# Love's Labour's Lost by William Shakespeare [Craig, Oxford edition]

LOVE'S LABOUR'S LOST

by William Shakespeare

Dramatis Personae.

FERDINAND, King of Navarre
BEROWNE, Lord attending on the King LONGAVILLE, Lord attending on the King
DUMAINE, Lord attending on the King BOYET, Lord attending on the Princess of France
MARCADE, Lord attending on the Princess of France DON ADRIANO DE ARMADO, a
fantastical Spaniard SIR NATHANIEL, a Curate
HOLOFERNES, a Schoolmaster
DULL, a Constable
COSTARD, a Clown
MOTH, Page to Armado
A FORESTER

THE PRINCESS OF FRANCE ROSALINE, Lady attending on the Princess MARIA, Lady attending on the Princess KATHARINE, Lady attending on the Princess JAQUENETTA, a country wench

Officers and Others, Attendants on the King and Princess.

SCENE: Navarre

ACT I.

SCENE I. The King of Navarre's park

[Enter the King, BEROWNE, LONGAVILLE, and DUMAIN.]

KING.

Let fame, that all hunt after in their lives, Live regist'red upon our brazen tombs, And then grace us in the disgrace of death; When, spite of cormorant devouring Time, The endeavour of this present breath may buy That honour which shall bate his scythe's keen edge, And make us heirs of all eternity.

Therefore, brave conquerors—for so you are That war against your own affections.

And the huge army of the world's desires— Our late edict shall strongly stand in force: Navarre shall be the wonder of the world; Our court shall be a little academe,.

Still and contemplative in living art. You three, Berowne, Dumain, and Longaville, Have sworn for three years' term to live with me, My fellow-scholars, and to keep those statutes That are recorded in this schedule here: Your oaths are pass'd; and now subscribe your names. That his own hand may strike his honour down That violates the smallest branch herein. If you are arm'd

# **Loves Labours Lost Modern Text With Introduction**

**University of Sydney** 

#### **Loves Labours Lost Modern Text With Introduction:**

Loves Labour's Lost William Shakespeare, 2001-03 Applause Books If there ever has been a groundbreaking edition that likewise returns the reader to the original Shakespeare text it will be the Applause Folio Texts If there has ever been an accessible version of the Folio it is this edition set for the first time in modern fonts The Folio is the source of all other editions The Folio text forces us to re examine the assumptions and prejudices which have encumbered over four hundred years of scholarship and performance Notes refer the reader to subsequent editorial interventions and offer the reader a multiplicity of interpretations Notes also advise the reader on variations between Folios and Quartos The heavy mascara of four centuries of Shakespearean glossing has by now glossed over the original countenance of Shakespeare's work Never has there been a Folio available in modern reading fonts While other complete Folio editions continue to trade simply on the facsimile appearance of the Elizabethan look none of them is easily and practically utilized in general Shakespeare studies or performances **A Study of Love's Labour's Lost** Frances Yates, 2013-03-21 Originally published in 1936 this is a study of Love s Labour s Lost by the English historian Frances Yates 1899 1981 Love's Labor's Lost William Shakespeare, Paul Werstine, 2011-08-23 At first glance Shakespeare's early comedy Love's Labor's Lost simply entertains and amuses Four young men one of them a king withdraw from the world for three years taking an oath that they will have nothing to do with women The King of Navarre soon learns however that the Princess of France and her ladies are about to arrive Although he lodges them outside of his court all four men fall in love with the ladies abandoning their oaths and setting out to win their hands The laughter triggered by this story is augmented by subplots involving a braggart soldier a clever page illiterate servants a parson a schoolmaster and a constable so dull that he is named Dull Letters and poems are misdelivered confessions are overheard entertainments are presented and language is played with and misused by the ignorant and learned alike At a deeper level Love's Labor's Lost also teases the mind The men begin with the premise that women either are seductresses or goddesses. The play soon makes it clear however that the reality of male female relations is different. That women are not identical to men s images of them is a common theme in Shakespeare s plays In Love s Labor s Lost it receives one of its most pressing examinations The authoritative edition of Love's Labor's Lost from The Folger Shakespeare Library the trusted and widely used Shakespeare series for students and general readers includes The exact text of the printed book for easy cross reference Hundreds of hypertext links for instant navigation Freshly edited text based on the best early printed version of the play Full explanatory notes conveniently placed on pages facing the text of the play Scene by scene plot summaries A key to the play s famous lines and phrases An introduction to reading Shakespeare s language An essay by a leading Shakespeare scholar providing a modern perspective on the play Fresh images from the Folger Shakespeare Library's vast holdings of rare books An annotated guide to further reading Essay by William C Carroll The Folger Shakespeare Library in Washington DC is home to the world's largest collection of Shakespeare's printed works and a

magnet for Shakespeare scholars from around the globe In addition to exhibitions open to the public throughout the year the Folger offers a full calendar of performances and programs For more information visit Folger edu Love's Labour's Lost William Shakespeare, 1998 Love's Labour's Lost now recognized as one of the most delightful and stageworthy of Shakespeare's comedies came into its own both on the stage and in critical esteem only during the 1930s and 1940s after three hundred years of neglect by the theatre and undervaluation and misuse by critics The Introduction to this new edition pays particular attention to this process of rehabilitation. The text based on the quarto of 1598 and taking full account of the extensive scholarly study that text has received over recent years rests on the hypothesis that the quarto goes back probably by way of lost quarto to an authorial manuscript representing the play in a state prior to fair copy If this is so the quarto takes on a special significance because through it we can watch Shakespeare in the act of composition improvising changing his mind and revising as his play develops under his hand The editor offers a number of new readings of difficult and disputed passages together with some suggestions about the way in which the play's notorious tangles may have come about A detailed commentary offers full and helpful guidance to the play's scintillating language Love's Labour's Lost Felicia Hardison Londre, 2015-07-17 This anthology examines Love s Labours Lost from a variety of perspectives and through a wide range of materials Selections discuss the play in terms of historical context dating and sources character analysis comic elements and verbal conceits evidence of authorship performance analysis and feminist interpretations Alongside theater reviews production photographs and critical commentary the volume also includes essays written by practicing theater artists who have worked on the play An index by name literary work and concept rounds out this valuable resource

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William Shakespeare,1906

Calendar University of Sydney,1910

Idbour's lost. Julius Caesar. King Lear Harley Granville-Barker,1946

William Shakespeare as Presented at the Globe and Blackfriars Theatres, Circa 1591-1623 William

Shakespeare,1906

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Love's Labour's Lost William Shakespeare,1906 The Bibliographer's Manual of English Literature William Thomas Lowndes,1863 Love's Labour's Lost Felicia Hardison Londré,1997 This anthology examines Love s Labours Lost from a variety of perspectives and through a wide range of materials Selections discuss the play in terms of historical context dating and sources character analysis comic elements and verbal conceits evidence of authorship performance analysis and feminist interpretations Alongside theater reviews production photographs and critical commentary the volume also includes essays written by practicing theater artists who have worked on the play An index by name literary work and concept rounds out this valuable resource The Review of English Studies ,1926 Includes a section Summary of periodical literature

Love's Labor's Lost ,1984 Loves Labour's Lost William Shakespeare,1904 The Inarticulate Renaissance Carla

Mazzio, 2016-01-08 The Inarticulate Renaissance explores the conceptual potential of the disabled utterance in the English literary Renaissance What might it have meant in the sixteenth century age of eloquence to speak indistinctly to mumble to oneself or to God to speak unintelligibly to a lover a teacher a court of law or to be utterly dumfounded in the face of new words persons situations and things This innovative book maps out a Renaissance otherwise eclipsed by cultural and literary critical investments in a period defined by the impact of classical humanism Reformation poetics and the flourishing of vernacular languages and literatures For Carla Mazzio the specter of the inarticulate was part of a culture grappling with the often startlingly incoherent dimensions of language practices and ideologies in the humanities religion law historiography print and vernacular speech Through a historical analysis of forms of failed utterance as they informed and were recast in sixteenth century drama her book foregrounds the inarticulate as a central subject of cultural history and dramatic innovation Playwrights from Nicholas Udall to William Shakespeare while exposing ideological fictions through which articulate and inarticulate became distinguished also transformed apparent challenges to articulate communication into occasions for cultivating new forms of expression and audition Early Modern Performance Beyond the Public Stage Amrita Sen, Jennifer Linhart Wood, 2025-09-18 The first major work to explore and analyse the popular extra theatrical performances in late medieval and Renaissance England This wider heterogeneous category of early modern performance included puppetry fireworks shows rope dancing minstrely performing animals games civic drama court masques university drama morris dances and ceremonial rituals all taking place in a variety of venues The volume reveals how these extra theatrical productions shaped urban and rural life and conveyed a sense of spectacular excess of exceeding traditional genres conventional modes of performance and the typical bounds of theatrical space. The spaces where medieval and early modern drama flourished include pageant carts convents private homes universities waterways and the streets of both urban and rural communities Much like public theatres these performance spaces also played a pivotal role in articulating individual communal and national aspirations Spanning the medieval period to the late 17th century this volume engages with questions of spatiality gender religion transcontinental exchanges and colonialism presenting the latest research from scholars across the globe Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries, 1979

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