

# Love's Labour's Lost

Critical Essays



Edited by Felicia Hardison Londré

# Loves Labours Lost Critical Essays Shakespeare Criticism S

**R Barnett**



## **Loves Labours Lost Critical Essays Shakespeare Criticism S:**

*Love's Labour's Lost* Felicia Hardison Londre, 2015-07-17 This anthology examines *Love's Labour's 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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*Comedy of errors. Much ado about nothing. Love's labour's lost. Midsummer-night's dream. Merchant of Venice* William Shakespeare, 1856

**Love's Labour's Lost** William Shakespeare, 2009-06-18 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance. The series features line by line commentaries and textual notes on the plays and poems. Introductions are regularly refreshed with accounts of new critical stage and screen interpretations. Edited and introduced by William C. Carroll, this edition of *Love's Labour's Lost* features a lively account of the play's performance history from 1632 to the present day. Stage and screen productions of the late twentieth century receive particular attention and a range of international performances are also explored. New trends in the scholarly criticism are discussed in the introduction as are the play's sources and historical contexts. Carroll's text is freshly edited from the First Quarto published in 1598 and

presents a highly readable modernised edition of *Love's Labour's Lost* a play known for its unorthodox ending and extraordinary use of language

**The Definitive Shakespeare Companion** Joseph Rosenblum, 2017-06-22 This expansive four volume work gives students detailed explanations of Shakespeare's plays and poems and also covers his age life theater texts and language Numerous excerpts from primary source historical documents contextualize his works while reviews of productions chronicle his performance history and reception Shakespeare's works often served to convey simple truths but they are also complex multilayered masterpieces Shakespeare drew on varied sources to create his plays and while the plays are sometimes set in worlds before the Elizabethan age they nonetheless parallel and comment on situations in his own era Written with the needs of students in mind this four volume set demystifies Shakespeare for today's readers and provides the necessary perspective and analysis students need to better appreciate the genius of his work This indispensable ready reference examines Shakespeare's plots language and themes his use of sources and exploration of issues important to his age the interpretation of his works through productions from the Renaissance to the present and the critical reaction to key questions concerning his writings The book provides coverage of each key play and poems in discrete sections with each section presenting summaries discussions of themes characters language and imagery and clear explications of key passages Readers will be able to inspect historical documents related to the topics explored in the work being discussed and view excerpts from Shakespeare's sources as well as reviews of major productions The work also provides a comprehensive list of print and electronic resources suitable for student research

**The Art of Law in Shakespeare** Paul Raffield, 2017-02-09 Through an examination of five plays by Shakespeare Paul Raffield analyses the contiguous development of common law and poetic drama during the first decade of Jacobean rule The broad premise of *The Art of Law in Shakespeare* is that the artificial reason of law was a complex art form that shared the same rhetorical strategy as the plays of Shakespeare Common law and Shakespearean drama of this period employed various aesthetic devices to capture the imagination and the emotional attachment of their respective audiences Common law of the Jacobean era as spoken in the law courts learnt at the Inns of Court and recorded in the law reports used imagery that would have been familiar to audiences of Shakespeare's plays In its juridical form English law was intrinsically dramatic its adversarial mode of expression being founded on an agonistic model Conversely Shakespeare borrowed from the common law some of its most critical themes justice legitimacy sovereignty community fairness and above all else humanity Each chapter investigates a particular aspect of the common law seen through the lens of a specific play by Shakespeare Topics include the unprecedented significance of rhetorical skills to the practice and learning of common law *Love's Labour's Lost* the early modern treason trial as exemplar of the theatre of law *Macbeth* the art of law as the legitimate distillation of the law of nature *The Winter's Tale* the efforts of common lawyers to create an image of nationhood from both classical and Judeo-Christian mythography *Cymbeline* and the theatrical device of the island as microcosm of the Jacobean state and the project of imperial expansion *The Tempest*

*Renaissance Papers*

2011 Bryan Herek, 2012 Annual volume presenting the best essays received by the Southeastern Renaissance Conference Renaissance Papers collects the best scholarly essays submitted each year to the Southeastern Renaissance Conference The 2011 volume opens with three essays focused on Shakespeare one on Pauline presences in 1 Henry 4 one on the play of letters in Love's Labour's Lost and another on productive violence in Titus Andronicus The volume then turns to links between Renaissance drama and the wider culture with essays on Ramistic method in Marlowe's Massacre at Paris overflowing emotion in generically experimental plays of the first decade of the seventeenth century and the birdliming of characters in Bartholomew Fair and Othello Next come essays devoted to a trio of lyric poets Sir Philip Sidney whose frustrated desire leads to the sacrificial sublime Fulke Greville whose quest for certainty is complicated by his radical Calvinism and George Herbert whose spiritual transformations are inspired by the machinery of court masques The volume closes with essays showcasing a range of interests in the history of ideas Trinitarianism in Edmund Spenser's Faerie Queene social satire and the norms of Christian exemplarity and the humane censorship of Cardinal Bellarmine Contributors William A Coulter L Grant Hamby Bryan Herek C Bryan Love Julia P McLeod Kara Northway James Pearce Paul J Stapleton Jessica Tooker Lewis Walker Kathryn Walls Emma Annette Wilson Andrew Shifflett and Edward Gieskes are Associate Professors of English at the University of South Carolina Columbia

A New Variorum Edition of Shakespeare: Love's labour's lost. 1904 William Shakespeare, 1904 v 23 The second part of Henry the Fourth 1940 v 24 25 The sonnets 1924 v 26 Troilus and Cressida 1953 v 27 The life and death of King Richard the Second 1955

**A New Variorum Edition of Shakespeare: Love's labour's lost. 3d ed. 1910** William Shakespeare, 1910 *Critical Essays on the Plays of Shakespeare* William Watkiss Lloyd, 1875

Shakespearean Criticism Michael LaBlanc, 2003-08 The plays theme or focus of this volume includes The Comedy of Errors Love's Labour's Lost The Merchant of Venice The Taming of the Shrew

William Shakespeare Harold Bloom, Sterling Professor of Humanities Harold Bloom, 2009 Presents a collection of critical essays on the comedic works of William Shakespeare

**Love's Labour's Lost** William Shakespeare, 1904

Three Early Comedies William Shakespeare, 2009-08-26 Three Early Comedies Love's Labor's Lost Farce and fun follow when a young king and his three friends vow to give up women for a year just as a pretty princess and her three ladies in waiting arrive in a delightful play that ends with one of Shakespeare's loveliest songs The Two Gentlemen of Verona In this lyrical comedy two friends are infatuated with the same woman while a jilted girl disguised as a boy and a clownish servant with a raffish mutt set the scene for laughter and a timeless story of love The Merry Wives of Windsor Shakespeare's famous rogue Falstaff woos two married women with identical love letters and becomes the focus of a hilarious comedy when the women conspire to teach him a lesson

**Love's Labour's Lost** William Shakespeare, 1904

**Shakespeare Unlearned** Adam Zucker, 2025-05-28 Shakespeare Unlearned dances along the borderline of sense and nonsense in early modern texts revealing overlooked opportunities for understanding and shared community in words and ideas that might in the past have been considered too

silly to matter much for serious scholarship Each chapter pursues a self knowing gently ironic study of the lexicon and scripting of words and acts related to what has been called stupidity in work by Shakespeare and other authors Each centers significant often comic situations that emerge on stage in print and in the critical and editorial tradition pertaining to the period when rigorous scholars and teachers meet language characters or plotlines that exceed and at times entirely undermine the goals and premises of scholarly rigor Each suggests that a framing of putative stupidity pursued through lexicography editorial glossing literary criticism and pedagogical practice can help us put Shakespeare and semantically obscure historical literature more generally to new communal ends Words such as baffle in Twelfth Night or twangling and jingling in The Tempest and characters such as Sir Andrew Aguecheek and Holofernes the pedant might in the past have been considered unworthy of critical attention too light or obvious to matter much for our understanding of Shakespeare and his contemporaries Adam Zucker s meditation on the limits of learnedness and the opportunities presented by a philology of stupidity argues otherwise

**Shakespeare / Nature** Charlotte Scott,2024-01-11 Shakespeare Nature sets new agendas for the study of nature in Shakespeare s work Offering a rich exploration of the intersections between the human and non human worlds the chapters focus on the contested and persuasive language of nature both as organic matter and cultural conditioning Rooted in close textual analysis and historical acuity this collection addresses Shakespeare s works through the many ways in which nature performs as a cultural category a moral marker and a set of essential conditions through which the human may pass as well as affect Addressing the complex conditions of the play worlds the chapters explore the assorted forms through which Shakespeare s nature makes sense of its narratives and supports upholds or contests its story telling Over the course of the collection the contributors examine plays including Macbeth Julius Caesar The Tempest The Taming of the Shrew Othello Love s Labour s Lost Hamlet Timon of Athens and many more They discuss them through the various lenses of philosophy historicism psychoanalysis gender studies cosmography geography sexuality linguistics environmentalism feminism and robotics to provide new and nuanced readings of the intersectional terms of both meaning and matter Approaching nature in all its multiplicity this collection sets out to examine the divergent and complex ways in which the human and non human worlds intersect and the development of a language of symbiosis that attempts to both control and create the terms of human authority It offers an entirely new approach to the subject of nature bringing together disparate methods that have previously been pursued independently to offer a shared investment in the intersections between the human and non human worlds and how these discourses shape and condition the emotional organic cultural and psychological landscapes of Shakespeare s play worlds

**Women in Shakespeare** Alison Findlay,2010-03-25 Women in Shakespeare A Dictionary is a comprehensive reference guide to Shakespeare and women An A Z of over 350 entries explores the role of women within Shakespearean drama how women were represented on the Shakespearean stage and the role of women in Shakespeare s personal and professional lives Women in Shakespeare examines in detail the language

employed by Shakespeare in his representation of women in the full range of his poetry and plays and the implications these representations have for the position of women in Elizabethan and Jacobean society *Women in Shakespeare* is an ideal guide to Shakespeare's women for all students and scholars of Shakespeare

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