

JUNE 18-22, 2014

THE POE HOUSE
801 ARSENAL AVENUE
FAYETTEVILLE, NC



\$12 GENERAL ADMISSION
\$10 MILITARY/SENIORS
\$7.50 STUDENTS.
\$5 FSU STUDENTS
\$5 CHILDREN 6-12 YEARS,
FREE UNDER 5 YEARS

LOVE'S LABOUR'S LOST

WHAT YOU NEED TO KNOW

At the beginning of the play, Ferdinand, King of Navarre, has vowed to seclude himself from the world (from women in particular) and “mortify the flesh” to study for three years. He’s convinced three friends, Berowne, Longaville & Dumain to join him in this endeavor, but the first test of this vow arrives with the Princess of France and her ladies, Rosaline, Maria & Katharine & lord, Boyet, who have come to resolve a land dispute. Other conflicts arise with Costard, a man of Navarre, and Jacquenetta, a local wench, & Don Armado, a Spaniard of more words than wit, with Moth, Constable Dull and scholars Sir Nathaniel & Holofernes caught in the crossfire.

A LOST PLAY?

There is ongoing debate about the existence of a sequel to *Love's Labour's Lost*, naturally entitled, *Love's Labour's Won*, but despite its mention in various lists and inventories, no text has ever appeared. Many suppose that its name changed to *The Taming of the Shrew*, the second show of the summer season, but others believe it was a separate, published play. The writers of the British sci-fi series, *Doctor Who*, speculated about the existence of such a play themselves in an episode from 2007 entitled, “The Shakespeare Code.”

THE LANGUAGE OF LOVE'S LABOUR

REASON & PASSION

A common conflict in Renaissance thought and in many of the sonnet sequences of Shakespeare's day (including his own) is that between reason (mind) and passion (heart). This appears throughout *Love's Labour's Lost* from the men's struggle between their vows to study and desire to woo, to the language in conversation. Berowne & Rosaline employ a common metaphor of rider (reason) & horse (passion) in one of their sparring matches: Berowne: “Your wit's too hot, it speeds too fast, 'twill tire.” Rosaline: “Not till it leave the rider in the mire.” Other clever applications of language appear in conversations about archery and the moon; look for others throughout the play.

THE SIGN OF A FOOL

One of this play's characters, Costard, suffers from a mild case of malapropisms - mistakenly replacing a word with a similar sounding one. In Act I, scene i, Costard tells the King that “the contempts [of a letter] are as touching [him].” While he means “contents,” his spoken “contempt” suffices as well in context and allows for yet another double-meaning in the language.

FUN FACTS ABOUT THE PLAY

- ~Written around 1594-95, early in Shakespeare's career
- ~ “[Shakespeare]...made the first recorded use of - 2,035 words... *Titus Andronicus* and *Love's Labour's Lost*, two of his earliest words, have 140 new words between them.” - Bill Bryson, *Shakespeare*
- ~Known to have been performed at court before Queen Elizabeth I
- ~Act V, scene ii is the longest scene in any of Shakespeare's plays.
- ~1599 - publication of *The Passionate Pilgrim*, a book featuring two sonnets and passages from *Love's Labour's Lost*

