

**MEMORANDA ON LOVE'S  
LABOUR'S LOST: KING  
JOHN, OTHELLO, AND  
ON ROMEO AND JULIET**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649419456

Memoranda on Love's Labour's Lost: King John, Othello, and on Romeo and Juliet by J. O. Halliwell-Phillipps

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**J. O. HALLIWELL-PHILLIPPS**

**MEMORANDA ON LOVE'S  
LABOUR'S LOST: KING  
JOHN, OTHELLO, AND  
ON ROMEO AND JULIET**



932i  
H191  
e

MEMORANDA

ON

Love's Labour's Lost,

King John, Othello,

AND ON

Romeo and Juliet.



J. O. HALLIWELL-PHILLIPPS, F.R.S.

LONDON:

PRINTED BY JAMES EVAN ADLARD.

1879.

PR 2976

H2C



1879  
MAIN

### LOVE'S LABOUR'S LOST.

THE composition and structure of Love's Labour's Lost unquestionably lead to a supposition that the main incidents were taken from some old romantic story not yet discovered; and that the tale, whenever it may be found, will probably have been rightly conjectured to belong to the cycle of the lighter romances of chivalry. Douce is of opinion it was borrowed from a French novel, but he relies chiefly upon the names of the characters, and on a palpable Gallicism in the fourth act; while, on the other hand, the characters of the Pedant and the Braggart, both so called in the early copies, would induce us to believe that the comedy was grounded upon an Italian drama. The story is partially founded on history, as appears from the following passage in the Chronicles of Monstrelet:—"Charles, king of Navarre, came to Paris to wait on the king. He negotiated so successfully with the King and Privy Council, that he obtained a gift of the castle of Nemours, with some of its

dependent castle-wicks, which territory was made a duchy. He instantly did homage for it, and at the same time surrendered to the king the castle of Cherburg, the county of Evreux, and all other lordships he possessed within the kingdom of France, renouncing all claims or profits in them to the king and to his successors, on condition that with the duchy of Nemours the king of France *engaged to pay him two hundred thousand gold crowns of the coin of the King our lord.*" It will be seen from this passage, which was first pointed out by Mr. Hunter, that the link of connexion between history and the play is of a very slight kind; but it is curious as showing us that the story used by Shakespeare was grounded in some degree on a real occurrence, although the main action of *Love's Labour's Lost* is of course fictitious. This king of Navarre died in 1425, and the time of the play may, therefore, be fixed shortly after that period.

It appears, from the title-page of the first edition of *Love's Labour's Lost*, that it was represented before Queen Elizabeth at Christmas, 1597; for although the year 1598 would not terminate, under the old method of computation, until March, 1599, there is every proba-

bility in favor of the drama having really been printed in 1598, the notices of Tofte and Meres proving that it was well known in that year. The same title-page further informs us that it was "newly corrected and augmented by W. Shakespere," a statement which induces the belief that the comedy had previously existed in a less perfect state than that in which it now appears. The internal evidence, indeed, clearly indicates its being a very early play, and it was probably, in its original form, one of the first dramas that Shakespeare composed. "The characters in this play," observes Coleridge, "are either impersonated out of Shakespeare's own multiformity by imaginative self-position, or out of such as a country town and a school-boy's observation might supply." The first position here suggested may of course be applied to any of the productions of the great master of dramatic art, but there appears, in *Love's Labour's Lost*, so many allusions to what was, in all probability, the literature of the poet's boyhood, and so much vernacular provincial phraseology, these indications, viewed in connexion with the general character of the play, lead to the conclusion above expressed.



The edition of 1598 is not mentioned in the registers of the Stationers' Company, the earliest notice of the play in those records appearing under the date of January, 1607, when it was transferred by Burby, with *Romeo and Juliet* and the *Taming of a Shrew*, to Linge:—"22 Jan. 1606-7, Mr. Linge,—by direction of a Court, and with consent of Mr. Burby, under his handwrytinge, these iij. copies, viz. *Romeo and Juliett*, *Loues Labour Loste*, 3. *The Taminge of a Shrewe*." On the nineteenth of November, in the same year, the comedy was transferred by Linge to John Smethwick,—“19 Nov. 1607,—John Smythick, under thandes of the wardens, these bookes folowing, whiche dyd belonge to Nicholas Lyngge, 6. a booke called *Hamlett*, 9. the *Taminge of a Shrewe*, 10. *Romeo and Julett*, 11. *Loues Labour Lost*." If the play were printed by Linge, no copy of the impression has yet been discovered. The history of its copyright is, however, sufficiently clear from the above entries; Burby, the original proprietor, parting with his interest in it in 1607 to Linge, who, in the same year, transfers it to Smethwick, one of the proprietors of the first folio. The last-named publisher, how-



ever, seems to have preserved an independent interest in the comedy, for it was published separately, under his auspices, in the year 1631. This edition was reprinted from the copy of the play in the first folio, and the latter was certainly reprinted from a playhouse copy of the first quarto edition of 1598, which, with that of 1623, are the only real authorities for the text of the comedy. On the title-page of the edition of 1631, it is stated to have been "acted by his Majesties Servants at the Blackefriers and the Globe." It was also performed at Court early in the year 1605, the following entry occurring in the Revells Booke which relates to the period between October, 1604, and October, 1605,—“By his Majesties plaiers; Betwin Newers Day and Twelwe Day a play of Loves Labours Lost;” Cunningham's Revels' Accounts, p. 204.

Meres, in the *Palladis Tamia*, 1598, after mentioning the *Two Gentlemen of Verona* and the *Comedy of Errors*, speaks of, “his *Love labors lost*, his *Love labours wonne*,” as two distinct pieces by Shakespeare, the latter being either the second name of a known play, or the title of one not now known to exist. It has been ingeniously conjectured that the title

of Love Labours Wonne is merely another designation of the present comedy, and that Meres intended to write, "his Love Labors Lost *or* Love Labours Wonne;" a supposition probable so far as regards the fact of the object attained by the characters in the play itself, but wholly unsupported by any kind of evidence. "I can't well see," observes Gildon, in his Remarks, 1710, p. 308, "why the author gave this play this name." He was perhaps thinking of the estimate of Love, as he had expressed it in the Two Gentlemen of Verona,—"If haply *won*, perhaps a *hapless gain*;" and, on the other hand,—“If *lost*, why then a grievous *labour won*." In real truth, Love's labour is not lost, for the gentlemen are all ensnared in his meshes, and they obtain the hands of the ladies on certain conditions, which are rather whimsical in their nature than impossible of performance.

The mode in which the title of the following comedy should be printed has been the subject of much discussion. In the title-page of the quarto edition of 1598, it is called, 'Loues labors lost,' but in the Palladis Tamia of Meres, published in the same year, it appears as, 'Loue labors lost,' and in Tofte's Alba, 1598,