

Love's
Labor's Lost

WILLIAM SHAKESPEARE

William Shakespeare

Love's Labor's Lost

EDITED BY PETER HOLLAND



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Publisher's Note

IT IS ALMOST half a century since the first volumes of the Pelican Shakespeare appeared under the general editorship of Alfred Harbage. The fact that a new edition, rather than simply a revision, has been undertaken reflects the profound changes textual and critical studies of Shakespeare have undergone in the past twenty years. For the new Pelican series, the texts of the plays and poems have been thoroughly revised in accordance with recent scholarship, and in some cases have been entirely reedited. New introductions and notes have been provided in all the volumes. But the new Shakespeare is also designed as a successor to the original series; the previous editions have been taken into account, and the advice of the previous editors has been solicited where it was feasible to do so.

Certain textual features of the new Pelican Shakespeare should be particularly noted. All lines are numbered that contain a word, phrase, or allusion explained in the glossarial notes. In addition, for convenience, every tenth line is also numbered, in italics when no annotation is indicated. The intrusive and often inaccurate place headings inserted by early editors are omitted (as is becoming standard practice), but for the convenience of those who miss them, an indication of locale now appears as the first item in the annotation of each scene.

In the interest of both elegance and utility, each speech prefix is set in a separate line when the speaker's lines are in verse, except when those words form the second half of a verse line. Thus the verse form of the speech is kept visually intact. What is printed as verse and what is printed as prose has, in general, the authority of the original texts. Departures from the original texts in this regard have only the authority of editorial tradition and the judgment of the Pelican editors; and, in a few instances, are admittedly arbitrary.

The Theatrical World

ECONOMIC REALITIES determined the theatrical world in which Shakespeare's plays were written, performed, and received. For centuries in England, the primary theatrical tradition was nonprofessional. Craft guilds (or "mysteries") provided religious drama – mystery plays – as part of the celebration of religious and civic festivals, and schools and universities staged classical and neoclassical drama in both Latin and English as part of their curricula. In these forms, drama was established and socially acceptable. Professional theater, in contrast, existed on the margins of society. The acting companies were itinerant; playhouses could be any available space – the great halls of the aristocracy, town squares, civic halls, inn yards, fair booths, or open fields – and income was sporadic, dependent on the passing of the hat or on the bounty of local patrons. The actors, moreover, were considered little better than vagabonds, constantly in danger of arrest or expulsion.

In the late 1560s and 1570s, however, English professional theater began to gain respectability. Wealthy aristocrats fond of drama – the Lord Admiral, for example, or the Lord Chamberlain – took acting companies under their protection so that the players technically became members of their households and were no longer subject to arrest as homeless or masterless men. Permanent theaters were first built at this time as well, allowing the companies to control and charge for entry to their performances.

Shakespeare's livelihood, and the stunning artistic explosion in which he participated, depended on pragmatic and architectural effort. Professional theater requires ways to restrict access to its offerings; if it does not, and admission fees cannot be charged, the actors do not get paid,

the costumes go to a pawnbroker, and there is no such thing as a professional, ongoing theatrical tradition. The answer to that economic need arrived in the late 1560s and 1570s with the creation of the so-called public or amphitheater playhouse. Recent discoveries indicate that the precursor of the Globe playhouse in London (where Shakespeare's mature plays were presented) and the Rose theater (which presented Christopher Marlowe's plays and some of Shakespeare's earliest ones) was the Red Lion theater of 1567. Archaeological studies of the foundations of the Rose and Globe theaters have revealed that the open-air theater of the 1590s and later was probably a polygonal building with fourteen to twenty or twenty-four sides, multistoried, from 75 to 100 feet in diameter, with a raised, partly covered "thrust" stage that projected into a group of standing patrons, or "groundlings," and a covered gallery, seating up to 2,500 or more (very crowded) spectators.

These theaters might have been about half full on any given day, though the audiences were larger on holidays or when a play was advertised, as old and new were, through printed playbills posted around London. The metropolitan area's late-Tudor, early-Stuart population (circa 1590-1620) has been estimated at about 150,000 to 250,000. It has been supposed that in the mid-1590s there were about 15,000 spectators per week at the public theaters; thus, as many as 10 percent of the local population went to the theater regularly. Consequently, the theaters' repertoires – the plays available for this experienced and frequent audience – had to change often: in the month between September 15 and October 15, 1595, for instance, the Lord Admiral's Men performed twenty-eight times in eighteen different plays.

Since natural light illuminated the amphitheaters' stages, performances began between noon and two o'clock and ran without a break for two or three hours. They often concluded with a jig, a fencing display, or some other nondramatic exhibition. Weather conditions deter-

mined the season for the amphitheaters: plays were performed every day (including Sundays, sometimes, to clerical dismay) except during Lent – the forty days before Easter – or periods of plague, or sometimes during the summer months when law courts were not in session and the most affluent members of the audience were not in London.

To a modern theatergoer, an amphitheater stage like that of the Rose or Globe would appear an unfamiliar mixture of plainness and elaborate decoration. Much of the structure was carved or painted, sometimes to imitate marble; elsewhere, as under the canopy projecting over the stage, to represent the stars and the zodiac. Appropriate painted canvas pictures (of Jerusalem, for example, if the play was set in that city) were apparently hung on the wall behind the acting area, and tragedies were accompanied by black hangings, presumably something like crepe festoons or bunting. Although these theaters did not employ what we would call scenery, early modern spectators saw numerous large props, such as the “bar” at which a prisoner stood during a trial, the “mossy bank” where lovers reclined, an arbor for amorous conversation, a chariot, gallows, tables, trees, beds, thrones, writing desks, and so forth. Audiences might learn a scene’s location from a sign (reading “Athens,” for example) carried across the stage (as in Bertolt Brecht’s twentieth-century productions). Equally captivating (and equally irritating to the theater’s enemies) were the rich costumes and personal props the actors used: the most valuable items in the surviving theatrical inventories are the swords, gowns, robes, crowns, and other items worn or carried by the performers.

Magic appealed to Shakespeare’s audiences as much as it does to us today, and the theater exploited many deceptive and spectacular devices. A winch in the loft above the stage, called “the heavens,” could lower and raise actors playing gods, goddesses, and other supernatural figures to and from the main acting area, just as one or more trapdoors permitted entrances and exits to and from the area,

called "hell," beneath the stage. Actors wore elementary makeup such as wigs, false beards, and face paint, and they employed pig's bladders filled with animal blood to make wounds seem more real. They had rudimentary but effective ways of pretending to behead or hang a person. Supernumeraries (stagehands or actors not needed in a particular scene) could make thunder sounds (by shaking a metal sheet or rolling an iron ball down a chute) and show lightning (by blowing inflammable resin through tubes into a flame). Elaborate fireworks enhanced the effects of dragons flying through the air or imitated such celestial phenomena as comets, shooting stars, and multiple suns. Horses' hoofbeats, bells (located perhaps in the tower above the stage), trumpets and drums, clocks, cannon shots and gunshots, and the like were common sound effects. And the music of viols, cornets, oboes, and recorders was a regular feature of theatrical performances.

For two relatively brief spans, from the late 1570s to 1590 and from 1599 to 1614, the amphitheaters competed with the so-called private, or indoor, theaters, which originated as, or later represented themselves as, educational institutions training boys as singers for church services and court performances. These indoor theaters had two features that were distinct from the amphitheaters': their personnel and their playing spaces. The amphitheaters' adult companies included both adult men, who played the male roles, and boys, who played the female roles; the private, or indoor, theater companies, on the other hand, were entirely composed of boys aged about 8 to 16, who were, or could pretend to be, candidates for singers in a church or a royal boys' choir. (Until 1660, professional theatrical companies included no women.) The playing space would appear much more familiar to modern audiences than the long-vanished amphitheaters; the later indoor theaters were, in fact, the ancestors of the typical modern theater. They were enclosed spaces, usually rectangular, with the stage filling one end of the rectangle and the audience arrayed in seats

or benches across (and sometimes lining) the building's longer axis. These spaces staged plays less frequently than the public theaters (perhaps only once a week) and held far fewer spectators than the amphitheaters: about 200 to 600, as opposed to 2,500 or more. Fewer patrons mean a smaller gross income, unless each pays more. Not surprisingly, then, private theaters charged higher prices than the amphitheaters, probably sixpence, as opposed to a penny for the cheapest entry.

Protected from the weather, the indoor theaters presented plays later in the day than the amphitheaters, and used artificial illumination – candles in sconces or candelabra. But candles melt, and need replacing, snuffing, and trimming, and these practical requirements may have been part of the reason the indoor theaters introduced breaks in the performance, the intermission so dear to the heart of theatergoers and to the pocketbooks of theater concessionaires ever since. Whether motivated by the need to tend to the candles or by the entrepreneurs' wishing to sell oranges and liquor, or both, the indoor theaters eventually established the modern convention of the non-continuous performance. In the early modern "private" theater, musical performances apparently filled the intermissions, which in Stuart theater jargon seem to have been called "acts."

At the end of the first decade of the seventeenth century, the distinction between public amphitheaters and private indoor companies ceased. For various cultural, political, and economic reasons, individual companies gained control of both the public, open-air theaters and the indoor ones, and companies mixing adult men and boys took over the formerly "private" theaters. Despite the death of the boys' companies and of their highly innovative theaters (for which such luminous playwrights as Ben Jonson, George Chapman, and John Marston wrote), their playing spaces and conventions had an immense impact on subsequent plays: not merely for the intervals (which stressed the artistic and architectonic importance

of "acts"), but also because they introduced political and social satire as a popular dramatic ingredient, even in tragedy, and a wider range of actorly effects, encouraged by their more intimate playing spaces.

Even the briefest sketch of the Shakespearean theatrical world would be incomplete without some comment on the social and cultural dimensions of theaters and playing in the period. In an intensely hierarchical and status-conscious society, professional actors and their ventures had hardly any respectability; as we have indicated, to protect themselves against laws designed to curb vagabondage and the increase of masterless men, actors resorted to the near-fiction that they were the servants of noble masters, and wore their distinctive livery. Hence the company for which Shakespeare wrote in the 1590s called itself the Lord Chamberlain's Men and pretended that the public, money-getting performances were in fact rehearsals for private performances before that high court official. From 1598, the Privy Council had licensed theatrical companies, and after 1603, with the accession of King James I, the companies gained explicit royal protection, just as the Queen's Men had for a time under Queen Elizabeth. The Chamberlain's Men became the King's Men, and the other companies were patronized by the other members of the royal family.

These designations were legal fictions that half-concealed an important economic and social development, the evolution away from the theater's organization on the model of the guild, a self-regulating confraternity of individual artisans, into a proto-capitalist organization. Shakespeare's company became a joint-stock company, where persons who supplied capital and, in some cases, such as Shakespeare's, capital and talent, employed themselves and others in earning a return on that capital. This development meant that actors and theater companies were outside both the traditional guild structures, which required some form of civic or royal charter, and the feudal household organization of master-and-servant. This anomalous, maverick social and economic condition

made theater companies practically unruly and potentially even dangerous; consequently, numerous official bodies – including the London metropolitan and ecclesiastical authorities as well as, occasionally, the royal court itself – tried, without much success, to control and even to disband them.

Public officials had good reason to want to close the theaters: they were attractive nuisances – they drew often riotous crowds, they were always noisy, and they could be politically offensive and socially insubordinate. Until the Civil War, however, anti-theatrical forces failed to shut down professional theater, for many reasons – limited surveillance and few police powers, tensions or outright hostilities among the agencies that sought to check or channel theatrical activity, and lack of clear policies for control. Another reason must have been the theaters' undeniable popularity. Curtailing any activity enjoyed by such a substantial percentage of the population was difficult, as various Roman emperors attempting to limit circuses had learned, and the Tudor-Stuart audience was not merely large, it was socially diverse and included women. The prevalence of public entertainment in this period has been underestimated. In fact, fairs, holidays, games, sporting events, the equivalent of modern parades, freak shows, and street exhibitions all abounded, but the theater was the most widely and frequently available entertainment to which people of every class had access. That fact helps account both for its quantity and for the fear and anger it aroused.

WILLIAM SHAKESPEARE OF STRATFORD-UPON-AVON, GENTLEMAN

Many people have said that we know very little about William Shakespeare's life – pinheads and postcards are often mentioned as appropriately tiny surfaces on which to record the available information. More imaginatively

and perhaps more correctly, Ralph Waldo Emerson wrote, "Shakespeare is the only biographer of Shakespeare. . . . So far from Shakespeare's being the least known, he is the one person in all modern history fully known to us."

In fact, we know more about Shakespeare's life than we do about almost any other English writer's of his era. His last will and testament (dated March 25, 1616) survives, as do numerous legal contracts and court documents involving Shakespeare as principal or witness, and parish records in Stratford and London. Shakespeare appears quite often in official records of King James's royal court, and of course Shakespeare's name appears on numerous title pages and in the written and recorded words of his literary contemporaries Robert Greene, Henry Chettle, Francis Meres, John Davies of Hereford, Ben Jonson, and many others. Indeed, if we make due allowance for the bloating of modern, run-of-the-mill bureaucratic records, more information has survived over the past four hundred years about William Shakespeare of Stratford-upon-Avon, Warwickshire, than is likely to survive in the next four hundred years about any reader of these words.

What we do not have are entire categories of information – Shakespeare's private letters or diaries, drafts and revisions of poems and plays, critical prefaces or essays, commendatory verse for other writers' works, or instructions guiding his fellow actors in their performances, for instance – that we imagine would help us understand and appreciate his surviving writings. For all we know, many such data never existed as written records. Many literary and theatrical critics, not knowing what might once have existed, more or less cheerfully accept the situation; some even make a theoretical virtue of it by claiming that such data are irrelevant to understanding and interpreting the plays and poems.

So, what do we know about William Shakespeare, the man responsible for thirty-seven or perhaps more plays, more than 150 sonnets, two lengthy narrative poems, and some shorter poems?

While many families by the name of Shakespeare (or some variant spelling) can be identified in the English Midlands as far back as the twelfth century, it seems likely that the dramatist's grandfather, Richard, moved to Snitterfield, a town not far from Stratford-upon-Avon, sometime before 1529. In Snitterfield, Richard Shakespeare leased farmland from the very wealthy Robert Arden. By 1552, Richard's son John had moved to a large house on Henley Street in Stratford-upon-Avon, the house that stands today as "The Birthplace." In Stratford, John Shakespeare traded as a glover, dealt in wool, and lent money at interest; he also served in a variety of civic posts, including "High Bailiff," the municipality's equivalent of mayor. In 1557, he married Robert Arden's youngest daughter, Mary. Mary and John had four sons – William was the oldest – and four daughters, of whom only Joan outlived her most celebrated sibling. William was baptized (an event entered in the Stratford parish church records) on April 26, 1564, and it has become customary, without any good factual support, to suppose he was born on April 23, which happens to be the feast day of Saint George, patron saint of England, and is also the date on which he died, in 1616. Shakespeare married Anne Hathaway in 1582, when he was eighteen and she was twenty-six; their first child was born five months later. It has been generally assumed that the marriage was enforced and subsequently unhappy, but these are only assumptions; it has been estimated, for instance, that up to one third of Elizabethan brides were pregnant when they married. Anne and William Shakespeare had three children: Susanna, who married a prominent local physician, John Hall; and the twins Hamnet, who died young in 1596, and Judith, who married Thomas Quiney – apparently a rather shady individual. The name Hamnet was unusual but not unique: he and his twin sister were named for their godparents, Shakespeare's neighbors Hamnet and Judith Sadler. Shakespeare's father died in 1601 (the year of *Hamlet*), and Mary Arden Shakespeare died in 1608

(the year of *Coriolanus*). William Shakespeare's last surviving direct descendant was his granddaughter Elizabeth Hall, who died in 1670.

Between the birth of the twins in 1585 and a clear reference to Shakespeare as a practicing London dramatist in Robert Greene's sensationalizing, satiric pamphlet, *Greene's Groatsworth of Wit* (1592), there is no record of where William Shakespeare was or what he was doing. These seven so-called lost years have been imaginatively filled by scholars and other students of Shakespeare: some think he traveled to Italy, or fought in the Low Countries, or studied law or medicine, or worked as an apprentice actor/writer, and so on to even more fanciful possibilities. Whatever the biographical facts for those "lost" years, Greene's nasty remarks in 1592 testify to professional envy and to the fact that Shakespeare already had a successful career in London. Speaking to his fellow playwrights, Greene warns both generally and specifically:

... trust them [actors] not: for there is an upstart crow, beautified with our feathers, that with his tiger's heart wrapped in a player's hide supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute Johannes Factotum, is in his own conceit the only Shake-scene in a country.

The passage mimics a line from *3 Henry VI* (hence the play must have been performed before Greene wrote) and seems to say that "Shake-scene" is both actor and playwright, a jack-of-all-trades. That same year, Henry Chettle protested Greene's remarks in *Kind-Heart's Dream*, and each of the next two years saw the publication of poems – *Venus and Adonis* and *The Rape of Lucrece*, respectively – publicly ascribed to (and dedicated by) Shakespeare. Early in 1595 he was named one of the senior members of a prominent acting company, the Lord Chamberlain's Men, when they received payment for court performances during the 1594 Christmas season.

Clearly, Shakespeare had achieved both success and reputation in London. In 1596, upon Shakespeare's application, the College of Arms granted his father the now-familiar coat of arms he had taken the first steps to obtain almost twenty years before, and in 1598, John's son – now permitted to call himself "gentleman" – took a 10 percent share in the new Globe playhouse. In 1597, he bought a substantial bourgeois house, called New Place, in Stratford – the garden remains, but Shakespeare's house, several times rebuilt, was torn down in 1759 – and over the next few years Shakespeare spent large sums buying land and making other investments in the town and its environs. Though he worked in London, his family remained in Stratford, and he seems always to have considered Stratford the home he would eventually return to. Something approaching a disinterested appreciation of Shakespeare's popular and professional status appears in Francis Meres's *Palladis Tamia* (1598), a not especially imaginative and perhaps therefore persuasive record of literary reputations. Reviewing contemporary English writers, Meres lists the titles of many of Shakespeare's plays, including one not now known, *Love's Labor's Won*, and praises his "mellifluous & hony-tongued" "sugred Sonnets," which were then circulating in manuscript (they were first collected in 1609). Meres describes Shakespeare as "one of the best" English playwrights of both comedy and tragedy. In *Remains . . . Concerning Britain* (1605), William Camden – a more authoritative source than the imitative Meres – calls Shakespeare one of the "most pregnant witts of these 'our times'" and joins him with such writers as Chapman, Daniel, Jonson, Marston, and Spenser. During the first decades of the seventeenth century, publishers began to attribute numerous play quartos, including some non-Shakespearean ones, to Shakespeare, either by name or initials, and we may assume that they deemed Shakespeare's name and supposed authorship, true or false, commercially attractive.

For the next ten years or so, various records show

Shakespeare's dual career as playwright and man of the theater in London, and as an important local figure in Stratford. In 1608-9 his acting company – designated the "King's Men" soon after King James had succeeded Queen Elizabeth in 1603 – rented, refurbished, and opened a small interior playing space, the Blackfriars theater, in London, and Shakespeare was once again listed as a substantial sharer in the group of proprietors of the playhouse. By May 11, 1612, however, he describes himself as a Stratford resident in a London lawsuit – an indication that he had withdrawn from day-to-day professional activity and returned to the town where he had always had his main financial interests. When Shakespeare bought a substantial residential building in London, the Blackfriars Gatehouse, close to the theater of the same name, on March 10, 1613, he is recorded as William Shakespeare "of Stratford upon Avon in the county of Warwick, gentleman," and he named several London residents as the building's trustees. Still, he continued to participate in theatrical activity: when the new Earl of Rutland needed an allegorical design to bear as a shield, or *impresa*, at the celebration of King James's Accession Day, March 24, 1613, the earl's accountant recorded a payment of 44 shillings to Shakespeare for the device with its motto.

For the last few years of his life, Shakespeare evidently concentrated his activities in the town of his birth. Most of the final records concern business transactions in Stratford, ending with the notation of his death on April 23, 1616, and burial in Holy Trinity Church, Stratford-upon-Avon.

THE QUESTION OF AUTHORSHIP

The history of ascribing Shakespeare's plays (the poems do not come up so often) to someone else began, as it continues, peculiarly. The earliest published claim that

someone else wrote Shakespeare's plays appeared in an 1856 article by Delia Bacon in the American journal *Putnam's Monthly* – although an Englishman, Thomas Wilmot, had shared his doubts in private (even secretive) conversations with friends near the end of the eighteenth century. Bacon's was a sad personal history that ended in madness and poverty, but the year after her article, she published, with great difficulty and the bemused assistance of Nathaniel Hawthorne (then United States Consul in Liverpool, England), her *Philosophy of the Plays of Shakspeare Unfolded*. This huge, ornately written, confusing farrago is almost unreadable; sometimes its intents, to say nothing of its arguments, disappear entirely beneath near-raving, ecstatic writing. Tumbled in with much supposed “philosophy” appear the claims that Francis Bacon (from whom Delia Bacon eventually claimed descent), Walter Raleigh, and several other contemporaries of Shakespeare's had written the plays. The book had little impact except as a ridiculed curiosity.

Once proposed, however, the issue gained momentum among people whose conviction was the greater in proportion to their ignorance of sixteenth- and seventeenth-century English literature, history, and society. Another American amateur, Catherine P. Ashmead Windle, made the next influential contribution to the cause when she published *Report to the British Museum* (1882), wherein she promised to open “the Cipher of Francis Bacon,” though what she mostly offers, in the words of S. Schoenbaum, is “demented allegorizing.” An entire new cottage industry grew from Windle's suggestion that the texts contain hidden, cryptographically discoverable ciphers – “clues” – to their authorship; and today there are not only books devoted to the putative ciphers, but also pamphlets, journals, and newsletters.

Although Baconians have led the pack of those seeking a substitute Shakespeare, in “*Shakespeare*” Identified (1920), J. Thomas Looney became the first published