



LOVE'S
LABOUR'S
LOST

WILLIAM
SHAKESPEARE

Loves Labours Lost

Tao Wei



Loves Labours Lost:

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 Labour's Lost* Felicia Hardison Londré, 2001 This anthology discusses Love's Labour's Lost in terms of historical context dating and sources character analysis comic elements verbal conceits evidence of authorship and feminist interpretations **Love's Labour's Lost in Plain and Simple English**, 2011 Love's Labour's Lost has been called one of Shakespeare's funniest early plays but if you aren't laughing as you read it then you aren't alone Let's face it if you don't understand Shakespeare then you are not alone If you have struggled in the past reading Shakespeare then BookCaps can help you out This book is a modern translation of Love's Labour's Lost The original text is also presented in the book along with a comparable version of the modern text We all need refreshers every now and then Whether you are a student trying to cram for that big final or someone just trying to understand a book more BookCaps can help We are a small but growing company and are adding titles every month *Love's Labour's Lost* William SHAKESPEARE, 2018-10-09 LOVES LABOURS LOST A most excellent reason exists for Kenneth Branagh making the decision to turn William Shakespeare's Love's Labour's Lost into a musical comedy when he adapted it for the screen Although critics and the dozen or so people who actually paid to get into a theater to watch it may disagree Even without Branagh's transformation of the play into a 1930s Hollywood style musical Love's Labour's Lost could quite accurately be termed the Bard's attempt at writing a Broadway style musical comedy since a faithful presentation of the intact play with no cuts produces more singing than any other of his plays That being said it is worth pointing out that Branagh's filmed version of Love's Labour's Lost released in 2000 was the first feature film version of the play and not only was the setting updated by several centuries but roughly two thirds of the text was cut and additional characters not found in the original While the film was a flop that failure is not likely placed on those changes since perhaps more than any Shakespeare play Love's Labour's Lost seems to be directed toward the specific aesthetic characteristics of Elizabethan courtiers Very few people then now or ever have any real ability to relate to the aesthetic demands of those attending Renaissance court As a result this very early effort by Shakespeare perhaps his first attempt at a comedy has never been particularly popular once production of Shakespeare's plays moved outside the environs of the aristocracy and into the theater of the people from the Globe to the Cineplex **Love's Labour's Lost** William Shakespeare, 2013-12 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy *Love's Labour's Lost* William SHAKESPEARE, 2018-09-04 A most excellent reason exists for Kenneth Branagh making the decision to turn William Shakespeare's Love's Labour's Lost

into a musical comedy when he adapted it for the screen Although critics and the dozen or so people who actually paid to get into a theater to watch it may disagree Even without Branagh s transformation of the play into a 1930s Hollywood style musical Love s Labour s Lost could quite accurately be termed the Bard s attempt at writing a Broadway style musical comedy since a faithful presentation of the intact play with no cuts produces more singing than any other of his plays That being said it is worth pointing out that Branagh s filmed version of Love s Labour s Lost released in 2000 was the first feature film version of the play and not only was the setting updated by several centuries but roughly two thirds of the text was cut and additional characters not found in the original While the film was a flop that failure is not likely placed on those changes since perhaps more than any Shakespeare play Love s Labour s Lost seems to be directed toward the specific aesthetic characteristics of Elizabethan courtiers Very few people then now or ever have any real ability to relate to the aesthetic demands of those attending Renaissance court As a result this very early effort by Shakespeare perhaps his first attempt at a comedy has never been particularly popular once production of Shakespeare s plays moved outside the environs of the aristocracy and into the theater of the people from the Globe to the Cineplex Perhaps the lack of relative popularity here is due at least in part to another aspect setting it apart from what was to flow from the pen of the Swan of Avon Love s Labour s Lost is the only Shakespeare play for which no previous source material has ever been discovered Which means it could be an entirely original idea by a young playwright just starting his career or that the source just has not yet been found The fact that the narrative tangentially exists within the genre of political allegory indicates that a source for the story will likely never be found One of those elements that makes Love s Labour s Lost especially entertaining for its original if limited audience is the intuitive understanding of how Ferdinand the play s King of Navarre parallels the real life Henry IV of Navarre and how the King s madcap merry lords and partners in merriment Biron and Longaville are the fictional counterparts of the two closest military advisors of Henry IV Further contributing to Love s Labour s Lost not exactly achieving the recognition and familiarity of later Shakespeare works is an element that also reveals how the play was clearly written by a beginning writer eager to impress an audience Doubtlessly the courtiers for whom the play was presented were impressed by the poetic flights of fancy on subjects covering everything from the value of knowledge to the mysteries of women that tumble forth from the characters Nathaniel Holofernes and Don Adriano Audiences just a few decades removed from its premiere performance probably had much the same reaction to the especially anti realistic wordplay among these guys are modern audiences

Love's Labour's Lost William Shakespeare, 2021-11-13 Love s Labour s Lost William Shakespeare Love s Labour s Lost is one of William Shakespeare s early comedies believed to have been written in the mid 1590s and first published in 1598 The play opens with the King of Navarre and three noble companions Berowne Dumaine and Longaville taking an oath to devote themselves to three years of study promising not to give in to the company of women Berowne somewhat more hesitantly than the others

Love's Labor's Lost (the Pelican Shakespeare) Annotated

William Shakespeare,2021-10-09 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

Shakespeare's Comedy of Love's Labour's Lost William Shakespeare,2015-06-17 Excerpt from Shakespeare's Comedy of *Love's Labour's Lost* The earliest edition of *Love's Labour's Lost* or *Love's Labours Lost* as Mr Furnivall believes we should write it that has come down to us is a quarto published in 1598 with the following title page as given in the Chamber A Pleasant Conceited Comedie called Loues labors lost As it was presented before her Highnes this last Christmas About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Love's Labor's Lost (Folger Shakespeare Library) Annotated William Shakespeare,2021-10-09 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

Shakespeare's Comedy of Love's Labour's Lost William Shakespeare,1898 The court of Navarre the King and his three Lords vow to stay away from wine women and luxury but when the princess and her ladies from France arrive they begin to change their minds As each

gives in to his affections and breaks his oath they all try unsuccessfully to keep their love secret from each other **Love's Labour's Lost Illustrated** William Shakespeare, 2021-01-18 Love's Labour's Lost is one of William Shakespeare's early comedies believed to have been written in the mid 1590s for a performance at the Inns of Court before Queen Elizabeth I. It follows the King of Navarre and his three companions as they attempt to swear off the company of women for three years in order to focus on study and fasting. Their subsequent infatuation with the Princess of France and her ladies makes them forsworn. In an untraditional ending for a comedy, the play closes with the death of the Princess's father and all weddings are delayed for a year. The play draws on themes of masculine love and desire, reckoning and rationalisation and reality versus fantasy. Though first published in quarto in 1598, the play's title page suggests a revision of an earlier version of the play. While there are no obvious sources for the play's plot, the four main characters are loosely based on historical figures. The use of apostrophes in the play's title varies in early editions though it is most commonly given as Love's Labour's Lost **Love's Labour's Lost (Classic Reprint)** William Shakespeare, 2017-10-20 Love's Labour's Lost Edited by H. C. Hart is one of the early romantic comedies crafted by the famous English playwright William Shakespeare. For readers who are familiar with history, they will notice that the four main characters are loosely based on historical figures that were prominent during the time of Shakespeare. This play has been enjoyed by audiences for hundreds of years and continues to gain momentum with modern reproductions and revivals in film, radio, and television, bringing this masterpiece to yet another generation of willing enthusiasts. The play follows the King of Navarre along with three companions who all attempt to swear off women during a period of fasting and study which is intended to last for three years. Unfortunately, that plan is derailed with the appearance of and subsequent group attraction to the Princess of Aquitaine and her ladies. The play explores many themes such as reality vs. fantasy, masculine desire and love, and the human penchant for rationalization. Like other works written by Shakespeare, this play utilizes pedantic humor, literary allusions, and sophisticated wordplay. Love's Labour's Lost Edited by H. C. Hart presents an interesting social commentary from the mind and pen of William Shakespeare. This play is a wonderful read for actors, teachers of drama and literature, and historians interested in the work of Shakespeare. This play is easy to read and presents a comical look at the world Shakespeare lived in, with its many explorations of social constructs and interpersonal relationships. The layering of themes and social commentary make this a play worth reading over and over again, as the reader looks for new meanings within the text. About the Publisher: Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com. This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works **William Shakespeare - Love's Labour's**

Lost William Shakespeare,2020-10-09 Love s Labour s Lost is one of William Shakespeare s early comedies believed to have been written in the mid 1590s for a performance at the Inns of Court before Queen Elizabeth I It follows the King of Navarre and his three companions as they attempt to swear off the company of women for three years in order to focus on study and fasting Their subsequent infatuation with the Princess of France and her ladies makes them forsworn In an untraditional ending for a comedy the play closes with the death of the Princess s father and all weddings are delayed for a year The play draws on themes of masculine love and desire reckoning and rationalisation and reality versus fantasy Though first published in quarto in 1598 the play s title page suggests a revision of an earlier version of the play While there are no obvious sources for the play s plot the four main characters are loosely based on historical figures The use of apostrophes in the play s title varies in early editions though it is most commonly given as Love s Labour s Lost Includes a biography of the author *The New Cambridge Bibliography of English Literature* George Watson,Ian Roy Willison,1974 [The Cambridge Shakespeare Library: Shakespeare criticism](#) Catherine M. S. Alexander,2003 Publisher Description [Love's Labour's Lost Illustrated](#) William Shakespeare,2021-04-15 Love s Labour s Lost is one of William Shakespeare s early comedies believed to have been written in the mid 1590s for a performance at the Inns of Court before Queen Elizabeth I It follows the King of Navarre and his three companions as they attempt to swear off the company of women for three years in order to focus on study and fasting Their subsequent infatuation with the Princess of France and her ladies makes them forsworn In an untraditional ending for a comedy the play closes with the death of the Princess s father and all weddings are delayed for a year The play draws on themes of masculine love and desire reckoning and rationalisation and reality versus fantasy Though first published in quarto in 1598 the play s title page suggests a revision of an earlier version of the play While there are no obvious sources for the play s plot the four main characters are loosely based on historical figures The use of apostrophes in the play s title varies in early editions though it is most commonly given as Love s Labour s Lost **William Shakespeare** Stanley Wells,Gary Taylor,John Jowett,William Montgomery,1997 An indispensable companion to The Norton Shakespeare Based on the Oxford Edition this is the most comprehensive reference work on Shakespearean textual problems ever compiled in a single volume William Shakespeare A Textual Companion provides a wealth of information about the problems presented by texts and the processes by which editorial decisions are reached The General Introduction discusses the critical and theoretical issues raised by different kinds of editions the nature of early manuscripts printed texts and the evidence for the canon and chronology of Shakespeare s works It also offers a concise history of the editing of Shakespeare and sets forth the editorial principles of the Oxford Edition Included for each work are an introduction textual notes press variants discussions of emendations and problems of modernization plausible alternative readings and a letter by letter reprint of the stage directions in the control text among other materials **Shakespeare Survey** Kenneth Muir,Jonathan Bate,Michael Dobson,2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback [Much](#)

Ado About Nothing: A Critical Reader Deborah Cartmell, Peter J. Smith, 2018-02-08 This volume offers an accessible and thought provoking guide to this major Shakespearean comedy surveying its key themes and evolving critical preoccupations. It also provides a detailed and up to date history of the play's rich stage and screen performance looking closely at major contemporary performances including Josie Rourke's film starring David Tennant and Catherine Tate, Vanessa Redgrave and James Earl Jones at the Old Vic and the RSC's recent rebranding of it as a sequel. Moving through to four new critical essays the guide opens up fresh perspectives including contemporary directors' deployment of older actors within the lead roles, the play's relationship to *Love's Labour's Lost*, its presence on Youtube and the ways in which tales and ruses in the play belong to a wider concern with varieties of crime. The volume finishes with a guide to critical web-based and production-related resources and an annotated bibliography provide a basis for further research.

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