable ends: persuasion, which is audience directed, and eloquence, which is most often form- and style-directed. " ('Rhetoric and Poetry', *The New Princeton Encyclopedia of Poetry and Poetics*, 1993, 1045-6). Rhetoric, associated to the teaching of classical languages, was an important part of Elizabethan education. Treatises were written on the subject, the main being: Henry PEECHAM, *The Garden of Eloquence*, 1577; Angel DAY, *The English Secretary*, 1586; Abraham FRAUNCE, *The Arcadian Rhetoricke*, 1588; George PUTTENHAM, *The Arte of English Poesie*, 1589.

Rhetoric is not, however, an art or a science reserved for a few initiates. We use rhetorical figures all the time. They express our desire to communicate as effectively as possible in a given context. This may mean having to create surprise, or achieve clarity, or confusion, or again impart our reticence to communicate at all.

When it comes to the play world, which is to a large extent a verbal construction, mimesis — here the representation through direct speech of people in the act of speaking — definitely implies a degree of deliberation and stylization not possible in spontaneous verbal exchanges

when time presses. We may thus expect from the play a higher level of rhetorical preparation than is met in the business of real life.

The most frequently found devices and figures are alphabetically listed below<sup>1</sup> but the difference between these two categories is not systematically established. To generalize, a device markedly affects both the form and tone of a passage while a figure mostly affects the form and more rarely the tone, its overall effect being more limited. The systematic repetition of a figure (see the accumulation of antitheses in Shakespeare's sonnet 121 for example) amounts to a device.

**Great rhetorical categories:** This study follows Henri Morier (*Dictionnaire de poétique et de rhétorique*, Paris : PUF, 1975) in distinguishing six great categories of figures:

1. Figures of **identity**  $A = B$ : hypotyposis (also known as enargia), eternizing, opening gambits, chronographies, topographies, onomatopœia.

2. Figures destined to **bring together** and **establish parallels** ( $A \pm B$ ): antithesis, asyndeton, metaphor, metonymy, simile, synecdoche.

3. Figures of **discrepancy** ( $A \neq B$ ): amplificatio, anacoluthon, antanaclasis, anthimeria, antimetathesis (also called antimetabole), antiphrasis (which is part of irony), hendiadys, hypallage, litotes, oxymoron, paronomasia, syllepsis, zeugma.

4. Figures of **insistence**: anadiplosis, anaphora, anastrophe, diacope, epanalepsis, epiphora, epizeuxis, homeoptoton, interpretatio, paregmenon, paroemion (also called alliteration), ploce, traductio.

5. **Tricks** of speech: aposiopesis, apostrophe, correctio, ecphonesis (also known as exclamation), hyperbole, hypophora, interrogatio, quaestium.

6. Speech **ornaments**: chiasmus, metabole, polysyndeton.

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<sup>1</sup> All references to *Love's Labour's Lost* are to the New Cambridge edition by William C. Carroll (2009).

**Accumulatio** (Lat. accumulation; Fr. accumulatio): A figure belonging to **copia** (q.v.) and sometimes treated as a branch of **amplificatio** (q.v.); a string of words or phrases mostly tending towards the same meaning:

- *Costard*. No egma, no riddle, no *l'envoy*, no salve in the mail, sir. O sir, plantain, a plain plantain! No *l'envoy*, no *l'envoy*, no salve, sir, but a plantain! (3.1.61-3)
- *Armado* [to Costard]. [...] Thou were immured, restrained, captivated, bound. (3.1.108-9)
- *Berowne*. And I to sigh for her, to watch for her; To pray for her! (3.1.177-8)
- *Boyet Reads [Armado's letter]*. 'By heaven, that thou art fair is most infallible; true that thou art beauteous; truth itself that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself [...]' (4.1.58-60)

N.B. This example of accumulatio combines **amplificatio** (q.v.) and **correctio** (q.v.).

**acyron**: or impropriety, (Gr. & Lat., "wrong language") "the use of a word opposite and utterly repugnant to what we would express" (Sister Miriam Joseph, *Shakespeare and the Arts of Language*). In plain English, acyron is called 'malapropism'. The two most famous malapropists in Shakespearian drama are Dogberry in *Much Ado about Nothing* and Elbow in *Measure for Measure*; both are law enforcement officers. Malapropism is a powerful source of comedy in drama as well as in real life.

- *Dull*. I myself reprehend\* his own person... (1.1.181)  
\*for 'represent'
- *Costard*. Sir, the contempts\* thereof are as touching me. (1.1.186) \*for 'contents'
- *Costard*. Such is the simplicity\* of man to hearken after the flesh. (1.1.209) \*for 'simplicity'
- *Costard*. [...] and therefore welcome the sour cup of prosperity! Affliction will one day smile again... (1.1.284-5)
- *Costard*. Well, if ever I do see the merry days of desolation that I have seen... (1.2.129-30)

N.B. Costard is garbling a popular phrase contrasting a happy past with a gloomy present. See Ophelia's deploration of Hamlet's madness: 'O woe is me / T'have seen what I have seen, see what I see' (*Hamlet*, III.1.162-3)

- *Berowne*. [...] There's thy guerdon [*Gives him a coin*]: go.

*Costard*. Gardon, O sweet gardon! Better than remuneration, elevenpence-farthing better. Most sweet gardon! I will do it, sir, in print. Gardon! Remuneration! (3.1.148-50)

- *Costard* [*to Moth*]. Go to, thou hast it *ad dunghill*, at the fingers' end, as they say.

*Holofernes*. O, I smell false Latin: 'dunghill' for *unguem*.\*  
(5.1.62-4)

\*ad unguem = to the fingernail

- *Costard*. [...] I am [...] Pompion\* the Great, sir.  
(5.2.498-9) \* pumpkin

N.B. Pompey is here substituted for Julius Caesar as the good Roman pagan. The Nine Worthies (FR. les Neuf Preux) include : three good pagans : Hector, Alexander the Great, Julius Caesar ; three good Jews : Joshua, David, Judas Maccabeus ; three good Christians : King Arthur, Charlemagne, Godfrey of Bouillon.

**allegory** (Gr. *allos*, "other", and *agoreuein*, 'to speak'; Fr. *allégorie*, f.): a metaphor expanded or sustained through an entire speech, telling a story whose graphic terms symbolically represent and illuminate the 'real' situation. It belongs in the analogical mode that was the key intellectual mode or *episteme* in the Middle Ages and Renaissance, particularly clearly illustrated by cosmology. Analogy was justified both *a priori* and *a posteriori* by the belief that cosmological organization was founded on a providential order harmoniously repeated throughout the universe. Allegory as a figure is basic to **fable** (q.v.) and parable. It is worth determining in each instance the relative fullness of the figure in the context. Its weight may vary considerably, from that of a mere passing allusion to the presence on stage of a full-fledged allegorical figure (Rumour in 2 *Henry IV*, or Time in *As You Like It*).

Affliction – Sorrow / Patience :

- *Costard*. Affliction may one day smile again, and till then sit thee down, sorrow. (1.1.285-6)

N.B. Here are mild forms of personification stained by Costard's malapropism ('Affliction' is used instead of 'Fortune').

Desire:

- *Armado*. If drawing my sword against the humour of affection, I would deliver me from the reprobate thought of it, I would take Desire prisoner, and ransom him to any French courtier for a new-devised curtsy. (1.2.49-52)

Love:

- *Berowne*. This wimpled, whining purblind, wayward boy, This Signior Junior, giant dwarf, Dan Cupid Regent of love-rhymes, lord of folded arms, Th'anoointed sovereign of sighs and groans, Liege of all loiterers and malcontents, Dread Prince of plackets, king of codpieces, Sole imperator and great general Of trotting paritors\* (3.1.156-63)  
\*apparitors or summoners

N.B. This allegorical portrait is ironically marked by **antithesis** (q.v.). The apparent ineffectuality suggested in line 156 being opposed to the domineering figure painted in lines 158-63. The double **oxymoron** (qv) in line 157 hinges the contrasting pictures together.

- *King*. Saint Cupid, then! And, soldiers, to the field!  
(4.3.335)  
(Repeated 5.2.87)

N.B. Here, the King's battle cry, in replacing Saint George by Cupid, achieves an allegory with mixed cultural features: pagan and Christian.

Hypocrisy:

- *Berowne* [*coming forward*]. Now step I forth to whip hypocrisy. (4.3.143)

**alliteration** (Fr. alliteration, f.): see **paroemion**.

**ambiguity**: see **antanaclasis**, **double entendre**, **paronomasia**.

**amplificatio(n)** (Lat. enlargement; Fr. amplificatio(n), f.) also known as 'pathepeia' (Fr. pathépéia, f.): a device which consists in the deliberate exaggeration in the expression of pathos:

- *Berowne*. And I, forsooth, in love! I that have been love's whip,

A very beadle to a humorous sigh,  
A critic, nay, a night-watch constable,  
A domineering pedant o'er the boy [Cupid],  
Than whom no mortal so magnificent! (3.1.151-5)

Through this amplification, Berowne achieves his self-portrait as a Puritan intransigent towards love. This hyperbolic series is designed to be contrasted 8 lines later by its stylistic opposite, **meiosis** (q.v.), turning the self-portrait into an antithetical diptych.

- Boyet [*reads Armado's letter*]. 'By heaven, that thou art fair is most infallible; true that thou art beauteous; truth itself that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself [...]' (4.1.58-60)

N.B. This example of amplificatio combines **accumulatio** (q.v.) and **correctio** (q.v.). See also **auxesis**.

**anadiplosis** (Gr. "doubling"; Fr. anadiplose, f.) also known as 'gradatio': the repetition of the last word of one clause or sentence at the beginning of the next. Infrequently used by Shakespeare. (It is one of the favourite figures of euphuistic rhetoric. It has, in monologue, a logical value—expressing the two premises of a syllogism for example. In a dialogue, the effect achieved may be that of an echo).

- Costard. My sweet ounce of man's flesh, my incony Jew!  
Now will I look to his remuneration. 'Remuneration'! O, that's the Latin word for three farthings. Three farthings — remuneration. (3.1.118-20)

- Costard. Which is the greatest lady, the highest?  
*Princess*. The thickest and the tallest;  
*Costard*. The thickest and the tallest! It is so, truth is truth. (4.1.44-6)

- Dumaine. O that I had my wish!  
*Longaville*. And I had mine!  
*King*. And I mine too, good Lord! (4.3. 84-5)

**anaphora** (Gr. "a carrying up or back"; Fr. anaphore, f.) also called 'epanaphora': (Fr. épanaphore, f.) the repetition of the same word or phrase at the beginning of each sentence or line in a series. Anaphora does not presuppose repetition in *consecutive* sentences or lines although a high frequency of the repetition makes it the more characteristic:

- Berowne. [...] I that have been love's whip,



A very beadle to a humorous sigh,  
 A critic, nay, a night-watch constable,  
 A domineering pedant o'er the boy (3.1.151-4)

See also 3.1.156-7 and 164-5.

N.B. Here anaphora points up the accumulation of **metaphors**.

- *Dumaine*. O most divine Kate!  
*Berowne*. O most profane coxcomb! (4.3.75-6)

- *Dumaine*. Once more I'll read the ode that I have writ.  
*Berowne*. Once more I'll mark how love can vary wit. (4.3.91-2)

N.B. In oratory, anaphora is a frequent device of insistence within a speech by a single speaker. In amorous exchanges between two speakers, it achieves a musical effect, sealing the duet. It can also, as it does here in *Berowne's* secret asides, underline an ironic counterpoint.

**anastrophe** (Gr. "a turning upside down"; Fr. *anastrophe*, f.): An unnatural inversion of the word order destined to focus attention on particular words or simply to comply with the accentual or rhyme requirements of verse.

- *Boyet*. Proud of employment, willingly I go. (2.1.33)

- *Maria*. [...] At a marriage feast  
 Between Lord Perigort and the beauteous heir  
 Of Jaques Falconbridge, solemnized  
 In Normandy, saw I this Longaville.  
 A man of sovereign parts he is esteemed (2.1.40-4)

- *Princess*. Here, good my glass, take this for telling true.  
 (4.1.18)

This anastrophe, focusing as it does on 'good', was at the time a regular form of **apostrophe**: viz. 'good my friend', 'good my lady', 'good my master', etc.

**antanaclasis** (Gr. "to reflect", "to bend back"; Fr. *antanaclase*, f.): In plain English 'punning'. Like **paronomasia** (q.v.) a figure of deliberate ambiguity consisting in the repetition at close interval of the same word taken in two senses or more; homophones and homographs provide the staple material of this figure:

- *King*. Your oath is passed to pass away from these. (1.1.49)

N.B. 'Pass' is successively used in the sense of 'sworn' and 'avoid'.

- *Berowne*. Light seeking light doth light of light beguile;  
So ere you find where light in darkness lies,  
Your light grows dark by losing of your eyes. (1.1.77-9)

N.B. 'Light' is used either to signify the physical process by which the eye sees, or the illumination of truth, the *lux veritatis* of philosophy (Cicero, *De Oratore*, 2.9.36, reflecting on history — H.R. Woudhuysen, ed. p. 117, n.75, Arden 3).

- *King* [*reads Armado's letter*]. 'Great deputy, the welkin's viceregent, and sole dominator of Navarre, my soul's earth's god, and body's fostering patron —' (1.1.210-12)

- *Costard*. It may be so, but if he say it is so, he is, in telling true, but so. (1.1.215-16)

- *King*. This 'maid' will not serve your turn, sir.

- *Costard*. This maid will serve my turn, sir. (1.1.271-12)

N.B. The King warns Costard that calling the girl 'maid' will not make him escape the law. Costard replies that the maid will satisfy his sexual needs.

- *Costard*. Let me not be pent up, sir; I will fast, being loose.

- *Moth*. No, sir, that were fast and loose. Thou shalt to prison.  
(1.2.127-8)

N.B. 'Fast' = 1) fastened; 2) go without food. 'Loose' = 1) unbound; 2) loose in the bowels, which, retrospectively, grafts on 'pent up' (gaoled) the meaning of 'constipated'.

'Fast and loose' = cheating (a trick performed by gypsies).

This sequence of puns is based on multiple levels of **antithesis** (q.v.).

- *King*. Not for the world, fair Madam, by my will.

*Princess*. Why, will shall break it; will and nothing else.

*King*. Your ladyship is ignorant what it is. (2.1.98-100)

N.B. In his denial, the King uses 'will' as meaning will-power; the Princess uses the word in its sexual sense, as meaning 'desire'.

- *Berowne*. Lady, I will commend you to my own heart.

*Rosaline*. Pray you do my commendations; I would be glad to see it.

*Berowne.* I would you heard it groan.  
*Rosaline.* Is the fool sick?  
*Berowne.* Sick at the heart.  
*Rosaline.* Alack, let it blood.  
*Berowne.* Would that do it good?  
*Rosaline.* My physic says 'ay'.  
*Berowne.* Will you prick't with your eye? (2.1.177-85)

N.B. The insistence on 'heart' as a physical organ and as the siege of affection leads to a play on 'prick' (v. 'puncture'; n. 'penis') and 'ay' ('yes') / eye ('female genitals').

- *Boyet.* I was as willing to grapple as he was to board.  
*Katherine.* Two hot sheeps, marry!  
*Boyet.* And wherefore not 'ships'?  
 No sheep, sweet lamb, unless we feed on your lips.  
*Katherine.* You sheep, and I pasture. Shall that finish the jest?  
*Boyet.* So you grant pasture to me. [*Offering to kiss her*]  
*Katherine.* Not so, gentle beast.  
 My lips are no common, though several they be.(2.1.214-19)

N.B. Starting from the paronymy: 'sheep' – 'ship', the wordplay develops into a **conceit** (q.v.) as it spins a thread of quibbles: 'sheep' – 'lamb' – 'feed' – 'lips' – 'pasture' – 'common'.

- *Armado.* Sirrah Costard, I will enfranchise thee.  
*Costard.* O, marry me to one Frances! I smell some *l'envoy*,  
 some goose in this.(3.1.104-6)

N.B. Costard, who loves words but is befuddled by Armado's verbal squibs, follows his sexual obsession and, mixing up 'franchise' and 'Frances', believes that Armado is planning to bring about for his benefit a carnal union with a woman of that name. The quibble on 'goose' (the bird of that name and slang term for 'prostitute') is there for good measure.

- *Princess.* And I for praise alone now seek to spill  
 The poor deer's blood, that my heart mean no ill. (4.1.34-5)

N.B. The puns on 'dear' / 'deer' and 'heart' / 'hart' are classics of English love poetry. The homophony awakes an echo of myths associating desire with the hunt as in the story— popularized by Ovid's *Metamorphoses* — of Actæon the hunter changed by Diana, whom he had surprised bathing naked, into a hart and devoured by his own hounds. An explicit reference to the myth is made by Shakespeare in *Twelfth*

*Night* (1600): 'Orsino. That instant was I turned into a hart, / And my desires, like fell and cruel hounds / E'er since pursue me' (1.1.20-2).

- *Costard*. [...] Pray you, which is the head lady?

*Princess*. Thou shalt know her, fellow, by the rest that have no heads.(4.1.42-3)

- *Berowne*. For the 'ass' to the Jude? Give it him. Jud-as, away!  
(5.2.613)

**anthimeria**: A grammatical scheme frequent in Elizabethan English. It consists in using one part of speech for another. "Shakespeare uses pronouns, adjectives, and nouns as verbs" (Sister Miriam Joseph, *Shakespeare's Use of the Arts of Language*, Columbia U.P., 1947, p. 63):

noun as verb:

- *Moth*. [...] Is not *l'envoy* a salve?

*Armado*. No, page, it is an epilogue or discourse to make plain  
Some obscure precedence that hath tofore been said\*. \* said  
I will example it. (3.1.68-71)

*OED* records the first occurrence of 'example' as verb c 1440.

Verb as noun:

- *Forester*. Hereby upon the edge of yonder coppice,  
A stand where you may make the fairest shoot. (4.1.9-10)

N.B. The Princess goes one better, pretending to take 'shoot' in the sense of 'the person that shoots'. Her pun reveals a second case of anthimeria:

- *Princess*. I thank my beauty. I am fair that shoot.  
And therefore thou speak'st 'the fairest shoot'. (4.1.11-12)

**antimetathesis** [also known as **antimetabole**] (Gr. "counterchange"; Fr. antiméthathèse, f., antimétabole, f.): it consists in repeating words or phrases in reverse order from the original.

- *Moth*. I pretty, and my saying apt? Or I apt, and my saying  
pretty (1.2.16-17)

- *King*. Thy own wish wish I thee in every place.  
(2.1.176)

- *Moth*. Minime, honest master, or rather, master, no. (3.1.49)

**antiphrasis** (Gr. To express by the opposite; Fr. antiphrase, f.): a device which consists in saying the opposite of what one means. It is a major way to express irony and sarcasm.

- *Berowne*. Armado is a most illustrious wight, (1.1.175)
- *Boyet*. And who is your deer?
- Rosaline*. If we choose by the horns, yourself come not near.  
(4.1.107b-108)

N.B. Rosaline's reply is a perfect example of **double entendre** (qv).

- *Berowne* [to *Costard*]. Welcome, pure wit [...] (5.2.484)
- *King*. Here is like to be a good presence of the Worthies.  
(5.2.526)
- *Berowne* [to *Costard*]. Greater than 'Great' — great, great,  
great Pompey! (5.2.664)

**antithesis** (Gr. "opposition"; Fr. antithèse, f.): a figure expressing a clash of words, images, or thoughts. One of the most frequent figures. Freely used by euphuistic rhetoric (see Conclusions). Proverbs often make use of it. As seen below, it is the opening ornament of the play's dialogue.

- *King*. Let fame, that all hunt after in their lives,  
Live registered upon our brazen tombs,  
And then grace us in the disgrace of death (1.1.1-3)
- *Longaville*. Fat paunches have lean pates, and dainty bits  
Make rich the ribs but bankrupt quite the wits. (1.1.26-7)
- *Berowne*. 'Tis won as towns with fire – so won, so lost.  
(1.1.143)
- *Longaville*. A high hope for a low heaven. (1.1.189)
- *Princess*. The roof of this court is too high to be yours, and  
welcome to the wide fields too base to be mine.  
(2.1.92-3)
- *Princess*. Fair payment for foul words is more than due.  
(4.1.19)

Note also the gnomic form of the statement. Same as immediately below.

- *Princess*. A giving hand, though foul, shall have fair praise.  
(4.1.23)
- *Princess*. Thus will I save my credit in the shoot:  
Not wounding, pity would not let me do't;  
If wounding, then it was to show my skill (4.1.26-8)

N.B. This antithesis is reinforced by the parallelism of construction, or **isocolon** (q.v.).

- *Armado's letter*: The magnanimous and most illustrate King  
Cophetua set eye upon the pernicious and indubitate beggar  
Zenelophon [...] (4.1.61-3)

N.B. Here, the mechanism of opposition sets off the pretentious Latinate nonce-words "illustrate" (for 'illustrious') and "indubitate" (for 'undoubted'). This Latinizing continues with the quotation of Julius Caesar's famous 'Veni, vidi, vici' (64), the coining of "annothise" ([64] for annotate) and the use of *videlicet* (65). Together with antithesis, Latinizing is one of the pillars of euphuistic rhetoric (see Conclusions).

- *Rosaline*. What's your dark meaning of this light word?  
*Katherine*. A light condition in a beauty dark. (5.2.19-20)

N.B. **Antimetathesis** (qv) accentuates antithesis in this exchange imparting it with a tit for tat flavour. The light-dark antithesis inspires a witty exchange in the next six lines.

- *Marcadé*. [...] The King your father —  
*Princess*. Dead, for my life! (5.2.694-95a)

N.B. In its terseness this antithesis has a rather grotesque ring. It may be yet another instance of Shakespeare's irresistible love of wordplay.

**aposiopesis** (Gr. "a becoming silent"; Fr. aposiopèse, f.): a device consisting in leaving a sentence unfinished, thus expressing some reticence or emotion:

- *Berowne*. Peace, for I will not have to do with you.  
*Rosaline*. Nor shall not, if I do as I intend.  
*Berowne* [*to the other lords*] Speak for yourselves, my wit is at  
an end. (5.2.428-30)

- *Holofernes* [*to Berowne and the other lords who keep interrupting him*] You have put me out of countenance. (5.2.606)

**apostrophe** (Gr. "to turn away"; Fr. apostrophe, f.): Addressing one's speech to someone or something. Apostrophe may be interrogative or exclamatory:

- *Armado*. Boy, what sign is it when a man of great spirit grows melancholy?(1.2.1-2)

- *Moth*. A great sign, sir, that he will look sad.
- *Armado*. Why, sadness is one and the selfsame thing, dear imp.
- *Moth*. No, no, O Lord, sir, no.
- *Armado*. How canst thou part sadness and melancholy, my tender juvenal?
- *Moth*. By a familiar demonstration of the working, my tough signior. (1.2.1-8)

N.B. 'O Lord' may also be considered as an instance of **orcós** (q.v.).

- *Armado* [to *Moth*]. Who was Samson's love, my dear Moth? (1.2.63)
- *Armado*. Define, define, well-educated infant. (1.2.78)

Along with **ecphonesis** (q.v.), apostrophe is one of Armado's favourite figures and one in which he displays much invention. It continually defines his interlocutor as a sparring partner.

- *Moth* [to Costard]. Come, you transgressing slave, away! (1.2.126)

Here, *Moth* ironically borrows his master's irate and hyperbolic register.

- *Armado*. Adieu, valour; rust, rapier; be still, drum; for your manager is in love. Yea, he loveth. Assist me some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit; write, pen; for I am for whole volumes in folio. (1.2.147-51)

Compare and contrast with Othello's solemn farewell to arms (*Othello*, 3.3.255-63).

- *Armado* [to *Moth*]. Go, tenderness of years, take this key... (3.1.3)
- *Moth* [to *Armado*]. Negligent student! Learn her by heart. (3.1.28)

**homeoptoton** (q.v.) structures the repeated exclamatory use of **ecphonesis** (q.v.).

**asyndeton** (Gr. "unconnected"; Fr. *asyndète*, m.): a device which consists in juxtaposing elements of speech that should normally be coordinated (the contrary of **polysyndeton** [q.v.]):

- *Berowne*. O, these are barren tasks, too hard to keep,  
Not to see ladies, study, fast, not sleep. (1.1.47-8)

Combined here with **ecphonesis** (q.v.), asyndeton expresses the intolerable accumulation of prescriptions.

- *King* [Reads Armado's letter about Anthony Dull]. '[...] a man of good repute, carriage, bearing, and estimation.'  
(1.1.250)

- *Berowne*. This wimpled, whining purblind, wayward boy,  
This Signior Junior, giant dwarf, Dan Cupid (3.1.156-7)

- *Berowne*. What? I love, I sue, I seek a wife (3.1.166)

- *Berowne*. Well, I will love, write, sigh, pray, sue, groan  
(3.1.181)

N.B. This stands in sharp contrast with Berowne's initial recourse to asyndeton when he lists the multiple denials imposed in Navarre's academe (1.1.47-8).

- *Berowne*. [...] When shall you hear that I  
Will praise a hand, a foot, a face, an eye,  
A gait, a state, a brow, a breast, a waist,  
A leg, a limb — (4.3.175-8)

NB. Here asyndeton belies the substance of Berowne's assertion as he falls into a breathless evocation of the female body.

**auxecis** (Gr. increase, amplification; Fr. *auxèse*, f.) This figure is also known as **incrementum** (Lat. increase) or **progression**. John Hoskins (in *Direccions for Speech and Style*, London, 1599) describes the figure as : "A kind of amplification which by steps of comparison scores every degree till it come to the top, and to make the matter seem the higher advanced sometimes descends the lower [...] an ornament in speech to begin at the lowest, that you better aspire to the height of amplification."

- *Armado*. I do affect the very ground (which is base) where her  
shoe (which is baser) guided by her foot (which is basest) doth  
tread. (1.2.136-8)

N.B. In the example above, auxecis is pointed up by **isocolon** (q.v.) in the repeated use of **parathesis** (q.v.).

- *Armado*. Love is a familiar. Love is a devil. There is no evil  
angel but love. (1.2.140-1)



**catachresis** (Gr. misuse; Fr. catachrèse, f.) A word misapplied, frequently resulting into a mixed metaphor with or without comical effect.

- *Moth*. As swift as lead, sir.

*Armado*. The meaning, pretty ingenious? Is not lead a metal heavy, dull, and slow?

*Moth*. *Minime*, honest master, or rather, master, no.

*Armado*. I say lead is slow.

*Moth*. You are too swift, sir, to say so.

Is that lead slow which is fired from a gun?

*Armado*. Sweet smoke of rhetoric! (3.1.46-52)

N.B. Here Moth's rhetorical challenge consists in justifying an improper metaphor lead = swift (catachresis). Armado in his final retort shows his awareness of this rhetorical abuse but, at the same time, his admiration for Moth's deftness at the game.

**chiasmus** (Gr. "a placing crosswise"; Fr. chiasme, m.): "criss-cross placing of sentence members that correspond in either syntax or meaning, with or without word repetition" (*Oxford Dictionary*). Chiasmus is different from antimetathesis in playing on four distinct elements rather than on two repeated:

- *Berowne*. Why all delights are vain, but that most vain

Which, with pain purchased, doth inherit pain (1.1.72-3)

- *Princess*. Were my lord so, his ignorance were wise,

Where now his knowledge must prove ignorance. (2.1.101-

2)

Chiasmus is combined here with **antithesis** (q.v.): Ignorance — knowledge / wisdom.

- *Dumaine*. Her amber hairs for foul hath amber quoted.

(4.3.79)

**chronography** (from the Greek, to state time, Fr. chronographie, f.): Any device through which speech copes with a statement of time. All the more essential in drama as Renaissance theatre conditions did not lend themselves to impart such information to the audiences except mechanically through the use of striking clocks. Insistence was necessary when it came to putting across the fact that it was dark since performances in the public theatres took place in the afternoon and in open-roofed buildings. Chronographies evolved from elaborate and even

lurid pieces, sorely visible insets in the texture of dramatic speech, to much more integrated passages possessing their own poetic virtue.

- King [Reads Armado's letter]. The time When? About the sixth hour, when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper. So much for the time When. (1.1.224-7)

Compare this spoof with one of the most famous passages of Virgil's *Aeneid*, studied, learnt by heart and translated by all grammar-school pupils in Shakespeare's time:

*Nox erat, et placidum carpebant fessa soporem  
Corpora per terras; sylvæque et sæva quierant  
Æquora, quum medio volvuntur sidera lapsu;  
Quum tacet omnis ager, pecudes, pictæque volucres,  
Quæque lacus late liquidos, quæque aspera dumis  
Rura tenent, somno positæ sub nocte silenti  
Lenibant curas, et corda oblita laborum.* (*Æneidos* IV.522-8)

It was then night; the sounde and quiet slepe  
Had through the earth the weryed bodyes caught;  
The woodes, the ragyng seas were falne to rest;  
When that the stares had halfe their course declined;  
The feldes whist;\* beastes and fowles of diverse hue, \*The  
fields were silent  
And what so that in the brode lakes remained  
Or yet among the bushy thickes of briar  
Laide down to slepe by silence of the night,  
Gan swage their cares, mindlesse of travels past. (tr. Surrey, *The  
Æneid*, IV.702-10)

In imitation of legal style, Armado in his letter follows up the chronography by a **topography** (q.v.).

**conceit** any rhetorical figure fully worked out, particularly expanded metaphors or similes, for examples see under 'metaphor' and 'simile'.

- Boyet. I was as willing to grapple as he was to board.  
Katherine. Two hot sheeps, marry!  
Boyet. And wherefore not 'ships'?  
No sheep, sweet lamb, unless we feed on your lips.  
Katherine. You sheep, and I pasture. Shall that finish the jest?  
Boyet. So you grant pasture to me. [*Offering to kiss her*]  
Katherine. Not so, gentle beast.  
My lips are no common, though several they be.(2.1.214-19)

N.B. Starting from the paronymy: ‘sheep’ – ‘ship’, the wordplay develops into a **conceit** (q.v.) as it spins a thread of quibbles: ‘sheep’ – ‘lamb’ – ‘feed’ – ‘lips’ – ‘pasture’ – ‘common’.

For another example of conceit, see the series of puns equating sexuality and the hunt (4.1.101-29).

**copia verborum** (Lat. abundance of speech), based on repetition and variation. An ideal of rhetoric expounded by Erasmus, for examples of this type of style, see under **metaphor**, **synonymy**.

- *King* [*Reads Armado's letter*]. ‘[...] which here thou viewest, beholdest, surveyest or seest.’ (1.1.231)

**copulatio dirimens** (Lat. bringing together the better to separate)

- *Berowne*. So much, dear liege, I have already sworn,  
That is, to live and study here three years  
But there are other strict observances (I.1.34-6)

The whole of Berowne’s forewarning statement hinges on this reticence.

**correctio** (Lat. correction; Fr. correctio(n), f.): a figure which consists in following up a natural statement by a ‘corrected’ form of the same, which may be metaphorical or hyperbolic:

- *Moth*. *Minime*, honest master, or rather, master, no. (3.1.49)

N.B. Affectation appears in the superfluous character of the correction since it bears not on meaning but merely on the nature of the language, *minime*, in Latin, meaning ‘definitely not’. Moth’s rejoinder further displays **antimetathesis** (q.v.).

- *Boyet* [*reads Armado's letter*]. ‘By heaven, that thou art fair is most infallible; true that thou art beauteous; truth itself that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself [...]’ (4.1.58-60)

N.B. This example of correctio (second sentence) combines with **accumulatio** (q.v.) and **amplificatio** (q.v.) in the first sentence.

**diacope** (Gr. "cleft", "gash"; Fr. diacope, f.): a word, or words, repeated at brief interval. It often expresses deep excitement. It is close to **epizeuxis** (q.v.), except that the repeated words are separated by one word or more:

- *Princess*. What's your will, sir? What's your will? (4.1.50)

**divisio** (Lat. division; Fr. division[n]), f.: A mode of dilation whereby the subject of speech is broken down into subcategories. This figure is sometimes comprehended under **distributio**.

- *Boyet* [to the Princess of France]. Consider who the King your father sends,  
To whom he sends, and what's his embassy (2.1.2-3)

Having hierarchized a tripartite set of circumstances, Boyet further dilates on the situation, following the distinctions already made:

Yourself, held precious in the world's esteem,  
To parley with the sole inheritor  
Of all perfections that a man may owe,  
Matchless Navarre; the plea of no less weight  
Than Aquitaine, a dowry for a queen. (2.1.4-8)

**double entendre**: (**riple entendre**, etc.) A figure of ambiguity in which one word or sentence, whether intentionally or accidentally, assumes two meanings or more. It is different from **antanaclasis** (q.v.) or **paronomasia** in not depending on repetition of the polysemic term.

- *King*. Our court shall be a little academe,  
Still and contemplative in living art: (1.1.13-14)

"Living art" means either art of living, referring to the *ars vivendi* of the Stoics, or art infused and energized by life (New Cambridge Shakespeare, William C. Carroll, 62, n. 14).

- *Berowne*. Well, sir, be it as the style shall give us cause to climb in the merriness. (1.1.194-5)

N.B. Punning on 'stile': steps allowing to climb over a hedge or fence.

- *Armado*. Cupid's butt-shaft is too hard for Hercules' club... (1.2.143)

N.B. Obscene pun on 'butt' for buttock, and 'club' for outsize penis. Opposing the attributes of Cupid (the unbarbed arrow) and Hercules (the club) means on the surface that even Hercules is no match for Love (see William C. Carroll, ed., New Cambridge, p. 81, n. 143).

- *Costard*. 'What's the price of this inkle?' 'One penny?' 'No, I'll give you a remuneration.' Why, it is a fairer name than

French crown. I will never buy or sell out of this word.  
(3.1.121-3)

N.B. In the context of prices and currencies, 'French crown' briefly resumes its original meaning (the French *écu*), however this unmetaphoring capitulates as Costard establishes the equation with 'remuneration', for the loss of hair resulting from syphilis is indeed popularly perceived as the remuneration of carnal sin. This quick toing and froing between reality and metaphor successfully teases the imagination of the audience.

- *Berowne*. This wimpled, whining purblind, wayward boy,  
This Signior Junior, giant dwarf, Dan Cupid (3.1.156-7)

- *Berowne*. What? I love, I sue, I seek a wife,  
A woman, that is like a German clock,  
Still a-repairing, ever out of frame,  
And never going aright, being a watch,  
But being watched that it may still go right! (3.1.166-70)

N.B. 'Watch' echoes 'clock' and , like 'watched' in the next line, evokes 'vigilance'.

- *Princess*. Whoe'er 'a was, 'a showed a mounting mind. (4.1.4)

The Princess is referring to the rider glimpsed as he was spurring his horse up a hill. 'Mounting' is taken literally as 'going up' and metaphorically as 'showing ambition', 'becoming erect' and 'ready to copulate'.

- *Forester*. Hereby upon the edge of yonder coppice,  
A stand where you may make the fairest shoot. (4.1.9-10)

The Princess goes one better, pretending to take 'shoot' in the sense of 'the person that shoots'. Her pun reveals a second case of anthimeria:

*Princess*. I thank my beauty. I am fair that shoot.  
And therefore thou speak'st 'the fairest shoot'. (4.1.11-12)

- *Princess*. [Takes the letter] Boyet, you can carve.  
Break up this capon. (4.1.53-4)

N.B. In this expanded metaphor, 'capon' (castrated male chicken) is an indecorous pun on 'pullet' (Fr. poulet) designating a) a young hen (or a green girl), b) a love letter. The Princess orders Boyet to open the letter carried by Costard.

- *Armado's letter*: The catastrophe is a nuptial. (4.1.70-1)

N.B. Apart from the comic oddity in applying the word "catastrophe" (taken in the technical sense of 'conclusion') to a wedding, Armado's pedantry is insensitive in yet another direction, for "catastrophe" is a slang term for 'buttocks'.

- *Nathaniel* [to Holofernes]. Sir, he [Dull] hath never fed of the dainties that are bred in a book.

N.B. Here, as Holofernes, Nathaniel and Dull are discussing the nature of the quarry, the metaphoric theme of food (dainties = choice morsels) and the theme of the hunt merge together. In the vocabulary of venery, 'dainties' designates the testicles of the hart which were ceremoniously offered together with the right foot and the tongue to the most eminent person in the hunt party. George *Turberville, The Noble Art of Venery* (1575) includes a woodcut showing the head huntsman offering a knife to Queen Elizabeth 1 while he holds the right foot of the dead hart in his hand:

- *Longaville*. [About Armado] His leg is too big for Hector's.  
*Dumaine*. More calf, certain. (5.2.622-3)

N.B. Calf: 1) Fleshy hinder part of the leg below the knee; 2) young bovine, and name for a fool.

- *Costard*. Fellow Hector, she is gone! She is two months on her way. (5.2.654)

The text does not make clear to whom 'she' applies. The second sentence is ambiguous, intimating that 'she' went two months ago, or that 'she' is two months' pregnant.

**ecphonesis** (Gr. to cry out; Fr. ecphonèse, f.): an exclamation.

- *Berowne*. O, these are barren tasks, too hard to keep,  
Not to see ladies, study, fast, not sleep. (1.1.47-8)

N.B. The exclamatory turn of Berowne's recapitulation is heightened by **asyndeton** (q.v.)

- *Armado*. Most sweet Hercules! (1.2.56)

- *Costard*. Gardon, O sweet gardon! Better than remuneration,  
elevenpence-farthing better. Most sweet gardon! I will do it, sir,  
in print. Gardon! Remuneration! (3.1.149-50)

- *Costard*. By my soul, a swain, a most simple clown!  
 Lord, lord, how the ladies and I have put him [Boyet] down!  
 (4.1.133-4)

N.B. Acyron (q.v.) is emphasized here by **ecphonesis**. This exclamatory mood of Costard's may be known as garbling with glee.

**epanalepsis** (Gr. repeating twice; Fr. épanalepse, f.): a figure which consists in starting and finishing a speech unit with the same word. The effect is one of circularity.

- *Moth*. No, no, O Lord, sir, no. (1.2.5)

The structural figure combines with and reinforces **ecphonesis** (q.v.) and **diacope** (q.v.).

- *Moth*. Little pretty, because little. (1.2.19)

- *Boyet*. [...] when they [curst wives] strive to be  
Lords o'er their lords. (4.1.37-8)

- *Dumaine*. [...] Ill, to example ill (4.3.116)

- *Rosaline*. O, that your face were not so full of O's. (5.2.45)

**epiphora** or **epistrophe** (Gr. a bringing to or upon; Fr. épiphore, f., or épistrophe, f.): the ending of a series of speech units with the same word or words.

- *Costard*. It may be so; but if he say it is so, he is, in telling true, but so. (1.1.215-16)

- *Costard*. I was taken with none, sir, I was taken with a damsel.  
*King*. Well, it was proclaimed 'damsel'.

*Costard*. This was no damsel neither, sir, she was a virgin.

*King*. It is so varied too, for it was proclaimed 'virgin'.

*Costard*. If it were, I deny her virginity. I was taken with a maid.

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

*Costard*. This maid will serve my turn, sir. (1.1.266-72)

- *Boyet*. And every jest but a word.

*Princess*. It was well done of you to take him at his word.  
 (2.1.212-13)

- *Berowne*. But love [...]

Courses as swift as thought in every power,  
 And gives to every power a double power (4.3.296-300)

**epizeuxis** (Gr. a fastening upon; Fr. épizeuxis / épizeuxe, f.): the repetition of a word or words for emphasis, close to diacope, except that the words repeated follow one another:

- *Armado*. Why tough signior? Why tough signior?
- *Moth*. Why tender juvenal? Why tender juvenal? (1.2.9-10)

N.B. Epizeuxis here combines with **homeoptoton** (q.v.)

- *Armado*. Define, define, well-educated infant. (1.2.78)
- *Berowne*. [...] There's thy guerdon [*Gives him a coin*]: go.
- Costard*. Gardon, O sweet gardon! Better than remuneration, elevenpence-farthing better. Most sweet gardon! I will do it, sir, in print. Gardon! Remuneration! (3.1.147-50)

N.B. Epizeuxis here hammers on **acyron** (q.v.).

- *Princess*. O thy letter, thy letter! [...] (4.1.52)

**exclamation**, see **ecphonesis**.

**extenuation**, see **meiosis**.

**fable**. (Lat. *fabula*; Fr. fable, f.) A concise prose or verse narrative staging animals acting and speaking like men, or personified abstractions. The purpose of the fable is to teach a practical lesson or a moral truth, spelling it out at the end of the piece to illuminate the short narrative and make it stand vividly in the memory of the reader / listener. Fables are highly didactic tools.

- *Moth*. [...] Is not *l'envoy* a salve?
- Armado*. No, page, it is an epilogue or discourse to make plain  
Some obscure precedence that hath tofore been sain\*. \* said  
I will example it.  
The fox, the ape, and the humble-bee  
Were still at odds, being but three.
- Moth*. Until the goose came out of the door,  
And stayed the odds by adding four.  
Now will I begin your moral, and do you follow me with my  
*l'envoy*.  
The fox, the ape, and the humble-bee  
Were still at odds, being but three.
- Armado*. Until the goose came out of the door,  
And stayed the odds by adding four.
- Moth*. A good *l'envoy*, ending in the goose. Would you desire  
more? (3.1.68-86)



N.B. No source has been found to this embryonic animal fable. One point is probably that it needs no moral, being simply aimed at teaching young children the difference between odd and even numbers.

- *Berowne*. You found his mote, the King your mote did see,  
 But I a beam do find in each of three.  
 [...]  
 O me, with what strict patience have I sat,  
 To see a king transformed to a gnat! (4.3.153-4, 157-8)

NB. Upon discovering the lovers' perjury of their oath, *Berowne*, the self-appointed judicator of the situation, epitomizes it in two stages. First, through a biblical paraphrase of Matthew 7.3-5 where Christ asks the question: 'why seest thou the mote, that is in thy brother's eye, and perceives not the beam that is in thy owne eye?... Hypocrite, first cast out the beame out of thine own eye, then shalt thou see clearly to cast out the mote out of thy brother's eye' Second, by suggesting a fable based on an ironic beast metamorphosis. Matthew 23. 24 refers, in a different context, to another style of hypocrisy in people who strain a gnat out of their drink but swallow a camel. As evidenced by the lines that follow, *Berowne's* wish is to bring out the ridicule of their positions by resorting to bathos:

To see great Hercules whipping a gig,  
 And profound Solomon to tune a jig,  
 And Nestor play at push-pin with the boys,  
 And critic Timon laugh at idle toys! (4.3.159-62)

**hendiadys** (Gr. "one through two"; Fr. hendiadyn, m.): The use of two substantives connected by a conjunction to express a single complex idea:

- *King*. Our court shall be a little academe,  
 Still and contemplative\* in living art. (1.1.13-14) \*cultivating  
 quiet contemplation

N.B. *Hendiadys* is a figure of frequent occurrence in Shakespeare.

**homeoptoton** (Gr. "to fall alike"; Fr. homéoptoton / homéoptote, m.): a parallelism of structure or phrasing. This figure is close to and sometimes difficult to distinguish from **metabole** (q.v.) or **isocolon** (q.v.):

- *Berowne*. As thus, to study where I well may dine,  
 When I to feast expressly am forbid;

Or study where to meet some mistress fine,  
When mistresses from common sense are hid;  
Or having sworn too hard-a-keeping oath,  
Study to break it and not to break my troth.  
If study's gain be thus, and this be so,  
Study knows that which it doth not know. (1.1.61-8)

The passage, structured by homeoptoton, hinges on ambiguity, 'study' being taken in the sense of 'seeking a means to achieve an aim' rather than 'seeking to improve one's knowledge' (repeated I.1.140-1). Berowne ironically shows the limit of oath-taking in an apparent praise of the subtleties of equivocation (65-6), the intellectual vice commonly linked with the culture of the Jesuits. Rhyme intensifies the demonstration.

- *Armado*. I spoke it, tender juvenal, as a congruent epitheton appertaining to thy young days, which we may nominate 'tender'.  
- *Moth*. And I, tough signior, as an appertinent title to your old time, which we may name 'tough'. (1.2.11-14)

N.B. This passage also contains a case of antanaclasis. Editors note the possible allusion to Thomas Nashe the young and arrogant Elizabethan satirist equivalent to the Roman Juvenal; the youth and sharpness of Moth justify in any case the pun on 'juvenile' and 'Juvenal'.

- *Armado*. Yet was Samson so tempted, and he had an excellent strength; yet was Salomon so seduced, and he had a very good wit. (1.2.141-3)  
- *Armado*. Adieu, valour; rust, rapier; be still, drum; for your manager is in love. Yea, he loveth. Assist me some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit; write, pen; for I am for whole volumes in folio. (1.2.147-51)

N.B. Homeoptoton structures repeated exclamatory (see **ecphonesis**) **apostrophes** (q.v.).

- *Berowne*. And I to sigh for her, to watch for her;  
To pray for her! (3.1.177-8)  
- *Berowne*. For wisdom's sake, a word that all men love,  
Or for Love's sake, a word that loves all men,  
Or for men's sake, the authors of these women,  
Or women's sake, by whom we men are men,  
Let us once lose our oaths to find ourselves,

Or else we lose ourselves to keep our oaths. (4.3.326-31)

NB. Lines 330-1 are further structured by **antimetathesis** (qv)

- *Nathaniel*... [to *Holofernes*] [...] Your reasons at dinner have been sharp and sententious, pleasant without scurrility, witty without affection, audacious without impudency, learned without opinion, and strange without heresy. (5.1.2-5)

- *Holofernes*. [to *Nathaniel*, about *Armado*] His humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. He is too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it. (5.1.8-12)

NB. The rhythm of the speech is built upon the varying scope of verbal parallels.

See also **isocolon**.

**hypallage** (Gr. "exchange"; Fr. hypallage, f.): a change in the relation of words whereby a word instead of agreeing with the word it logically qualifies, is made to agree grammatically with another word. It amounts to a poetic switching of property or quality between things, concepts, or sentient creatures. Puttenham called hypallage "the changeling".

- *Elbow*. If it please your honour, I am the poor Duke's constable [...] (II.1.47-8)

N.B. In this example, the effect of hypallage is comical. Elbow means 'the Duke's poor constable'.

**hyperbole** (Gr. "overshooting", "excess"; Fr. hyperbole, f.): an exaggeration of the truth for the sake of emphasis:

- *King* [Reads *Armado's* letter]. 'Great deputy, the welkin's viceregent, and sole dominator of Navarre, my soul's earth's god, and body's fostering patron —' (1.1.210-12)

**hypophora** (Gr. anticipating an objection; Fr. hypophore), f., also called 'rogatio': a device which consists in putting questions to oneself so as to answer them. Hypophora is different from **interrogatio** (q.v.) or rhetorical question:

- *Princess*. What, what? First praise me, and again say no?  
O short-lived pride! Not fair? Alack for woe! (4.1.14-15)

N.B. Line 14 opens with hypophora and follows with **interrogatio**.

- *Armado's letter*: He came, one see, two; overcame three. Who came? The King. Why did he come? To see. Why did he see? To overcome. To whom came hee? To the beggar. What saw he? The beggar. Who overcame he? The beggar. The conclusion is victory. On whose side? The King's. The captive is enriched. On whose side? The beggar's. The catastrophe is a nuptial. On whose side? The King's? No, on both in one, or one in both. I am the King, for so stands the comparison, thou the beggar, for so witnesseth thy lowliness. Shall I command thy love? I may. Shall I enforce thy love? I could. Shall I entreat thy love. I will. What shalt thou exchange for rags? Robes. For titles? Titles. For thyself? Me. (4.1.65-76)

N.B. This unstanced rhetorical flow is simply meant to support the sexual sense of "overcame", basic to this version of *The King and the Beggar* story. Here, disproportion is the mainspring of verbal comedy. The repeated recourse to hypophora results into a correspondingly frequent use of **metabole** (qv), a figure basic to euphuistic rhetoric (see Conclusions).

**hysteron proteron** (Gr. "the latter is quoted as being the earlier"; Fr. hysteron-protéron, m.) A figure in which the natural order of time in which events occur is dislocated and inverted, allowing the speaker to select an unusual focal point.

- *King [to Berowne, Dumaine and Longaville]*. Let fame, that  
all hunt after in their lives,  
Live registered upon our brazen tombs,  
And then grace us in the disgrace of death' (1.1.1-3)

N.B. Death here serves as the ominous auspices of life in the 'little academe' (14) he wants to create at his Court.

**impropriety**, see **acyron**, **amphibologia**, **cataphoresis**.

**incrementum**, see **auxesis**.

**inkhornism** (English, from 'ink-horn' a small portable container for writing-ink, OED records the first occurrence of the term in 1597-8; F. cuistrerie, f.; pédantisme, m.) A learned or pedantic term or phrase; a stylistic inclination to use such terms. Armado and Holofernes are prime examples of this tendency turned by Shakespeare into comedy.

- *Armado* (to Moth). I spoke it, tender juvenal, as a congruent epitheton appertaining to thy young days, which we may nominate 'tender'. (1.2.11-12)

N.B. 'Juvenal', used here for 'juvenile', is a possible key to Thomas Nashe, a writer described in his time as the contemporary Juvenal, the famous Roman satirist.

- *Armado* (to Moth). No, page, it is an epilogue or discourse to make plain  
Some obscure precedence that hath tofore been sain. (3.1.69-70)

N.B. Fearing obscurity, Armado goes on to explain the meaning of 'precedence', but in doing so achieves further obscurity.

- *Holofernes*. You find not the apostrophus,\* and so miss the accent. (4.2.107) \* elision

N.B. It is quite possible that the player taking the part of Holofernes appeared on stage with an inkhorn on his belt as an attribute of his occupation. William C. Carroll reproduces the frontispiece of *Pedantius*, a comedy by John Forset 1631, showing a schoolmaster New Cambridge edn. of *Love's Labour's Lost*, p. 35.

**interrogatio** (Lat. interrogation; Fr. interrogatio, f.) or rhetorical question (Fr. question oratoire, f.): a device which consists in asking one or several questions not in the expectation of an answer but as a form of vehement assertion.

- *Armado*. And how can that be true love which is falsely attempted? (1.2.139-40)

- *Berowne*. Did not I dance with you in Brabant once?

*Rosaline*. Did not I dance with you in Brabant once?

*Berowne*. I know you did.

*Rosaline*. How needless was it then

To ask the question? (2.1.113-16)

N.B. This announces the prickly humour of the exchanges between Beatrice and Benedick in *Much Ado About Nothing*. To impugn someone's rhetoric is to impugn his character.

- *Princess*. What, what? First praise me, and again say no?  
O short-lived pride! Not fair? Alack for woe! (4.1.14-15)

N.B. Line 14 opens with **hypophora** (q.v.) and follows with interrogatio repeated in line 15.

- *Boyet*. Do not curst wives hold that self-sovereignty  
Only for praise' sake when they strive to be  
Lords o'er their lords? (4.1.36-8)

N.B. It is clear here that interrogatio is the ideal rhetorical form to express what the speaker takes to be the obvious. In *The First Blast of the Trumpet against the Monstruous Regiment of Women*, published in 1558, the year of Elizabeth's accession to the English throne, the Scottish reformer John Knox attacks female monarchs as contrary to the edict of the Bible formulated in various parts of the Old and the New Testament and voiced by Paul: 'Wives submit yourselves to your husbands as it is fitting in the Lord.' (Colossians 3:18). In 1560, Catherine de' Medici became regent of France. In Scotland, Mary Stuart was queen regnant from 1542 to 1567. Composed about the same time as *Love's Labour's Lost*, *The Taming of the Shrew* elaborates on the theme of the 'curst wife' rebellious to her husband.

- *Berowne*. Good heart, what grace hast thou, thus to reprove  
These worms for loving, that art most in love? (4.3.145-6)

- *Berowne*. But are you not ashamed? Nay, are you not,  
All three of you, to be thus much o'ershot? (4.3.151-2)

**isocolon** (Gr. Identical member of a sentence; Fr. isocolie, f.) A parallelism of construction between elements of similar volume, imparting a specific rhythm to speech.

- *Berowne*. O, these are barren tasks, too hard to keep,  
*Not to see ladies, study, fast, not sleep.* (1.1.47-8)

N.B. Isocolon structures l. 48 in framing two positive prescriptions by two negative ones, all of them antagonistic to the speaker. The two lines, coupled by rhyme, combine **ecphonesis** and **asyndeton** (qq.v.).

- *Katherine*. *The young Dumaine, a well-accomplished youth,*  
*Of all that virtue love for virtue loved.* (2.2.56-7)

- *Berowne*. 'Tis won as towns with fire – so won, so lost.  
(1.1.143)

- *Berowne*. Your wit's too hot, it speeds too fast, 'twill tire.  
(2.1.117)

N.B. Note how the parallelism of construction highlights the rise and fall of the semantic curve: Hot – fast – tire.

- *Princess*. Thus will I save my credit in the shoot:  
Not wounding, pity would not let me do't;  
If wounding, then it was to show my skill (4.1.26-8)

N.B. Here isocolon reinforces the **antithesis** (q.v.).

- *Berowne*. Well, she hath one o'mysonnets already. The clown bore it, the fool sent it, and the lady hath it. Sweet clown, sweeter fool, sweetest lady. (4.3.11-14)

NB. Here, isocolon sets off Berowne's sense of humour in the recapitulation of his love transactions.

- *Berowne*. O, what a scene of foolery have I seen,  
Of sighs, of groans, of sorrow, and of teen!  
O me, with what strict patience have I sat,  
To see a king transformed to a gnat. (4.3.155-8)

- *Rosaline*. [*About Berowne*] How I would make him fawn, and beg, and seek,  
And wait the season, and observe the times,  
And spend his prodigal wits in bootless rhymes,  
And shape his service wholly to my hests,  
And make him proud to make me proud that jests! (5.2.62-6)

NB. Here isocolon includes **polysyndeton** (qv) set off by **anaphora** (qv).

**languages** (foreign) The free use of foreign languages (French, Greek, Spanish, Italian, but mostly Latin) colours the rhetoric of some characters, giving it the arrogance of undigested scholarship thrown at the uneducated to belittle them. The use of Latin or Latin derivations is a feature of euphuistic rhetoric. Holofernes, the schoolmaster — or in the language of the time the 'pedant' — is prone to using Latin or Latinate words, Nathaniel the curate follows limpingly, Costard and Moth deride this practice. As appears in the following encounter:

- *Nathaniel*. *Videsne quis venit?*\*                      \*Do you see who comes?

*Holofernes. Video et gaudeo.\** \*I see and I rejoice  
*Armado. [to Moth] Chirrah!\** \* For the Greek *chaere* =  
salutation?  
*Holofernes. Quare\** 'chirrah', not 'sirrah'? \* Why? ( Lat.)  
*Armado. Men of peace, well encountered.*  
*Holofernes. Most military sir, salutation.*  
*Moth. [to Costard] They have been at a great feast of languages*  
*and stolen the scraps.*  
*Costard [to Moth] O, they have lived long on the alms-basket of*  
*words. I marvel thy master hath not eaten thee for a word, for*  
*thou art not so long by the head of *honorificabilitudinitatibus*.*  
*Thou art easier swallowed than a flapdragon.*  
*Moth. Peace, the peal\* begins.* \* The peal of bells  
(5.1.26-38)

N.B. Beyond the satire of cheap scholarship, the mockery is also probably aimed at the pre-Reformation Mass said in Latin, the 'feast' during which this language, together with the odd Greek or Hebrew word, was swallowed along with the Eucharist. 'The peal', like the peal of bells calling to church, announces here the beginning of a battle of erudite words.

Armado's 'Sir, it is the King's most sweet pleasure and affection to congratulate the Princess at her pavilion, in the posteriors of this day, which the rude multitude call the afternoon' (5.1.71-3) achieves perhaps the most hilarious impact of Latinate words chosen to replace prosaic English; on all people except Holofernes: 'The 'posterior' of the day, most generous sir, is liable, congruent, and measurable for the afternoon. The word is well culled, choice, sweet, and apt, I do assure you, sir, I do assure.' (5.1.74-6). His deafness contrasts with the clarity of the audience's ears ringing with the scurrilous harmonics of the epithets he offers.

The incongruity of this Latinate preciousness peaks with Armado's vignette of the King's familiar company: 'For I must tell thee it will please his grace, by the world, sometime to lean upon my poor shoulder and with his royal finger thus dally with my excrement, with my mustachio.' (5.1.81-4)

**litotes** (Gr. "plainness", "simplicity"; Fr. litote, f.): a figure through which affirmation is expressed through the denial of its contrary:

- *Maria* [about Longaville]. Nothing becomes him ill that he would well. (2.1.46)



**meiosis** (Gr. "lessening"; Fr. meiosis, f., atténuation, f.) or **extenuation**: belittling for self-justification, or else scorn or derision. The opposite of **amplification** (qv.) **hyperbole** (q.v.) and **auxecis** (q.v.).

A string of hyperbolic metaphors through which Berowne paints himself as the very persecutor of Love is suddenly followed by an endearing picture of the speaker as Love's humble servant:

- *Berowne*. [...] O my little heart!  
And I to be a corporal in his field  
And wear his [Cupid's] colours like a tumbler's hoop! (3.1.163-5)

**metabole** (Gr. transition, change; Fr. métabole, f.): a parallelism of construction; close to homeoptoton though generally more limited in scope. The purpose of the parallelism is frequently to set off the element of variation.

- *Armado's letter*: [...] I profane my lips on thy foot, my eyes on thy picture, and my heart on thy every part. (4.1.76-8)

N.B. Metabole is one of the chief recourses of euphuistic rhetoric (see Conclusions). Here, metabole sets off **acyron** (qv); what Armado has in mind is that his lips profane the foot they kiss, etc.

- *Nathaniel*. Sir, he [Dull] hath never fed of the dainties that are bred in a book.  
He hath not eat paper, as it were; he hath not drunk ink. His intellect, is not replenished. He is only an animal, only sensible in the duller parts. (4.2.21-4)

N.B. Here, as Holofernes, Nathaniel and Dull are discussing the nature of the quarry, the metaphoric theme of food (dainties = choice morsels) and the theme of the hunt merge together. In the vocabulary of venery, 'dainties' designates the testicles of the hart that were ceremoniously offered (together with the right foot and the tongue) to the most eminent person in the hunt party. George Turberville, *The Noble Art of Venery* (1575) includes a woodcut showing the head huntsman offering a knife to Queen Elizabeth 1<sup>st</sup> while he holds the right foot of the dead hart in his hand:



See **homeoptoton** and **isocolon**.

**metaphor** (Gr. "to transfer"; Fr. métaphore, f.): an abridged form of comparison in which the first term or 'tenor' (Fr. compare, m.) is removed, leaving only the second term or 'vehicle' (Fr. comparant, m.) The terms 'vehicle' and 'tenor' were first used by I.A. Richards.] Where **simile** (q.v.) offers a fully visible parallel between the element of reality discussed and its proposed analogy, metaphor offers an immediate poetic alternative, a substitute for reality or the accepted norm. Metaphor may be contained in a single word or else expanded (Fr. filée), sometimes to the point of systematic development as found in **conceit** (qv). Concatenated metaphors derived from discrepant levels of thought or reality are called 'mixed metaphors' and exemplify **catachresis** (Gr. misuse; Fr. catachrèse, f.). These constitute a vice of thought (and expression); their effect is often comical. Metaphors that tend to stick in common thought or parlance become clichés and accordingly lose their initial vigour through repetition.

Insatiability / time:

- *King*. [...] cormorant devouring time (1.1.4)

N.B. The cormorant was a popular emblem of greed. (cliché).

Death / time:

- *King*. That honour which shall bate his [Time's] scythe's keen edge (1.1.6)

N.B. Here the image of Time merges with the allegory of Death both wielding a scythe according to a popular cliché.

Hostility / desire:

- *King*. Therefore, brave conquerors — for so you are,  
That war against your own affections  
And the huge army of the world's desires (1.1.8-10)

Hunger / sexuality:

*Longaville*. I am resolved. 'Tis but a three years' fast.  
The mind shall banquet, though the body pine. (1.1.24-5)

Foolishness / The world upside down:

- *Longaville*. He weeds the corn and still lets grow the weeding.  
(1.1.96)

- *Berowne*. Climb o'er the house to unlock the little gate.  
(1.1.109)

Springtime / Foolishness:

- *Berowne*. The spring is near when green geese are a-breeding.  
(1.1.97)

Geese are proverbially silly birds. Attacked by his friends in gnomish style (I.1.96), Berowne repays them in like coin.

Untimely emotion or desire / climate:

- *Berowne*. [...] Why should proud summer boast  
Before the birds have cause to sing? (1.1.102-3)

- *Berowne*. At Christmas I no more desire a rose  
Than wish a snow in May's new-fangled shows,  
But like of each thing that in season grows. (1.1.105-7)

N.B. Berowne presents himself here as a balanced and well-tempered individual. On the other hand, *A Midsummer Night's Dream* will show (II.1.107-11) how upset of the fairies' moods can create seasonal chaos (William C. Carroll, ed. p. 66, n. 105-6).

Darkness / Melancholy:

- *King* [Reads Armado's letter]. '[...] besieged with sable-coloured melancholy, I did commend the black oppressing humour to the most wholesome physic of thy health-giving air' (1.1.221-3)

N.B. Melancholy or black bile was recognized as one of the four bodily humours along with blood phlegm and choler or yellow bile. Health was thought to depend on their balance. The prevalence of any of the four determined a person's temperament or illness.

Writing:

- *King* [Reads Armado's letter]. 'where, I mean, I did encounter that obscene and most preposterous event that draweth from my snow-white pen the ebon-coloured ink' (1.1.229-31)

N.B. Clichés.

Pleasure / punishment:

- *King* [Reads Armado's letter]. '[...] to receive the meed of punishment' (1.1.248-9)

Wit / race horse:

- *Berowne*. Your wit's too hot, it speeds too fast, 'twill tire.  
*Rosaline*. Not till it leave the rider in the mire. (2.1.117-19)

N.B. Rosaline's repartee leaves Berowne's unspoken metaphor (horse) silent and adroitly jumps to the associated image of the rider, here defeated by his mount. The sexual allusion is transparent. In terms of the verbal fencing between the interlocutors Rosaline crowns a cheeky evasive action with a humiliating touch.

Wit / war:

- *Princess*. Good wits will be jangling; but, gentles, agree,  
This civil war of wits were much better used  
On Navarre and his bookmen, for here 'tis abused. (2.1. 231-3)

Sight / synaesthesia:

- *Boyet* (to Princess about Navarre). His tongue, all impatient to speak and not see,  
Did stumble with haste in his eyesight to be.  
All senses to that sense did make their repair,  
To feel only looking on fairest of fair.  
Methought all his senses were locked in his eye,  
As jewels in crystal for some prince to buy,  
Who, tendering their own worth from where they were glassed,

Did point you to buy them along as you passed. (2.1.234-41)

N.B. This passage, structured by **divisio** (q.v.) as it moves from ‘heart’ (232) to ‘tongue’ (234) to ‘eye’ (235) combines metaphors with **simile** (239) and shapes a little fable about what it is like to be in love, or, more exactly, turned into a bashful lover.

Love / interpreter:

- *Boyet*. [...] to speak that in words which his eye hath disclosed.  
I only have made a mouth of his eye  
By adding a tongue which I know will not lie. (2.1.247-9)

N.B. According to Boyet, serving the cause of love justifies **catachresis** (q.v.)!

Singing / birds:

- *Armado* [to Moth]. Warble, child, make passionate my sense of hearing. (3.1.1)

Follows the popular simile ‘to sing like a bird’.

Gain / experience:

- *Armado*. How hast thou purchased this experience?  
*Moth*. By my penny of observation. (3.1.20-1)  
- *Armado*. Call’st thou my love ‘hoby-horse’?  
*Moth*. No, master, the hobby-horse is but a colt, and your love perhaps a hackney. (3.1.24-6)

N.B. All three terms of comparison mean ‘prostitute’ in slang.

French crown / punishment for carnal sin:

- *Costard*. ‘What’s the price of this inkle?’ ‘One penny?’ ‘No, I’ll give you a remuneration.’ Why, it is a fairer name than French crown. I will never buy or sell out of this word. (3.1.121-3)

N.B. A quick toing and froing between reality (the French *écu*) and metaphor baldness due to syphilis) successfully teases the imagination of the audience.

Judicial and academic authorities vs Love:

- *Berowne*. And I, forsooth, in love! I that have been love’s whip,  
A very beadle to a humorous sigh,  
A critic, nay, a night-watch constable,

A domineering pedant o'er the boy [Cupid],  
Than whom no mortal so magnificent! (3.1.151-5)

The semantic field of authority is further exploited six lines later:

Sole imperator and great general  
Of trotting paritors\* (3.1.162-3) \*apparitors or  
summoners

Colour black / pitch / ugliness:

- *Berowne*. And among the three to love the worst of all,  
A whitely wanton with a velvet brow,  
With two pitch-balls in her face for eyes. (3.1.172-14)

N.B. Here, Berowne illustrates the paradox of love which forms and develops against the evidence of senses. The Elizabethan canon of female beauty ruled out black (see Shakespeare's deliberately unorthodox praise of black in the 'dark lady' sonnets).

For density of metaphor and **allegory**, Berowne's soliloquy (3.1.151-82) is exemplary.

Pride / sexual erection:

- *Princess*. Whoe'er 'a was, 'a showed a mounting mind. (4.1.4)

N.B. The Princess is referring to the rider glimpsed as he was spurring his horse up a hill. 'Mounting' is taken literally as 'going up' and metaphorically as 'showing ambition', 'becoming erect' and 'ready to copulate'.

Capon / letter:

- *Princess*. [Takes the letter] Boyet, you can carve.  
Break up this capon. (4.1.53-4)

N.B. In this expanded metaphor, 'capon' (castrated male chicken) is an indecorous pun for 'pullet' (Fr. poulet) designating a) a young hen (or a green girl), b) a love letter. The Princess orders Boyet to open the letter carried by Costard.

Break the neck / break the wax seal; letter / fowl:

- *Princess* [to Boyet]. We will read it [Armado's  
letter], I swear.  
Break the neck of the wax and everyone give ear. (4.1.56b-  
57)

N.B. Continues the capon / pullet / letter metaphor in lines (53-54a).

Eye rhetoric:

- Longaville. (*He reads the sonnet*)  
 'Did not the heavenly rhetoric of thine eye,  
 'Gainst whom the world cannot hold argument,  
 Persuade my heart to this false perjury? (4.3.52-4)

N.B. The real question concerning this expanded metaphor is its nature. Is it a metaphor at all? Popularly, the concept of rhetoric, in Antiquity and the Renaissance, included gesture or hand rhetoric (see John Bulwer, *Chirologia* and *Chironomia*, London: Thomas Harper, 1644. Gesture, regretfully perhaps to this day, includes facial expressions and, so, eye-motion. If we adhere to this definition, then rhetoric is used here in a literal sense.

Useless rhetoric / false artifice:

- *Berowne*. Fie painted rhetoric! O, she needs it not. (4.3.230)

Language / food:

- *Moth*. [*to Costard*] They [Holofernes, Nathaniel and Armado] have been at a great feast of languages and stolen the scraps.  
*Costard* [*to Moth*] O, they have lived long on the alms-basket of words. I marvel thy master hath not eaten thee for a word, for thou art not so long by the head of *honorificabilitudinitatibus*. Thou art easier swallowed than a flapdragon.  
*Moth*. Peace, the peal\* begins. \* The peal of bells  
 (5.1.26-38)

N.B. A central metaphor for the topic in hand. It applies to the characters with linguistic pretensions, and indirectly to the playwright whom the masterly use of dramatic language(s) literally feeds on a daily basis. (Moth, pronounced 'Mote' at the time, is close to the French 'mot' and therefore supports the pun as the Language/food metaphor is expanded.) The Latinate context, the peal of bells announcing the beginning of a battle of pedantry may extend the satire to the pre-Reformation Mass in Latin and the religious polemic concerning the Eucharist when the communicant is given to eat the body of Christ.

Training the lover / training a dog:

- *Rosaline*. [*About Berowne*] How I would make him fawn, and beg, and seek,  
 And wait the season, and observe the times, (5.2.62-3)

Laughter / wound:

- Boyet. O, I am stabbed with laughter! [...] (5.2.80)

Face / moon:

- *Rosaline*. [*Masked to look like the Princess*] My face is but a moon, and clouded too. (5.2.203)

N.B. In the exchanges with the King that follow, the metaphor is expanded and occasionally coloured by **double entendre** (qv) accessible only to those who, like the audience, know that the speaker postures as the Princess: like the moon she has no light of her own but reflects that of her royal mistress, she is clouded (masked), etc. (203-15)

Sarcasm / weaponry:

- *Boyet*. The tongues of mocking wenches are as keen  
As is the razor's edge invisible,  
Cutting smaller hair than may be seen;  
Above the sense of senses, so sensible  
Seemeth their conference. Their conceits have wings  
Fleeter than arrows, bullets, wind, thought, swifter things.  
(5.2.256-61)

N.B. The **simile** (qv) in the first three lines is prolonged by metaphor. The same theme is also developed in 5.2.397-9.

Womanizer / arrogant behaviour:

- *Berowne*. [*About Boyet*] This gallant pins the wenches on his sleeve (5.2.321)

Rhetoric of deception / fashionable garments:

- *Berowne*. [*To Rosaline*] Nor never come in vizard to my friend,  
Nor woo in rhyme, like a blind harper's song.  
Taffeta phrases, silken terms precise,  
Three-piled hyperboles, spruce affectation (5.2.404-7)

Genuine rhetoric / plain dress:

- *Berowne*. [*To Rosaline*] Henceforth my wooing mind shall be expressed  
In russet yeas and honest kersey noes. (5.2.412-13)

Honest words (best penetrate the hearer) / grief:

- *Berowne*. Honest plain words best piece the ear of grief.  
(5.2.727)

Happy end / comedy: (a *contrario* demonstration)

- *Berowne*. Our wooing doth not end like an old play:  
Jack hath not Jill. These ladies' courtesy



Might well have made our sport a comedy.  
*King.* Come, sir, it wants a twelvemonth and a day,  
 And then 'twill end.  
*Berowne.* That's too long for a play. (5.2.842-6)

N.B. Here is the implicit promise of Part II: *Love's Labour's Won*.

Music vs Rhetoric:

- [Armado] The words of Mercury are harsh after the songs of Apollo. (5.2.895)

N.B. Anything spoken would prove inappropriate after listening to the songs of the Epilogue (Mercury is the Messenger and, as such, the god of rhetoric, Apollo is the god of music.) This at least is one of the meanings one can read in this line that has challenged numerous and lengthy comments. It also strikes one that both Marcadé and Mercury being messengers, Armado, or whoever is supposed to speak the line, may simply be referring to Marcadé's message.

**metonymy** (Gr. "change of name"; Fr. *métonymie*, f.): The substitution of one word for another with which it stands in close relationship. A figure related to **synechdoche** (q.v.). Metonymy often uses subject for adjunct, or the reverse, and effect for cause:

- *Costard.* With a wench.  
*King* [reads Armado's letter]. 'With a child of our grandmother Eve, a female; or for thy more sweet understanding, a woman.'  
 (1.1.245-7)

N.B. The passage covers a variety of stylistic registers, from the colloquial: 'Wench' to the preciousness of the metonymic **periphrasis**: 'a child of our grandmother Eve', to the technical: 'female', to the unadorned: 'Woman'. The effect of these sudden changes of register is comical. The change from grandiloquence to plain speech is technically known as **bathos** (see also under **fable**). Apart from its incidence on comedy, the metonymy is far from gratuitous since the mention of Eve draws to the fore the image of the apple of temptation, in harmony with the name 'Costard' (a variety of large apple) and brings his consorting with Jaquenetta, the dairymaid, in line with the Judeo-Christian founding myth of human temptation. In this way, the narrative contents of the play become as comically tiered as the style.

- *King* [Reads Armado's letter]. 'For Jaquenetta — so is the weaker vessel called ...' (1.1.252)

- *Berowne*. Dread prince of plackets, king of codpieces  
(3.1.161)

N.B. These regular features of female and male clothing in the genital area come to designate women and men in general.

- *Berowne*. Ay, and, by heaven, one that will do the deed\*

\*The sexual act

Though Argus were her eunuch and her guard. (3.1.175-6)

- *Berowne*. Will these turtles\* be gone? = turtle-  
doves / lovers

- *Berowne*. Good heart, what grace hast thou, thus to reprove  
These worms for loving, that art most in love? (4.3.145-6)

**onomatopœia**: (from the Greek, the making of words; Fr. onomatopée, f.) The formation or the use of words which imitate sounds such as 'hiss', 'snap', 'buzz', 'clash', 'murmur'. Onomatopœia can develop into imitative harmony or expressive alliteration.

- *Armado*. He reputes me a cannon, and the bullet, that's he.

I shoot thee at the swain.

*Moth*. Thump then, and I flee. [*Exit*] (3.1.53-4)

**orcos** (Fr. orcos): a device which consists in using an oath to protest one's good faith or add weight to one's statement:

- *Berowne*. I hope in God for high words. (1.1.188)

- *Longaville*. God grant us patience! (1.1.189)

- *Costard*. [...] and God defend the right! (1.1.205-6)

- *Longaville* [to Boyet]. God's blessing on your beard! (2.1.199)

N.B. On 27 May 1606, an Act to Restrain Abuses of Players would caution authors and actors against 'jestingly or profanely tak[ing] or us[ing] the holy Name of God, or of Christ Jesus, or of the Holy Ghost or of the Trinity' in stage play on penalty of a fine of £10.

**oxymoron** (Gr. "pointedly foolish"; Fr. oxymore, m.): an antithesis reduced to the two clashing terms brought together. Intensive use of this figure results in **paradoxism**.

- *Berowne*. This Signior Junior, giant dwarf, Dan Cupid  
(3.1.157)

- *Berowne* (about Cupid). Of his almighty dreadful little might  
(3.1.180)

**paradox** (Gr. “opinion”, Fr. *paradoxe*, m.) A figure of thought which consists in expressing an opinion completely deviating from the norm. Insistence on paradox results into **paradoxism**.

- *Longaville*. He weeds the corn and still lets grow the weeding.  
(1.1.96)

N.B. = He pulls up the corn and lets the weeds grow. An action emblematic of foolishness in being the exact opposite of regular agricultural care. The metaphor is in the tradition of Sebastian Brant’s *Ship of Fools* (1494).

- *Princess*. Fair payment for foul words is more than due.  
(4.1.19)

**parallelism of construction**: see **homeoptoton**, **isocolon**, **metabole**.

**parathesis** (Gr. “to place beside”; Fr. *parathèse*, f.): a brief remark slipped in the middle of a sentence; parathesis is different from **parenthesis** (q.v.) in being syntactically complete:

- *Armado*. I do affect the very ground (which is base) where her shoe (which is baser) guided by her foot (which is basest) doth tread. I shall be forsworn (which is a great argument of falsehood) if I love. (1.2.136-9)

N.B. In the example above, parathesis is pointed up by **auxcesis** (q.v.) and **isocolon** (q.v.).

**paregmenon** (Gr. “to lead aside”, “change”; Fr. *paregménon*, m.): The repetition of a word under one or more derived forms (belongs to the category of **polyptoton** [Fr. *polyptote*, m.]):

- *Berowne*. Why all delights are vain, but that most vain  
Which, with pain purchased, doth inherit pain:  
As painfully to look upon a book  
To seek the light of truth, while truth the while  
Doth falsely blind the eyesight of his look. (1.1.72-6)

N.B. These five lines are heavily based on figures of repetition: ‘vain’ (72) echoing the famous biblical assertion “Vanity of vanities [...] all is vanity” (Ecclesiastes 1:2,14 — a prosodic element the use of rhyme participates in the process of repetition; **chiasmus** (q.v.) (‘with pain

purchased doth inherit pain', 73; and 'the light of truth, while truth the while / Doth falsely blind the eyesight of his look', 75-6). At the other end of the spectrum, Berowne plays on opposition (**antithesis** (q.v.): light – blind; truth – falsely).

- *King*. How well he's read, to reason against reading. (1.1.94)

- *Dumaine*. Proceeded well, to stop all good proceeding. (1.1.95)

- *Princess*. Haste, signify so much, while we attend,  
Like humble-visaged suitors, his high will.

*Boyet*. Proud of employment, willingly I go.

*Princess*. All pride is willing pride, and yours is so. (2.1.33-6)

- *Princess*. To teach a teacher ill beseemeth me. (2.1.107)

- *Berowne*. When tongues speak sweetly, then they name her name (3.1.144)

- *Armado's letter*: [...] true that thou art beauteous; truth itself that thou art lovely. More fairer than fair, beautiful than beauteous, truer than truth itself. (4.1.58-60)

- *Marcadé*. [...] My tale is told. (5.2.695)

**parenthesis** (Gr. "to put in beside"; Fr. parenthèse): part of a sentence, interjected in another:

- *Maria* [about Longaville]. The only soil\* of his fair virtue's gloss, \* blot

If virtue's gloss will stain with any soil,

Is a sharp wit matched with too blunt a will (2.1.47-9)

- *Berowne*. He, he, and you — and you, my liege — and I,

Are pick-purses in love [...] (4.3.199-200)

**paroemion** (Gr. "proverb"; Fr. parémion, m.): the technical name for alliteration. It consists in the repetition of the same consonant at close interval especially, but not only, when it occurs in a stressed syllable. Alliteration was, historically, the first principle of Anglo-Saxon poetry. Paroemion may be simple or complex:

- *Longaville*. Fat paunches have lean pates, and dainty bits

Make rich the ribs but bankrupt quite the wits. (1.1.26-7)

N.B. Coined here by Shakespeare, this statement quickly became proverbial. Its gnomic character is highlighted by the repeated use of paroemion and the rhyme. The overall structure is based on antithesis: fat – lean, rich – bankrupt.

- *King* [Reads Armado's letter]. 'Sorted and consorted, contrary to thy established proclaimed edict and continent canon...' (1.1.242-3)

N.B. Consonance (c) backs up alliteration (c).

- *Princess*. Who are the yotaries, my loving lords,  
That are yow-fellows with this yirtuous duke? (2.1.37-8)

- *Princess*. That more for praise than purpose meant to kill.  
(4.1.29)

- *Princess*. Glory grows guilty of detested crimes (4.1.31)

See also Holofernes' poem (4.2.51-6) using repetition and alliteration to the borderline of nonsense.

- *Berowne*. Thus pour the stars down plagues for perjury.  
(5.2.394)

**paronomasia:** (Lat. paronomasia, from Gr. "onoma", noun, Fr. paronomase, f.) different from antanaclasis in that the pun is achieved through words which are not homonyms, but paronyms, or nearly identical:

- *Berowne*. I am a fool, and full of poverty (5.2.380)

**pleonasm** (Gr. superabundant, otiose; Fr. pléonasme, m.) Stating the obvious.

- *Costard*. [...] It is so, truth is truth. (4.1.46)

**polyptoton** (Gr. "repeated fall"; Fr. polyptote, m.) The use of successive derivations from the same root. See **paregmenon** (q.v.).

**polysyndeton** (Gr. "many connections"; Fr. polysyndète, m.): the figure opposite to 'asyndeton' (q.v.); it consists in the multiplication of conjunctions of coordination between words belonging in the same clause. Polysyndeton slows down the rhythm of delivery and often gives the sentence a solemn or majestic ring.

- *Berowne*. Well, I do nothing in the world but lie, and lie in my throat. By heaven, I do love, and it hath taught me to rhyme,

and to be melancholy; and here is a part of my rhyme, and here  
my melancholy. (4.3.8-11)

**progression**, see **auxecis**.

**prosopopoeia** (Gr. "Face", "person" and "make") the speech of an imaginary person, especially one absent, the dead, the gods, often invoked to obtain support for one's argument.

- *Costard*. My sweet ounce of man's flesh, my incony Jew!  
Now will I look to his remuneration. 'Remuneration'! O, that's  
the Latin word for three farthings. Three farthings —  
remuneration 'What's the price of this inkle?' 'One penny?'  
'No, I'll give you a remuneration.' Why, it carries it!  
Remuneration! Why, it is a fairer name than French crown. I  
will never buy or sell out of this word. (3.1.118-23)

**pun**: see **antanaclasis**, **double entendre**, **paronomasia**.

**question**: see 'hypophora', 'interrogatio', and 'quaestium'.

**quaestium** (Lat. 'question'): an accumulation of questions bringing to bear rhetorical pressure.

- *Rosaline*. Which of the vizards was it that you wore?  
*Berowne*. Where, when, what vizard? Why demand you this?  
(5.2.383-4)

**refrain** (Lat. 'broken') The repetition of a word, group of words, line or sentence in identical or slightly altered form. The refrain acts as punctuation in music, poetry or prose where it carries emphasis. Thus is *Berowne's* oath-taking (I.1.33-48) repeatedly qualified at ll. 38, 41 and 46, setting him apart from *Longaville* and *Dumaine*, and emphasizing his reluctance to accept the more penalizing clauses of the treaty imposed by the King to the members of his academy concerning women, fasting and restricting sleep: 'Which I hope well is not enrolled there...' 'The which I hope is not enrolled there...' 'Which I hope well is not enrolled there...'

**rhetorical question**, see 'interrogatio'.

**sententia**, pl. **sententiae** (Lat. judgment, opinion; Fr. sentence, f.) A short wise saying; a maxim. A frequent ornament of speech.

- *Longaville*. Fat paunches have lean pates, and dainty bits  
Make rich the ribs but bankrupt quite the wits. (1.1.26-7)

N.B. Coined by Shakespeare.

- *Princess*. Such short-lived wits do wither as they grow.  
(2.1.54)
- *Princess*. Good wits will be jangling... (2.1. 231)
- *Berowne*. Some men must love my lady, and some Joan.  
[*Exit*] (3.1.182)
- *Nathaniel*. Many can brook the weather that love not the wind.  
(4.2.30)  
(= One must put up with things one cannot change)

N.B. A variation on the proverb 'Joan is as good as my lady in the dark' (M.P. Tilley, *A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries*, J57). A sententious statement does not infrequently mark the exit of a main character.

- *Princess*. Fair payment for foul words is more than due.  
(4.1.19)
- *Princess*. A giving hand, though foul, shall have fair praise.  
(4.1.23)

N.B. This sententious pronouncement is structured by antithesis, unlike the proverb it recalls: 'A giving hand is fair'.

- *Princess*. Glory grows guilty of detested crimes (4.1.31)
- *Berowne*. Tush, none but minstrels like of sonneting!  
(4.3.150)
- *Berowne*. *Allons, allons!* Sowed cockle reaped no corn\*  
(4.3.352)  
\* Let us waste no time, sown weeds never produced wheat.
- *Holofernes*. *Satis quod sufficit*.\* (5.1.1) \*Enough is sufficient  
The same thought is expressed with greater vigour by the modern proverb 'Enough is as good as a feast'.
- *Holofernes*. [*to Nathaniel*] *Novi hominem tanquam te*.\*  
(5.1.8) \*I know the man as well as I know you
- *Rosaline*. Well, better wits have worn plain statute-caps\*  
(5.2.281) \*woollen caps mandatory for commoners

**simile** (Lat. like; Fr. comparaison, f.): A comparison of one thing with another, explicitly announced by the word "like" or "as": (for the difference with 'metaphor', see 'metaphor').

Mood – climate:

- *King*. Berowne is like an envious sneaping frost,  
That bites the first-born infants of the spring. (1.1.100-101)

Fire – destruction:

- *Berowne*. 'Tis won as towns with fire – so won, so lost.  
(1.1.143)

Attention – prediction:

- *King*. Will you hear this letter with attention?  
- *Berowne*. As we would hear an oracle. (1.1.207-8)

Offender – punishment:

- *King* [Reads Armado's letter]. 'I keep her as a vessel of thy  
law's fury' (1.1.254)

Heart – picture of the beloved:

- *Boyet* [to Princess about Navarre]. His heart, like an agate  
with your print impressed,  
Proud with his form, in his eye pride expressed. (2.1.232-3)

N.B. This simile is further ornamented by **paroemion** (5 occurrences of the consonant 'p' in a stressed position), and emphasized by **paregmenon** (qq.v.).

Courtship – Ridicule:

- *Moth* (to Armado). [...] sigh a note and sing a note, sometime  
through the throat as if you swallowed love with singing love,  
sometime through the nose as if you snuffed up love by  
smelling love, with your hat penthouse-like o'er the shop of  
your eyes, with your arms crossed on your thin-belly doublet  
like a rabbit on a spit, or your hands in your pocket like a man  
after the old painting... (3.1.10-15)

N.B. Moth is drowning Armado with models of ridiculous behaviour to cultivate in his courtship, summing up in the next line: 'these are humours' (3.1.15-16). Humours, that is to say obsessional type of behaviour resulting from a humoral imbalance, were a popular source of fun as proven by the success of Ben Jonson's humours comedies: *Every Man in His Humour* (1598) and *Every Man out of His Humour* (1599).

Woman – Unreliable clock:



- *Berowne*. What? I love, I sue, I seek a wife,  
 A woman, that is like a German clock,  
 Still a-repairing, ever out of frame,  
 And never going aright, being a watch,  
 But being watched that it may still go right! (3.1.166-70)

N.B. Beyond the generally mechanical — and unsympathetic — term of comparison, the choice of ‘clock’ is not innocent but points to all the possible irregularities of the menstrual cycle.

Sarcasm / dangerous weapon:

- *Boyet*. The tongues of mocking wenches are as keen  
 As is the razor’s edge invisible,  
 Cutting smaller hair than may be seen; (5.2.256-8)

Wit / mechanical feeding:

- *Berowne*. [*About Boyet*] This fellow pecks up wit as pigeons  
 peas (5.2.315)

**sylllepsis** (Gr. "a taking together"; Fr. syllepse, f.): a grammatical figure which consists in using a single verb dependent on several subjects of mixed number or gender. Sometimes the statement made will be true of one subject and not apply to the other(s); sometimes the statement will be true for each subject separately but sound odd or surprising when applied collectively. Syllepsis, where deliberate, may promote wit and humour. "Syllepsis is different from 'zeugma' [q.v.] in that a verb, expressed but once, lacks grammatical congruence with at least one subject with which it is understood" (Sister Miriam Joseph, *Shakespeare's Use of the Arts of Language*, Columbia U.P., 1947, p. 58):

- *Dumaine*. Her amber hairs for foul hath amber quoted.  
 (4.3.79)

- *Princess*. [...] as roes runs o’er the land. (5.2.309)

Syllepsis is frequent in Renaissance English.

**synecdoche** (Gr. "act of taking together"; Fr. synecdoque, f.): a special type of **metonymy** (q.v.) wherein the part is substituted for the whole, or sometimes the whole for the part:

- *Berowne*. Armado is a most illustrious wight,  
A man of fire-new words... (1.1.175-6)

- *Boyet*. [Announcing Costard]. Here comes a member of the  
 commonwealth.(4.1.41)

N.B. The distinction between metonymy and synecdoche has led to a time-honoured debate.

**synonymy** (Gr. *syn* + *onoma* [noun]; Fr. *synonymie*,f.) The use of words or phrases of close or similar sense within the same language or in different languages. One of the simplest means of achieving **copia** or abundance, stylistically recommended by various rhetoricians, including Erasmus. Abundance, the opposite of terseness, was supposed to be a hallmark of a poetic and elevated register.

- *Holofernes*. The deer was, as you know, *sanguis*, in blood, ripe as the pomewater, who now hangeth like a jewel in the ear of *caelum*, the sky, the welkin, the heaven, and anon falleth like a crab on the face of *terra*, the soil, the land, the earth.  
(4.2.3-6)

N.B. In Holofernes' mouth synonymy rapidly puts an end to all discourse, while his **simile** (qv) is superfluous since Nathaniel, his interlocutor, knows the condition of the deer ("as you know")

- *Nathaniel*. Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least. But, sir, I assure ye it was a buck of the first head.

*Holofernes*. Sir Nathaniel, *haud credo* [= I cannot believe it].

*Dull*. 'Twas not a *haud credo*, 'twas a pricket.

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

*Dull*. I said the deer was not a *haud credo*, 'twas a pricket.

*Holofernes*. Twice-sod [= twice boiled] simplicity, *bis coctus* [= twice cooked]. (4.2.7-19)

- *Nathaniel* [to *Holofernes*] I did converse this *quondam* day with a companion of the King's, who is intituled, nominated, or called, Don Adriano de Armado. (5.1.5-7)

**tapinosis** (Gr. lowering; Fr. *tapinose*, f.) A concatenation of hyperbolic words or phrases all derogatory and insulting. The reverse of *auxecis* (q.v.).

- *King* [Reads Armado's letter in which Costard is taken to task]  
... that low-spirited swain, that base minnow of thy mirth [...]

that unlettered small-knowing soul [...] That shallow vassal...  
(1.1.234...238)

**topography:** (from the Greek, to state location, Fr. topographie) Any device through which speech copes with a statement of location.

- *King* [Reads Armado's letter]. 'Now for the ground Which – which, I mean, I walked upon. It is yclept thy park. Then for the place Where – where, I mean, I did encounter that obscene and most preposterous event that draweth from my snow-white pen the ebon-coloured ink, which here thou viewest, beholdest, surveyest or seest. But to the place Where. It standeth north-north-east and by east from the west corner of thy curious-knotted garden. There I did see that low-spirited swain, that base minnow of thy mirth - ' (1.1.227-34)

N.B. As Armado digresses from his topography to apostrophize his reader, he follows the rule of **copia verborum** (q.v.) in accumulating synonyms.

- *Forester*. Hereby upon the edge of yonder coppice  
(4.1.9)

### Conclusions:

As underlined in the Introduction, rhetoric being inherent in human speech is inescapable, whatever the circumstances of oral or written communication. Its importance, though, varies both in natural speech and its mimesis in drama. In deliberative and forensic rhetoric, persuasion is a frontline issue as seen in the more political of Shakespeare's plays: *Julius Caesar* (1599), *Coriolanus* (1608), *Troilus and Cressida* (1602) up to a point, and in plays like the *Merchant of Venice* with Portia's speech in defence of the merchant. The personal future of the orators as well as the national future of Rome hang on the respective success of Brutus' and Antony's speeches in the Forum (3.2), following Cæsar's assassination. It takes Ulysses' speech on 'degree' to restore discipline and unity amongst the Greek leaders whose armies are besieging Troy (1.3.75ff). In the corn riots at the opening of *Coriolanus*, Menenius' rhetorical gift saves the day and causes the mutineers to disband (1.1.64ff); the hero's reticent or grating oratory in the senate and on the market place where he must sue for the votes of the citizens mars his political chances.

Volumnia's choice of an emotional key in her address to her son, at the play's end, saves Rome but condemns Coriolanus to death. In the private sphere, Katherina's speech and her unexpected eulogy of female submission to the patriarchal order — whether taken straight or ironically — effectively brings *The Taming of the Shrew* (1590-1) to an end. In all the plays, certain characters at some stage of the dramatic action will seek and manage to secure oratorical superiority, while others by contrast are shown hampered by lack of proficiency in the use of language. Offstage, the importance of rhetoric in the play world is equally suggested. *The Two Gentlemen of Verona* (1590-1) starts *in media verba* with Valentine recrimination to his friend: 'Cease to persuade, my loving Proteus' (1.1.1). Caesar's hand rhetoric, as Antony presents him with a crown in the course of a public meeting, is fully reported (1.2.230ff), and even the onlookers' exotic verbal reactions to the scene are recorded: 'Did Cicero say anything? — Ay, he spoke Greek.' (275-6) In closeness to the play's audience, soliloquies make masks drop to great effect as devouring ambitions, deceptive behaviour, or mental agony are revealed.

Within this spectrum, *Love's Labour's Lost* occupies a special position, and an interesting one, coming as it does early on in Shakespeare's dramatic career where it appears to be the ninth play.<sup>2</sup> Concerning the date of composition of the play, neither internal nor external evidence can yield an incontrovertible answer.<sup>3</sup> It may simply be assumed that the comedy was composed towards the end of the 'long plague' (1592-1594) that closed down London theatres, or shortly after the end of that period. We know that the Chamberlain's Men took *Love's Labour's Lost* to the stages of public theatres, but by nature the play with its consistent posture of aristocratic superiority, rather suggests that it was written with a select audience in mind. Perhaps commissioned for a private performance in an aristocratic home, such as that of the Earl of Southampton, the recent dedicatee of Shakespeare's two narrative poems: *Venus and Adonis* (1592-3) and *The Rape of Lucrece* (1593-4). The play certainly flattered such a socially exalted audience at Court as part of the Christmas revels of 1597 or 1598. Before that, it might have graced the Christmas revels at Gray's Inn. Indeed, young well-to-do gentlemen

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<sup>2</sup> After *The Two Gentlemen of Verona*, *The Taming of the Shrew*, *2 Henry VI*, *3 Henry VI*, *1 Henry VI*, *Titus Andronicus*, *Richard III*, *The Comedy of Errors*.

<sup>3</sup> William C. Carroll's Introduction to the New Cambridge edition of the play (2009), see « Date and occasion » (pp. 23-9) is particularly clear on the question.

being initiated in the practice of law frequented this establishment and others of that ilk.<sup>4</sup> They were used as lodgings by a fashionable young set. The relish of the residents of Gray's Inn for theatre was a solidly established.

Rhetoric, as used in *Love's Labour's Lost*, would have been ideally suited to please such an audience. First and generally, because it is the tool basic to the practice of law. Second, because the rhetorical style favoured is *recherché*: Shakespeare, as we shall see, implicitly relies on the recipes of the euphuistic style. Third, because the use made of it, far from being straightforward, is satirical, since it is immoderately promoted by arrogant, low-born characters such as Holofernes the schoolmaster and Nathaniel the curate, or by that fantastical Spaniard courtier Don Armado. John Lyly's *Euphues, or the Anatomy of Wit*, and the second part, *Euphues and his England*, had been published in 1579 and 1580 respectively. Fifteen years later, the style advocated there was no longer the apex of fashion, and as always, the epigones, had used John Lyly's recipes inconsiderately. 'Outlylying' the master had reached the point of ridicule. Meanwhile, Lyly, who had written plays for the Children's companies — considered by adult players as unfair competitors — was beginning to be phased out of the picture like the rest of the University Wits.<sup>5</sup> It was fair game for Shakespeare, newly established as the most popular playwright, to parody Lyly's style. The Inns of Court's audiences loved parody since it turned upside down the atmosphere of gravity that presided over their own courses of study.

*Euphues* (from the Greek 'graceful', 'witty') is replete with classical allusions. Holofernes and Nathaniel cultivate Latinate arrogance both as a challenge between themselves and when apostrophizing men of a lower station the better to crush them. Anthony Dull, the constable, would never in a lifetime pierce the meaning of that '*bis coctus!*' (4.2.19) thrown at him by Holofernes, except that he has been attacked just before

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<sup>4</sup> The so-called Inns of Court : Gray's Inn, Lincoln's Inn, Middle Temple and Inner Temple formed the embryo of the University of London. Apart from law, history, music and dancing were taught there.

<sup>5</sup> Robert Greene, Christopher Marlowe, and Thomas Nashe (from Cambridge), John Lyly, George Peele, and Thomas Lodge (from Oxford) formed the first generation of Elizabethan dramatists. By 1594, when the Chamberlain's Men were incorporated, Greene and Marlowe were dead; and, as early as 1590, all had virtually ceased writing for the stage.

in plain English: 'Twice-sod simplicity' (4.2.19). Anybody in the audience unfurnished with Latin would simultaneously profit and override the difficulty. Shakespeare's attentive recourse to synonyms taken from a double register (lexical and stylistic), successively low and high, or the reverse, is well known.<sup>6</sup> Thus, the socially-mixed audiences of contemporary theatres were well catered for.

A few brief passages, selected from the beginning of *Euphues*, will suffice to allow the reader to sample some of the rhetorical figures and devices advocated and now parodied by Shakespeare in *Love's Labour's Lost*.

*Metaboles and antitheses:*

- Thou art here in *Naples* a young sojourner, and I an old senior: thou a stranger, I a citizen: thou secure doubting no mishap, I sorrowful dreading thy misfortune. (p. 38)<sup>7</sup>
- If therefore thou do but hearken to the *Sirens*, thou wilt be enamoured: if thou haunt their houses and places, thou shalt be enchanted. (p. 39)
- If I should offend in the one I were too bold, if in the other too beastly.  
(*Euphues*... Edward Arber ed., English Reprints, Alex Murray & Son (London, 1868), p. 80)

*Interrogatio* (rhetorical questions):

- *Aristippus* a Philosopher yet who more courtly? *Diogenes* a Philosopher, yet who more carterly? Who more popular than *Plato*, retaining always good company? Who more envious than *Timon*, denouncing all human society? Who so severe as the *Stoics*, which like stocks were moved to no melody? Who so secure as the *Epicures*, which wallowed in all kind of licentiousness? (ibid. p. 40)

*Alliteration and consonance:*

- In my judgement *Eubulus*, you shall as soon catch a Hare with a tabor, as you shall persuade youth with your aged and overworn eloquence, to such severity of life, which as yet there was never *Stoic* in precepts so strict, neither any in life so

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<sup>6</sup> Shakespeare does that in all his plays. Thus in *Macbeth*: '[...] this my hand will rather / The multitudinous seas incarnadine, / Making the green one red' (2.2.60-2).

<sup>7</sup> The spelling has been modernized.

precise, but would rather allow it in words, than follow it in works, rather talk of it than try it. (ibid. p. 44)

*Sententiae* (gnomic style):

- Too much study doth intoxicate the brains, for (say they) although iron the more it is used the brighter it is, yet silver with much wearing doth waste to nothing... (ibid. p. 46)

Such features and others carry more weight when they appear in written form. *Lost Labour's Lost*, as a theatre play, is remarkable for its invasion by missives: Armado's letter to the King (1.1), Berowne's letter to Rosaline and Armado's letter to Jaquenetta (4.1) mixed up by Costard, and also sonnets of irregular or regular form. As far as the latter are concerned, it must be borne in mind that the fashion for sonnets in England peaks in the last decade of the XVI<sup>th</sup> century. The poems in 4.2 and 4.3 witness to this. Also, Berowne's mock-bewailing of his irresistible attraction to 'A whitely wanton with a velvet brow, / With two pitch-balls in her face for eyes' (3.1.173-4) may either be taken as a herald or a postscript to Shakespeare's sonnet 130 in the dark-lady group, since the sonnets' chronology of composition is even more uncertain than that of *Love's Labour's Lost*. It shares with it an unwilling praise of the colour black, paradoxical in a culture where 'fair' encapsulates all that is good and beautiful, physically and morally. All in all, the massive infiltration of this written material further opens the door to euphuistic affectation, or to qualify the excesses of a purely ornamental rhetoric more exactly: verbosity. Holofernes' critique of Berowne's sonnet (4.2.92ff) heaps Pelion on Ossa as the exuberance of the poem's flowery rhetoric is sifted by one of the play's champions of verbal superfluity.

The pre-eminence of metaphors over similes, revealed in the preceding catalogue expresses a general tendency of the play-world's imaginary to jump without mediation to a poetic alternative to hard and fast reality, where simile, on the other hand, places both side-by-side with analytical precision. Is it surprising that, conversely, a play like *Julius Caesar*, bound hand-and-foot in the unforgiving universe of politics and history, should favour similes?

Amongst the various rhetorical functions and postures assigned by Shakespeare to his characters, the couple formed by the King of Navarre and Berowne stands out. In the play's opening speech, the King, wrapping his immature pride and authority in mythological and philosophical references, reminds his three courtiers, Berowne, Dumaine,

and Longaville that they accepted his austere decree concerning the lifestyle of his 'little academe' (1.1.14). His puritanical resolve carries with it a perverse love of mortification. The figure of Death serves as introduction to the world he wants to create: 'Let fame, that all hunt after in their lives, / Live registered upon our brazen tombs, / And then grace us in the disgrace of death' (1.1.1-3). This case of *hysteron proteron*, that inverts the order of the events of life and death, prepares us, in its very excessiveness, for the failure of Navarre's project.

Among the set of characters, Berowne appears first and foremost as the King's respondent. Whilst Dumaine and Longaville simply voice their acceptance of the monarch's various interdictions, Longaville with resignation ('Tis but a three years' fast', 1.1.24), and Dumaine with fawning enthusiasm ('My loving lord, Dumaine is mortified. / The grosser manner of these world's delights / He throws upon the gross world's baser slaves', 1.1.28-30), Berowne, though not withholding his signature of the pact, resorts to a major *correctio*:

So much, dear liege, I have already sworn,  
That is, to live and study here three years.  
But there are other strict observances:  
As not to see a woman in that term,  
Which I hope well is not enrolled there;  
And one day in a week to touch no food,  
And but one meal on every day beside,  
The which I hope is not enrolled there;  
And then to sleep but three hours in the night,  
And not to be seen to wink all the day —  
[...]  
Which I hope well is not enrolled there. (1.1.34-46)

The refrain 'Which I hope well is not enrolled there' could not be more clearly contentious. Here, Shakespeare kills two birds with one stone as he makes Berowne list the prohibitions in the little academe's set of rules, and introduces him as a dissenter at heart. Thus, from the first, Berowne, in his diffident humanity, qualifies himself as an ironic witness of the other three's treason when this is revealed, in spite of the fact that he himself is not as white as snow. He also stands apart from the other characters in being given two of the play's four genuine soliloquies.<sup>8</sup> The

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<sup>8</sup> They concern: Armado, 1.2 136-51; Berowne, 3.1.151-82; Costard, 4.1.133-41; Berowne again, 4.3.1-15. We call these soliloquies 'genuine' because the King,



first of these, in which Berowne confesses that he has fallen in love with Rosaline, displays a capacity for self-mockery that is the requisite of a sense of humour. This comforts a degree of closeness to the audience that the other characters do not enjoy. Lastly, Berowne, whose protest against the denial of love involvements has proved prophetic, is asked by his co-jurors to turn over the page and justify the legitimacy of sentimental relationships. He does this in a fifty-four line-long speech (4.3.281-334) — the longest in the play — embarrassingly bulky were it not an amusing caricature of forensic rhetoric, a type nowhere else exemplified in the play. The savour of the piece resides in the contrast between the seriousness of tone appropriate to a tribunal and the levity of the subject matter.

The rest of the speakers fall into groups and stereotypes. Dull the constable and Costard the clown are malapropists, the latter anticipating Dogberry in *Much Ado About Nothing* (1598) and Elbow in *Measure for Measure* (1603). Their special function consists in wrecking all rhetorical efforts. Berowne and Rosaline, as a pair of bickering lovers, are a blueprint for Benedick and Beatrice in *Much Ado*. Their acid verbal exchanges establish *a posteriori* that love subverts or annexes everything, including agonistic rhetoric. The French Princess is a tease, fond of pouring oil on the fire, and a manipulator of rhetorical circumstances. Her trick, consisting in exchanging masks with her ladies-in-waiting, announces Don Pedro's ill-inspired masquerading as his enamoured friend Claudio in *Much Ado*.

Finally, *Love's Labour's Lost* heralds *A Midsummer Night's Dream* (1595)<sup>9</sup> in bending its rhetorical effects to burlesque with the flop of the masque of the Nine Worthies (5.2.485ff). This is merrily, if cruelly, sabotaged by the aristocratic onstage audience. Theatre provides a ground on which gentle folk may find cheap amusement in humiliating the common players. What is turned here to hilarious farce occasionally proved painful experience in real life for actors in Shakespeare's time. The rowdiness of the audience at the performance of *The Comedy of*

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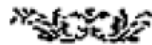
Longaville and Dumaine, in 4.3, assume that they are alone as they speak freely but are eavesdropped upon by Berowne.

<sup>9</sup> Occasionally, the language of *Love's Labour's Lost* is revisited by *A Midsummer Night's Dream* as in the suicide of Pyramus: 'Out sword, and wound / The pap of Pyramus; / Ay, that left pap, / Where heart doth hop' (5.1.285-8); This harks back to Berowne's comment while eavesdropping on the love-stricken King: 'Shot, by heaven! Proceed, sweet Cupid, thou hast thumped him with thy birdbolt under the left pap' (4.3.17-18). This repeat is a proof of success of the earlier play's comic moment.

*Errors* (1593-4) at Gray's Inn on 28 December 1594, close to the probable début of *Love's Labour's Lost*, is a case in point.

If all plays rely on rhetoric they are not rhetoric-aware by a long stretch. The word 'rhetoric' appears a mere six times in Shakespeare's drama. Four of these occurrences belong to *Love's Labour's Lost*.<sup>10</sup> In itself, the statistic is significant. The relative neutrality of the two occurrences of the word outside *Love's Labour's Lost* further increases the import of the statistic. Within the field of this examination, it is also important to notice that two out of the four incidences of the word noted concern non-verbal rhetoric, the rhetoric of eyes (2.1.225 and 4.3.52). We have evidence here of the actor's concern with complete bodily expression.

The 'sweet smoke of rhetoric' which plunges Armado into ecstasy (3.1.52), that deliberate opacity of phrasing posited as a major quality of discourse, is part and parcel of what Berowne denounces as 'painted rhetoric' (4.3.230). *Love's Labour's Lost* is Shakespeare's witty device for exploding outmoded and artificial forms of discourse and mocking their promoters.



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<sup>10</sup> Boyet, observing one stricken by love, mentions the heart's still rhetoric disclosed with eyes' (2.1.225); Armado in extasy: 'Sweet smoke of rhetoric' (3.1.52); In the sonnet read by Longaville occurs the phrase 'the heavenly rhetoric of thine eye' (4.3.52); and Berowne denounces superfluous 'painted rhetoric' (4.3.230). For the two occurrences outside *Love's Labour's Lost*, see *The Taming of the Shrew* 1.1.35 and *As You Like It*, 5.1.40.