



**LOVE'S
LABOUR'S
LOST**
WILLIAM SHAKESPEARE



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ABOUT THIS PACK

This pack supports the RSC's 2014 production of *Love's Labour's Lost*, directed by Christopher Luscombe, which opened on 23 September 2014 at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided are specifically designed to support KS3-4 students studying the play or participating in the broadcast of *Love's Labour's Lost* to UK schools on **Thursday 19 March 2015**, with some extension activities for older or more able students.

ABOUT YOUNG SHAKESPEARE NATION

Over six years, the RSC will stage the 36 plays that make up the First Folio of Shakespeare's work. RSC Education invites you to join us on this inspirational journey in a new initiative called Young Shakespeare Nation.

Whether you want to teach a new play or teach in a new way, Young Shakespeare Nation can give you the tools and resources you need.

- Find inspiration online with images, videos and more teachers' packs at www.rsc.org.uk/education or start to explore our interactive Learning Resources at <http://interactive-learning.rsc.org.uk>
- Participate in our Schools' Broadcasts, continuing with *Love's Labour's Lost* and *Love's Labour's Won* (*Much Ado about Nothing*) on **19 March and 30 April 2015**.
- Explore a new text or a new way of teaching through our CPD programme
- Try one of our range of courses for teachers and students in Stratford-upon-Avon.

Find out more at www.rsc.org.uk/education



USING THESE RESOURCES

In order for students and young people to actively engage with Shakespeare's text we encourage you to introduce your students to this play in performance, either through our UK Schools' Broadcast series or on stage. This pack provides a number of activities you can use to prepare your students before seeing the play.

At the RSC we see direct parallels between teaching and learning in the classroom and the way our theatre company works, making discoveries through collaborative enquiry. Throughout this resource you will find notes which link the activities here to those conducted as part of the rehearsal process.

These symbols are used throughout the pack:



READ

Notes from the production, background info or extracts



ACTIVITY

A practical classroom or open space activity



WRITE

A classroom writing activity



LINKS

Useful web addresses and research tasks

EXPLORING THE STORY

Notes from the Rehearsal Room

During the rehearsal process Christopher Luscombe, the Director of both *Love's Labour's Lost* and *Much Ado about Nothing* (staged as *Love's Labour's Won*), invited historian Professor James Shapiro to talk to the company about the comedy in the plays. James Shapiro explained that in all of Shakespeare's other comedies, the play begins with a problem, which by the end is resolved. *Love's Labour's Lost* begins in this way, however ends unconventionally, with Shakespeare not giving his audience the satisfaction of a happy ending. Together, the company explored what this might mean for the play.

Love's Labour's Lost takes place in the court of the King of Navarre. At the start of the play he decides to dedicate himself to scholarship and learning, as he tries to find out more about the world. To help him do this he creates a new set of rules for himself and everyone in his court. It's these rules which cause problems when the Princess of France and her entourage arrive in Act 1.

- This play is typical of Shakespeare's comedies in that it starts with a problem. Ask students, before looking at the play, to think about what else they expect from a comedy.
- Use this list of expectations as you start to look at the play, to think about how *Love's Labour's Lost* matches up to the definition of a comic play and how it's different.

The following activities will introduce the setting of the King's court and its rules and outline the plot.



ACTIVITY 1: THE KING'S RULES

Encourage students to look at the different rules that the King creates in the opening scene of the play. These are provided in the Resource Materials.

- Ask students to walk around the space and look at each of the rules that the King has created for everyone in his court.
- Invite students to stop and stand by a rule that they think would be:
 - Easy to keep
 - Difficult to keep
- Organise students into groups of four or five and assign them one of the rules. Encourage them to keep it to themselves as the rest of the class will later have to guess their rule.
- Challenge the groups to devise a punishment for breaking the rule they have been given. Where possible encourage them to think of a punishment that fits the crime.

- Allow students to share their ideas on suitable punishments by creating a short scene in their group. Invite them to perform the scene for the rest of the class to guess what their original rule was.
- As each rule is guessed, reveal what the punishments listed by the King are in *Love's Labour's Lost*. Do they think they fit the crime?
- Allow each group to discuss what their own five rules would be. If they were King and had a group of their friends staying with them in their court, what kind of atmosphere would they want to create?
- Ask students to reflect on why they think the King sets the rules he does. Why would he want to create a court where everyone fasts one day a week, no one sees a woman, no one sleeps for more than three hours and no one winks (or has a quick sleep) all day? What do they suspect he wants to achieve and can he achieve it this way?



ACTIVITY 2: THE STORY IN 10 SCENES

- Organise students into groups of three or four.
- Provide each group with one of the scene descriptions from the Resource Materials.
- Explain to each group that they will need to create a short performance of their scene, using the lines from the text they have been given.
- Encourage them to use the description as part of their performance as well. This might mean one student takes on the role of narrator, or that they share the description between them at different points.
- Allow the groups time to perfect their performances.
- Invite each group to perform their scene in sequence, creating an overview of the story.
- After watching, reflect with students on what the play reveals:
 - Who are the principle characters and what happens to them?
 - What does Shakespeare seem to be saying about love?
 - Why might Shakespeare end the play this way?



Flora Spencer Longhurst as Katherine, Michelle Terry as Rosaline and Frances McNamee as Maria in Christopher Luscombe's 2014 production of *Love's Labour's Lost*. Photo by Manuel Harlan.

WAYS TO EXTEND THIS WORK

- As part of their early discussions about the play's meaning the company looked very closely at the title. Encourage students to think about all the possible meanings of "Love's Labour's Lost", taking out and moving the apostrophes to see if that alters it. What does the title suggest about the play?
- The acting company work from a script in which the scenes of the play have names rather than numbers. Looking at the 10 scenes from the above activity, invite students to create a title or name for each one. What does this reveal about the structure of the play?



SYNOPSIS

A full synopsis of the play is available while the play is on at:

<http://www.rsc.org.uk/whats-on/loves-labours-lost/synopsis.aspx>

THE CHARACTERS

Most of the characters of *Love's Labour's Lost* fall into three groups:

- The Lovers
- The Scholars
- The Servants

The following activities will help your students to familiarise themselves with the different groups of people in the play and how they connect with each other.



Nick Haverson as Costard and John Hodgkinson as Don Armado in Christopher Luscombe's 2014 production of *Love's Labour's Lost*. Photo by Manuel Harlan.



ACTIVITY 3: WHO'S WHO IN LOVE'S LABOUR'S LOST

Organise students into pairs and assign each pair one of the characters.

- Ask each pair to nominate one of them as the actor and one as the director.
- Encourage the director in each pair to read the statement about the character they have been given. Then ask them to direct their partner so that they are standing as their character would.
- Challenge the pairs to then animate their frozen character image by asking the actor in the pair to read the line of text they have been given. Invite them to think about:
 - How this character might speak
 - How this character might move as they speak
- Invite the pairs back into a large group and ask them to form a circle.
- Ask each of the actors to step into the middle of the circle and show their character images, with their lines. After they have delivered their line allow the rest of the group to position them in the middle of the circle, where they think that character might be.
 - For example, the King of Navarre might be in the centre of the circle because he's a King.
- As more characters get added to the image in the middle, challenge the other students to consider how they might be stood in relation to each other – creating a large picture of the King's court and all the characters relationships.
- Help students to develop their picture, by asking them to recall what they know about the eight lovers.
 - For example, might Berowne be opposite Rosaline?

Encourage the director students on the outside of the picture to look at the different characters and discuss them.

- Can they see the three groups of characters? Are there any who cross over between groups or don't seem to belong to one at all?
 - For example, Costard is bound by the King's rules and also falls in love but both he and Jacquenetta are servants. So he could be in the lovers group and in the servants group.
 - Where would the place Don Armado?
- Which group of characters do they think create most of the comedy and why?



Frances McNamee as Maria, Leah Whittaker as the Princess, Michelle Terry as Rosaline and Flora Spencer Longhurst as Katherine in Christopher Luscombe's 2014 production of *Love's Labour's Lost*. Photo by Manuel Harlan.

THE LANGUAGE OF LOVE

Notes from the Rehearsal Room

Having looked at the play as a whole the acting company then began to explore individual scenes. Music forms a very important part of this production and was used a lot in the rehearsal room to help explore the different characters and their relationships. *Love's Labour's Lost* is 65% verse and poetry and this can be seen from the very early scenes of the play.



ACTIVITY 4: BEROWNE AND ROSALINE

When they first meet in Act 1 it is clear that the King and his friends have met the Princess and other ladies before. The following activity will help students to explore the first conversation the audience sees between Berowne and Rosaline.

- Organise students into pairs and ask them to read the text aloud to each other without any emphasis or emotion.
- Reflect with students on what kind of relationship they think these two characters might have at this point. It's the first time we see them together in the play but do they know each other? How can you tell? Which of them seems to be in control of the situation?
- Invite students to re-read the script in four different ways:
 - With Rosaline following Berowne
 - With Berowne following Rosaline
 - With Rosaline standing still and Berowne moving
 - With Berowne standing still and Rosaline moving

- Reflect with students on which of these felt most natural; what did that reveal about who was in control?
- Ask students to think about where this scene might be taking place. Is this the kind of conversation you would expect in a public place or a private place?
- Invite the group to create two different versions of the scene all together.
 - Firstly, ask two students to play Rosaline and Berowne and to have their conversation in whispers as they move around the room. The rest of the group should move around, minding their own business and not paying attention to the conversation
 - Secondly, ask the same two students to play Rosaline and Berowne and to face each other. Ask the rest of the group to create an audience around them, standing on the side of one of the two characters. As Rosaline and Berowne have their conversation, encourage the other students to cheer and support their chosen character and really pay attention to the discussion.
- Reflect with students on which felt like the right setting for this conversation. Is this a private conversation or is it a conversation that's affected by other people's opinions?
- Allow students to move back into their original pairs and create their own version of the scene in which they choose whether to set it privately or publically, with an audience or without.



ACTIVITY 5: THE DIFFERENT LOVERS

Notes from the Rehearsal Room

When looking at Act 4 Scene 3, where the lovers each read their letters, Christopher Luscombe discussed with the company how each letter reveals a different personality. His challenge to them was to find each character's unique style using the language as a guide.

Each of the young courtiers in the King's court has a very different approach to love and to courting the woman they are in love with.

- Organise students into pairs and assign them a character each: the King, Berowne, Longaville or Dumaine.
- Remind students that actors often have to mine the text for information to help them build a clear sense of character. This means looking at how characters speak and how others talk about them.
- Provide each pair with a copy of their character's love letter. Ask them to note down three things that letter shows them about their character.
 - The clues could come from their language



Edward Bennett as Berowne and Sam Alexander as King of Navarre in Christopher Luscombe's 2014 production of *Love's Labour's Lost*. Photo by Manuel Harlan.

- and the images they use, the way they rhyme or use poetry, the length of their letter or from their attitude to the woman they are writing to.
- Allow each pair time to select four lines from their letter and create a short performance using those lines.
 - Encourage them to remember that each character thinks they are alone while they are reading their letter.
 - Invite students to think about the three character traits they identified as well; how can they make sure these come across in their performance? Allow them to use a prop if this helps.
 - Provide students with an opportunity to watch the performances. What clear differences can they see in each of the lovers' approaches?
 - Explain to the whole class that this scene is a comic scene in which each of the men overhears each other breaking the rule of falling in love with the women as they read their letters. In Christopher Luscombe's production this scene is staged on a roof where, to hide themselves, each of the men has to find some way of disguising themselves. Is this a good place to stage this scene?

WAYS TO EXTEND THIS WORK

- Following on from this scene in which the men discover each other's rule breaking, they dress up as Russians to present gifts to the women. However, the women fool them by swapping places. Consider together how you might stage this scene.

LIFE AND LEARNING

The theme of learning is very important within this text; the King wants his friends to make sacrifices and dedicate themselves to learning from books while Sir Nathaniel and Holofernes give the impression that they only understand the world through books.

Shakespeare seems to suggest, as the King and his friends break their rules and each fall in love, that some things can't be learnt from books, they have to be lived and experienced.



ACTIVITY 6: BEROWNE'S SPEECH

Provide all the students with a copy of Berowne's speech that he delivers after the lovers have read their letters, reflecting on the rules the King had set up and what they have learnt. The following activity will help students to explore the language in the speech and to start considering the thoughts Shakespeare leaves audiences with at the end of the play.

- Provide each student with a copy of Berowne's speech from the end of the play. .
- Ask them to read the speech at their own pace while walking around the space so that they can hear the words.

- You may also want to invite them to change direction on each punctuation mark as they read. Are there any parts of the speech where they find themselves moving less? Why do they think the tempo changes when Berowne talks about love?
- Organise students into small groups of two or three and assign each group a shorter section of Berowne's speech to explore some of the imagery he uses. Three or four lines would be ideal.
- Ask each group to look at their lines and to create an image for each one.
- Encourage each of the groups to perform their sections of the speech, with one student narrating and reading the lines.
- Reflect with students on what kind of imagery Berowne is using. What does it tell us about his state of mind? Are there any changes that they can observe? What do they notice about the imagery he uses to describe love in comparison to the imagery used to describe the absence of it?

- Ask students to consider the lines below in particular. What is Berowne suggesting to his companions?

For when would you, my liege, or you, or you,
 In leaden contemplation have found out
 Such fiery verses as the prompting eyes
 Of beauty's tutors have enriched you with?
 But love, first learnèd in a lady's eyes,
 Lives not alone immurèd in the brain,

WAYS TO EXTEND THIS WORK

- Later in the play, once the lovers have all united, the servants stage a short show called 'The Nine Worthies'. This is a show about nine mythical/historical figures including Hercules, Julius Caesar and Judas Maccabeus. Discuss with students why they think this play is used by Shakespeare?
- You could develop this further by staging your own production of the Nine Worthies.

Considering how the play ends, with the women leaving and the lovers separating for twelve months, what thoughts do you think Shakespeare wanted his audiences to leave with?

Do you think the women are right to leave the men behind?

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RESOURCES

THE KING'S RULES

The King's Rules:

For three years you will study and live in one place
For three years 'not to see a woman'
For three years 'one day in a week to touch no food'
For three years 'but one mean on every day'
For three years 'to sleep but three hours in the night'
For three years 'not to be seen to wink of all the day'
For three years 'no woman shall come within a mile of my court'

The Consequences:

'On pain of loosing (your) tongue'
'Eternal Shame'
'A year's imprisonment'
'Fast a week with bran and water'
'Such public shame as the rest of the court shall possibly devise'

THE STORY IN 10 SCENES

1.

The King of Navarre and his friends, Berowne, Longaville and Dumaine, have vowed to focus on learning and studying for a year and not to spend any time with women. The whole court takes the same oath, including the servant Costard who quickly breaks the oath by spending time with the serving girl Jacquenetta and is sentenced to a week's fast and taken away by the Constable to be watched by visiting courtier Don Armado.

KING: Sir, I will pronounce your sentence: you shall fast a week without bran and water.

COSTARD: I had rather pray a month with mutton and porridge.

KING: And go we, lords, to put in practice that
Which each to other hath so strongly sworn.

2.

The Princess of France arrives to meet with the King. She brings with her Maria, Rosaline and Katherine. The King and his three friends (Berowne, Longaville and Dumaine) meet them to explain that they can't stay at the court because of their oaths but allows them to stay outside the gates. Rosaline and Berowne joke together about whether or not they've met before and all the men and women are very taken with each other.

KING: You shall be welcome, madam, to my court
PRINCESS: I will be welcome, then. Conduct me hither.
KING: Hear me, dear lady: I have sworn an oath.
PRINCESS: Our Lady help my lord! He'll be forsworn.
KING: Not for the world, fair madam, by my will.

3.

Don Armado releases the servant Costard from his imprisonment so that he can take Jaquenetta, the serving girl, a love letter from him. While Costard is on his way Berowne asks him to take a different letter, declaring his love, to Rosaline. The letters get mixed up and Jaquenetta ends up with Berowne's love letter.

ARMADO: I give thee thy liberty, set thee from durance, and in lieu thereof impose on thee nothing but this: bear this significant to the country maid Jaquenetta. (gives a letter)

...

BEROWNE: ..Rosaline they call her. Ask for her
And to her white hand see thou do commend
This sealed up counsel. (gives a letter)

4.

Holofernes and Nathaniel, who are intelligent men who enjoy debating learning, are discussing language and making fun of the Constable, Dull. Jaquenetta arrives and asks them to read the letter that Costard gave to her. She believes it is from Don Armado but they realise it is from Berowne and that he has broken his oath.

JAQUENETTA: Good Master Parson, be so good as to read me this letter. It was given me by Costard, and sent me from Don Armado. I beseech you read it.
HOLOFERNES: But, damosella virgin, was this directed to you?
JACQUENETTA: Ay, sir, from one Monsieur Berowne
NATHANIEL: Here he hath framed a letter to a sequent of the stranger queen's, which accidentally, or by way of progression, hath miscarried.

5.

Berowne has tried writing more poetry for Rosaline but has struggled. As he is talking about it the King arrives. Berowne hides and overhears the King reading a love letter to the Princess. The King is then disturbed by Longaville, hides from him and overhears Longaville reading a love letter to Maria. The same thing then happens again when Dumaine arrives and begins to read a letter to 'Kate'. Gradually all the men unhide themselves and realise they have all broken their oath apart from Berowne (who no one overheard)

BEROWNE: And here is part of my rhyme, and here my melancholy (Hides)
KING: 0 queen of queens, how far dost thou excel,
 No thought can think, nor tongue of mortal tell (Hides)
LONGAVILLE: My vow was earthly, thou a heavenly love:
 Thy grace being gained cures all disgrace in me. (Hides)
DUMAINE: Love, whose month is ever May,
 Spied a blossom passing fair
 Playing in the wanton air
BEROWNE: But are you not ashamed? Nay, are you not, (Comes out)

 All three of you, to be thus much o'ershot?

6.

Jacquenetta and Costard arrive with Berowne's letter, to find the King and his three friends. Berowne confesses the letter was written by him and that he has also broken his oath. He explains to the King that he is in love and then makes a speech explaining how you can't learn everything in books, that some things (like love) have to be lived to be understood.

KING: ...good Berowne, now prove
 Our loving lawful, and our faith not torn.
BEROWNE: ...love, first learned in a lady's eyes,
 Lives not alone immured in the brain
 But with the motion of all elements
 Courses as swift as thought in every power
 And gives to every power a double power.

7.

Holofernes and Nathaniel are criticising Don Armado for the way he speaks, when Armado arrives with his servant Moth. They continue to make fun of each others' speech while Moth comments on how ridiculous their language is. Armado explains to them that he has been asked to put on a play by the King and Holofernes suggests the Nine Worthies.

ARMADO: Chirrah!
HOLOFERNES: Quarre 'chirrah', not 'sirrah'?
ARMADO: Men of peace, well encountered.
HOLOFERNES: Most military sir, salutation.

MOTH: They have been at a great feast of languages, and stolen the scraps. (Aside to Costard)

8.

The Princess and her ladies are comparing the gifts the men have given them when their servant Boyet tells them the men are coming, dressed up as Russians. The Princess suggests they wear masks and swap their gifts so that the men will be confused. All of the women pretend to be each other and deliberately stop the men's advances! The ladies soon reveal that they were disguised and the couples realise their mistakes.

PRINCESS The gallants shall be tasked,
For, ladies, we will every one be masked,
And not a man of them shall have the grace,
Despite of suit, to see a lady's face

...

BEROWNE: I see the trick on't. Here was a consent.
Knowing aforehand of our merriment,
To dash it like a Christmas Comedy.

9.

The servants stage a play of the Nine Worthies for the company and they watch and enjoy the production, often laughing at the performances. The Nine Worthies is a story of nine mythical/historical figures including Pompey the Great, Hercules and Alexander the Great. The production is interrupted by Costard who is angry that Jacquenetta is pregnant and that Don Armado is the father. This is then interrupted again by a messenger who brings news that the Princess' father has died.

COSTARD: I Pompey am –
BOYET: With Leopard's head on knee.
BEROWNE Well said, old mocker, I must needs be friends with thee.
COSTARD: I Pompey am. Pompey surnamed the Big –
DUMAINE: The 'Great'.
COSTARD: It is 'Great', sir –
Pompey surnamed the Great
PRINCESS: Great thanks, great Pompey.

10.

The Princess announces that she and her ladies must leave but the King asks them to stay. All the men profess their love and explain that they meant what they said, despite all the jests and jokes. The Princess agrees that she will marry the King if he waits for her for one year and the other women do the same with the King's friends. Armado also leaves, promising he will return to Jacquenetta, and the play ends with a song written by Holofernes and Nathaniel.

PRINCESS: Boyet, prepare. I will away tonight.
KING: Madam, not so. I do beseech you, stay.

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.

CREATING CHARACTERS

Ferdinand, King of Navarre

A young king. He is kind and good but has this strange idea that he, his friends and his whole court should spend three years not talking to women.

The sole inheritor of all perfections that a man may owe: matchless Navarre

.....

Berowne

A young lord and friend of the king's. He is an extrovert – always telling jokes.

The merry madcap lord – not a word with him but a jest.

.....

Longaville

A young lord and friend of the king's. He is a kind and clever man who is equally good at sports and academic study.

A man of sovereign parts he is esteemed, well fitted in arts, glorious in arms.

.....

Dumaine

A young lord and friend of the king's. He is good looking and witty.

A well accomplished youth. He hath wit to make an ill shape good, and shape to win grace though he had no wit.

.....

Princess of France

Daughter to the King of France who is very ill.

.....

Rosaline

A lady and friend of the princess. She is very witty.

.....

Katherine

A lady and friend of the princess. Heir of Alencon

.....

Maria

A lady and friend of the princess. Heir of Falconbridge

.....

Boyet

A lord from the French court. He attends on the princess

.....

Don Adriano de Armado

A Spanish lord who likes the sound of his own voice. He says things in the most complicated way he can.

Armado is a most illustrious wight. A man of fire-new words, fashion's own knight.

Moth

Don Armado's servant. He is very clever and also has a beautiful singing voice.

.....

Costard

A farmhand on the king's estate

.....

Jacquenetta

A dairymaid on the king's estate

.....

Anthony Dull

A policeman. He is loyal to the king, but not very clever

Twice-sod simplicity

.....

Holofernes

A school teacher who likes to show off his knowledge. He especially likes to speak in Latin. He looks down on Dull, the constable.

Sons are well tutored by you, daughters profit very greatly under you.

.....

Sir Nathaniel

The local vicar. A friend and admirer of Holofernes.

.....

THE LOVERS' LETTERS

KING: *(Reading) So sweet a kiss the golden sun gives not
To those fresh morning drops upon the rose,
As thy eye-beams, when their fresh rays have smote
The night of dew that on my cheeks down flows.
No drop but as a coach doth carry thee.
So ridest thou triumphing in my woe.
Do but behold the tears that swell in me,
And they thy glory through my grief will show.
But do not love thyself; then thou will keep
My tears for glasses and still make me weep.
O queen of queens, how far dost thou excel,
No thought can think, nor tongue of mortal tell!*

LONGAVILLE: *(Reading) Did not the heavenly rhetoric of thine eye,
'Gainst whom the world cannot hold argument,
Persuade my heart to this false perjury?
Vows for thee broke deserve not punishment.
A woman I forswore, but I will prove -
Thou being a goddess - I forswore not thee.
My vow was earthly, thou a heavenly love;
Thy grace being gained cures all disgrace in me.
Vows are but breath, and breath a vapour is;
Then thou, fair sun, which on my earth dost shine,
Inhalest this vapour-vow; in thee it is.
If broken then, it is no fault of mine;
If by me broke, what fool is not so wise
To lose an oath to win a paradise?*

DUMAINE: *(Reading) On a day - alack the day! -
Love, whose month is ever May,
Spied a blossom passing fair
Playing in the wanton air:
Through the velvet leaves the wind,
All unseen, can passage find;
That the lover, sick to death,
Wished himself the heaven's breath.
Air, quoth he, thy cheeks may blow;
Air, would I might triumph so!
But, alack, my hand is sworn
Ne'er to pluck thee from thy thorn;
Vow, alack, for youth unmeet,
Youth so apt to pluck a sweet!
Do not call it sin in me,
That I am forsworn for thee;
Thou for whom e'en Jove would swear
Juno but a harridan were,
And deny himself for Jove,
Turning mortal for thy love.*

BEROWNE

(READ BY) NATHANIEL: *(Reading) If love make me forsworn, how shall I swear to love?
Ah, never faith could hold, if not to beauty vowed!
Though to myself forsworn, to thee I'll faithful prove;
Those thoughts to me were oaks, to thee like osiers bowed.
Study his bias leaves and makes his book thine eyes,
Where all those pleasures live that art would comprehend.
If knowledge be the mark, to know thee shall suffice:
Well learnèd is that tongue that well can thee commend,
All ignorant that soul that sees thee without wonder;
Which is to me some praise, that I thy parts admire.
Thy eye Jove's lightning bears, thy voice his dreadful thunder,
Which not to anger bent, is music and sweet fire.
Celestial as thou art, O, pardon, love, this wrong,
That sings heaven's praise with such an earthly tongue!*

ACT 4 SCENE 2 EXTRACT

ACT IV SCENE III

BEROWNE Consider what you first did swear unto:
To fast, to study, and to see no woman –
Say, can you fast? Your stomachs are too young
And abstinence engenders maladies.
O, we have made a vow to study, lords,
And in that vow we have forsworn our books;
For when would you, my liege, or you, or you,
In leaden contemplation have found out
Such fiery verses as the prompting eyes
Of beauty's tutors have enriched you with?
But love, first learnèd in a lady's eyes,
Lives not alone immurèd in the brain,
But with the motion of all elements
Courses as swift as thought in every power,
And gives to every power a double power,
A lover's eyes will gaze an eagle blind;
A lover's ear will hear the lowest sound;
Love's feeling is more soft and sensible
Than are the tender horns of cockled snails.
Love's tongue proves dainty Bacchus gross in taste.
Subtle as Sphinx; as sweet and musical
As bright Apollo's lute, strung with his hair.
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony.