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Long though it be, at last I see it gloome,
And the bright euening star with golden creast
Appeare out of the East.
Fayre childe of beauty, glorious lampe of loue
That all the host of heauen in rankes doost lead,
And guydest louers through the nightes dread . . . .

This simile resolves the action of the poem and further unifies the themes of nobility and marriage. Essex is the symbol, as it were, which at once reclaims fallen chivalry and watches over a marriage which will maintain the new chivalry. There is a note of gentle politeness in having Essex descend to be the protector of the brides, just as there is a touch of hyperbole in raising the two gentlemen to knighthood in the allegory.

In the Prothalamion Spenser is economical, subtle, and inventive. Whatever faults the poem has, and lines 24–25 are of extraordinary feebleness, they are certainly not serious enough to merit for the poem a depreciatory contrast to the Epithalamion.

J. Norton Smith

'LOVE' IN KING LEAR

The first scene of King Lear has been described as improbable, Lear's question 'How much do you love me?' has been called imponderable and improper, and his equation 'so much love—so much land' is said to be immoral. Such epithets are without doubt justifiable, but their justification may well lie on firmer ground than 'suspension of disbelief', or the traditional facts of the plot. What is certainly present in this first scene is a deliberate probing of the nature of love; a contrasting of love as a spiritual quality with the opposing material elements involved in money, land, and the division of a kingdom. Although this examination is carried out immaculately in terms of character, with the spiritual quality of Cordelia's love poised against the material gains for which Goneril and Regan vie, it is possible to suggest a further, subtler probing of the problem through the words used by these characters, particularly the word love itself. The two different, almost opposite meanings which this word could have at the time when Shakespeare was writing hint at, in miniature, the movement of the whole play.

O.E.D. gives as a developed meaning of Love, v.² (OE. lofian 'praise') 'to appraise, estimate or state the price or value of'. This is an entirely different word in origin and phonetic history from Love, v.¹ (OE. lufian), and was not originally a homophone of it. Its normal development to [lɔ:v] is shown by the sixteenth-century spelling loave; but there are

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fourteenth- and fifteenth-century spellings, *louwe* and *lowf*, which indicate a raising of the vowel such as is found before *v* in several words.\(^1\) The apparent development of *Love, v.*\(^2\) into a homophone of *Love, v.*\(^1\) by this process—whether or not followed by shortening—would make possible the punning use quoted by *O.E.D.* from the *Towneley Mysteries*, in which the meaning of ‘to estimate the value of’ is made to intrude on the more usual ‘to feel affection for’. The pun as used in this particular situation has something of an archetypal nature, for it is Judas who is asked how much he *loves* Jesus Christ; in the punning sense his answer is inevitable:

PILATUS. Now, Iudas, sen he shalbe sold,  
how *lowfes* thou hym? belyfe let se.  
IUDAS. ffor thretty pennys truly told  
or els may not that bargan be. (xx. 238 ff.)

As late as 1530 this use of *love* is recognized in John Palsgrave’s *Lesclair-cissement de la Langue Francoyse*, in the English-to-French section of a ‘Table of Verbes’:

I love, as a chapman loveth his ware that he wyll sell. *Je fais*. Come of, howe moche love you it at: *sus, combien le faitiez vous?* I love you it nat so dere as it coste me: ...I wolde be gladde to bye some ware of you, but you love all thynges to dere. ...\(^2\)

This sense does not appear in any dictionary after 1530, but seems to have been singled out for close attention here. It seems fair to say, then, that this other verb to *love*, with its clearly defined meaning, was well known at this time, and probably for some time afterwards.

In his book *Words and Sounds in English and French* (Oxford, 1953), Professor John Orr, in the chapter ‘On Homonymics’, writes of a homonymic ‘collision’ which took place between the Old French verbs *esmer* and *aimer*. In the evolution of the French language, says Orr, *esmer* ‘to reckon, calculate’, although later replaced by the modern *priser*, nevertheless tended, in the final stages before *priser* supplanted it, to invade the ‘psychological field’ of *aimer* ‘to love’. To illustrate his point he quotes from the *Roman de Brut* by Wace (one of the sources of the *Lear* story and significantly very like Holinshed’s version).\(^3\) Cordelia, disgusted at her sister’s flattery, answers, when asked by her father how much she loves him:

Mes peres iês, jo aim tant tei  
Com jo mun pere amer dei.  
E pur faire tei plus certein,  
Tant as, tant vals e jo tant t’aim. (1739 ff.)

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\(^2\) Quoted from the Paris edition of 1852, p. 614.  
\(^3\) See W. Perrett, *The Story of King Lear* (Berlin, 1904).
The apparent translation of this last line is 'so much you have, so much you are worth, and so much I love you'. But Orr goes on to show that this line is a recognized proverbial saying, in the manner of a pun, where the equivocation is between *aimer* 'to love' and the similarly pronounced *esmer* 'to estimate the value of'. So the punning translation of this line is now 'So much you have, so much you are worth, *of such a price* (or *value*) *you are to me*'.

Thus, the fact that there was a homonymic intrusion of *esmer* into the psychological field of *aimer* is established. It persists in the use of *aimer cher* in the Old and Middle French period, cognate with English 'to love dearly'. Palsgrave and the other evidence of *O.E.D.* shows that a similar intrusion, of the sense of *lofian* into the field of *lufian*, was possible in English at this time.¹

It is generally accepted that Holinshed's *Chronicles* were among Shakespeare's sources for *King Lear*. Holinshed's version of Cordelia's reply to Lear in the 'division' scene is almost exactly taken from Wace:

... I protest unto you that I haue loued you euer, and will continuallie (while I liue) loue you as my naturall father. And if you would more vnderstand of the loue that I beare you, assertaine your selfe, that *so much as you haue, so much you are worth, and so much I love you and no more.*²

Whether the pun is intentionally implicit in this version of the line mentioned above is not apparent; but linguistically it is implicit in the two senses of *love* whether Holinshed meant it to be there or not.

Shakespeare's grasping of the pun upon *love*, whether or not from Holinshed, can be detected without doubt in *King Lear*. Not surprisingly, Goneril's *love* presents a fairly precise, tabulated catalogue in the manner of an 'estimate':

Sir, I love you more than words can wield the matter,  
Dearer than eye-sight, space, and liberty;  
Beyond what can be valued rich or rare;  
No less than life, with grace, health, beauty, honour;  
As much as child e'er loved or father found;

¹ The existence of a punning connexion of the two meanings of *love* for a length of time in literature is not a thing that can be proved, but it would be ridiculous to suppose that immediately after the publication of *Lesclairissement* the verb *Love* fell out of use. Often examples of the equivocation crop up unexpectedly, such as in Marvell's *To His Coy Mistress*:

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An hundred years should go to praise
Thine eyes, and on thy forehead gaze
For lady you deserve this state,
Nor would I love at lower rate.
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The connexion of *love* and *rate* fairly invites the equivocal interpretation of *love* as 'value'.

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A love that makes breath poor and speech unable;
Beyond all manner of so much I love you. (1. i. 56 ff.)

It is left to Regan to colour this estimate to one in terms of money, which
she does with an image of coinage:

Sir, I am made
Of the self-same metal that my sister is,
And prize me at her worth. . . . (1. i. 70 ff.)

Cordelia’s remark at a very early stage in the proceedings has indicated
her direct rejection of the whole immoral nature of love as an expressible
'value'. She seizes on the fact that the true sense of love implies something
which it is impossible to conceive of and 'estimate or state the value of' in
any terms. Discarding the punning use of the other verb to love which her
sisters have offered to Lear she says 'What shall Cordelia do? Love, and
be silent' (1. i. 63). Her reply to the King comes with all the force of
Wace's play:

. . . I love your majesty
According to my bond; nor more nor less. (1. i. 93)

Terry Hawkes

A SOURCE FOR THE REVENGER’S TRAGEDY

The Revenger’s Tragedy is one of the few important plays of the Elizabethan
period for which no major source has ever been discovered. Suggestions
that contemporary history might have supplied motifs have been made
from time to time, but the correspondences cited have all been vague and
general, and have not established any necessary connexion. One section
of the play, however, has a clear source, and from an examination of this it
seems possible to derive a general hypothesis (which has already been
argued on other grounds) that the play is made out of a patchwork of
incidents, rather than derived from a single source.

Act II, scene ii, of the play works out an elaborately twisted design
(characteristic of Tourneur), spying being set against counter-spying,
lust against counter-lust, revenge against counter-revenge. Vindice hears
of Spurio’s fornication with the Duchess; Spurio hears of Lussurioso’s
intended fornication with Castiza. When Spurio goes out to catch
Lussurioso in the act, Lussurioso enters and demands Castiza. To divert
his interest Vindice tells him of Spurio and the Duchess, and Lussurioso
goes out to catch them. Now, to complete the circle, comes the episode
which is borrowed (from Heliodorus)—a borrowing which surely must
have prompted the fabrication of the intrigue which leads up to it. Lus-
surioso breaks into the royal bed-chamber with his sword drawn, hoping