

Play: Love's Labour's Lost

Author: _____

Text used: Arden

Library ref: _____

Key:	enter from within ↘	↙ enter from without
	exit inwards ↖	↗ Exit outwards

Act /sc	door IN	Entering characters	door OU T	Space-time indication	Commentary and notes
1.1	↘	King, Berowne, Longueville, Dumain Dull, Costard	↙	<i>King.</i> Our court shall be a little academe... You three... have sworn for three years' term to live with me.. (13, 16) <i>Dull.</i> Which is the Duke's own person? (179) <i>King.</i> Go we, lords, to put in practice. ... (297) <i>King.</i> My Lord Berowne, see him delivered o'er. (296) <i>Berowne.</i> Sirrah, come on. (301)	King and courtiers enter from inwards (academe). Entering from outwards, lower status entrance. They return inwards to their academe. Berowne, Dull and Costard exit outwards to park to deliver Costard to Armado.
	↖	King, Long, Dumain Berowne, Costard, Dull	↗		
1.2	↘	Armado, Moth	↙	<i>Armado.</i> I have promised to study three years with the Duke. (34) <i>Dull.</i> Sir, the Duke's pleasure is that you keep Costard safe. (119) <i>Dull.</i> For this damsel, I must keep her at the park... Come, Jaquenetta, away. (122, 136) <i>Moth.</i> Thou shalt to prison. (147)	Armado and Moth enter together in conversation at Armado's lodgings. They enter from outwards into Armado's lodgings. They return outwards whence they came.
	↖	Moth, Costard			Moth & Costard go inwards: inwards door associated with confinement.
	↖	Armado		<i>Armado.</i> Devise, wit: write, pen: for I am for whole volumes in folio. (174)	Armado returns inwards to write his love-letter.
2.1	↖	Princess, ladies, lords Boyet	↙	<i>Princess.</i> Before we enter his forbidden gates... (26) <i>Princess.</i> Tell him the daughter of the king of France ... Importunes personal conference. (30, 32)	Clear opposition between closed-in men and mobile women. Boyet sent inwards to seek audience with King.
	↘	Boyet		<i>Boyet.</i> He rather means to lodge you in the field, Like one that comes here to besiege his court. (85-6)	Symbolic opposition of doors strengthened (women excluded and marginalised by the stupid men).
	↘	King, Long., Dumain, Berowne		<i>Princess.</i> The roof of this court is too high to be yours, and welcome to the wide fields too base to be mine. (92-3)	Conversation between King and Princess reinforces spatial opposition between closed court and open fields (inwards and outwards doors respectively).
	↖	King		<i>King.</i> you may not come, fair Princess, within my gates, But here without you shall be so received... Tomorrow shall we visit you again. (171-6)	Opposition clearly re-stated.
	↗	Dumain Longueville Berowne			Sequence of exits after retiring upstage and re-emerging.
	↗	Boyet, Princess, ladies	↘	<i>Princess.</i> Come, to our pavilion. (249)	They return outwards to their pavilions in the park.

3.1	<p>↘ Armado, Moth</p> <p>↖ Moth</p> <p>↘ Moth, Costard</p> <p>↖ Armado, Moth</p> <p>↙ Berowne ↘</p> <p>↗ Costard ↗</p> <p>↗ Berowne ↗</p>	<p><i>Armado.</i> Take this key, give enlargement to the swain. Bring him festinately hither. I must employ him in a letter to my love. (3-5)</p> <p><i>Armado.</i> Fetch hither the swain. He must carry me a letter. (47)</p> <p><i>Armado.</i> My herald is returned. (66)</p> <p><i>Armado.</i> Moth, follow.</p> <p><i>Moth.</i> ..Signor Costard, adieu. (129-30)</p> <p><i>Berowne.</i> The princess comes to hunt here in the park....There's thy guerdon, go. (158, 163)</p> <p><i>Costard.</i> I will do it, sir. (166)</p> <p><i>Berowne.</i> Well, I will love, write.... (199)</p>	<p>The location returns to Armado's lodgings, where Costard is under house arrest.</p> <p>Moth goes inwards to get the confined Costard.</p> <p>Moth returns from inwards with Costard.</p> <p>They return inwards, and Costard addresses the audience before Berowne enters.</p> <p>Berowne arrives with news from outwards, and sends Costard outwards with the letter.</p> <p>Costard exits with the letter.</p> <p>Berowne returns outwards whence he arrived.</p>
4.1	<p>↘ Princess, Ladies, Forester, Boyet, other lords</p> <p>↙ Costard ↘</p> <p>↗ Princess, lords ↗</p> <p>↗ Rosaline ↗</p> <p>↗ Boyet, Maria, Katharine ↗</p> <p>↗ Costard ↗</p>	<p><i>Princess.</i> Was that the King, that spurr'd his horse so hard...? (1)</p> <p><i>Forester.</i> Hereby, upon the edge of yonder coppice - A stand where you may make the fairest shoot. (9-10)</p> <p><i>Boyet.</i> Here comes a member of the commonwealth. (41)</p> <p><i>Princess.</i> Come, lords, away. (107)</p> <p><i>Shout within</i> (s.d.150)</p> <p><i>Costard.</i> Sola, sola!</p>	<p>Stage now represents the forest, during the hunt. Arrival of Princess etc. with forester indicates their role in the activities; her initial reference to the King hunting offstage locates the hunt behind both doors. Forester shows them to the hunting stand they will use.</p> <p>Costard re-enters from outwards.</p> <p>They leave the hunt, returning outwards to their pavilions. Rosaline follows the Princess. Ladies and Boyet do the same.</p> <p>Costard continues outwards to deliver the letter to Jaquenetta.</p>
4.2	<p>↘ Dull, Holofernes, Nathaniel Jaquenetta, Costard ↘</p> <p>↗ Jaquenetta, Costard ↗</p> <p>↗ Holof., Nath., Dull ↗</p>	<p><i>Nath.</i> Very reverend sport, truly.</p> <p><i>Hol.</i> The deer was, as you know...(1-3)</p> <p><i>Jaq.</i> ...be so good as to read me this letter. It was given me by Costard, and sent me from Don Armado. (87-89)</p> <p><i>Holof.</i> ..deliver this paper into the royal hand of the King.(135-6)</p> <p><i>Jaq.</i> Good Costard, go with me. (139)</p> <p><i>Holof.</i> I do dine today at the father's of a certain pupil of mine...Away, the gentles are at their game, and we will to our recreation. (147, 158-9)</p>	<p>They have been watching the hunt, but are now at Holofernes' house.</p> <p>Time-lapse since hunt established by Costard being now accompanied by Jaquenetta.</p> <p>They return outwards to the King.</p> <p>They exit outwards to dinner at Holofernes' student's house.</p>

4.3	<p>↘ Berowne, with a paper in his hand</p> <p>↘ King</p> <p>↘ Longueville</p> <p>↘ Dumain</p> <p>↙ Jaquenetta, Costard</p> <p>↗ Jaquenetta, Costard</p> <p>↗ King, Berowne, Longueville, Dumain</p>	<p><i>Berowne.</i> The King, he is hunting the deer. (1)</p> <p><i>Berowne.</i> Here comes one with a paper. (18)</p> <p><i>King.</i> What, Longueville, and reading—listen, ear! (42).</p> <p><i>King.</i> I have been closely shrouded in this bush. (134)</p> <p><i>Berowne.</i> All hid, all hid—an old infant play. Like a demigod here sit I in the sky. (75-6).</p> <p><i>Berowne.</i> Now step I forth to whip hypocrisy. (148)</p> <p><i>King.</i> Are we betrayed thus to thy overview? (173)</p> <p><i>Jaq.</i> I beseech your grace, let this letter be read. (190)</p> <p><i>Costard.</i> Walk aside the true folk, and let the traitors stay. (209)</p> <p><i>King.</i> Saint Cupid, then! and, soldiers, to the field!</p> <p><i>Ber.</i> Advance your standards, and upon them, lords! Pell-mell, down with them! but be first advis'd, In conflict that you get the sun of them.</p> <p><i>Long.</i> Now to plain dealing; lay these glozes by: Shall we resolve to woo these girls of France?</p> <p><i>King.</i> And win them too: therefore let us devise Some entertainment for them in their tents.</p> <p><i>Ber.</i> First, from the park let us conduct them thither; Then homeward every man attach the hand Of his fair mistress: in the afternoon We will with some strange pastime solace them... (363-73)</p>	<p>Berowne, believing the King to be still at the hunt, enters in love.</p> <p>King enters; but he too has been writing.</p> <p>King and Berowne hide on opposite sides of the stage as Longueville enters.</p> <p>Where does Berowne hide now? Longueville presumably takes his place behind one of the stage posts. Has Berowne climbed up to the balcony, or has he climbed a stage post?</p> <p>Jaq. is still trying to deliver Berowne's letter to the King. They return outwards.</p> <p>The battlefield references evoke general connotations of their going 'out' to the field to conquer the ladies, but the lines immediately following are even stronger. They are a good deal more specific and explicitly practical, suggesting an unavoidable exit outwards to the park.</p> <p>This is a practical project, no longer a metaphorical conquest: they are going out to the park to accompany the ladies to their tents, wooing them as they go; they will then leave them there and retire to prepare an entertainment for them in the 'afternoon'.</p>
5.1	<p>↘ Holof., Nath., Dull</p> <p>↙ Armado, Moth, Costard</p> <p>↗ Nath., Holof., Dull, Armado, Moth, Costard</p>	<p><i>Nath.</i> Your reasons at dinner have been sharp and sententious. (2)</p> <p><i>Arm.</i> Sir, it is the King's most sweet pleasure and affection to congratulate the Princess at her pavilion in the posteriors of this day. (79-81)</p> <p><i>Holof.</i> To our sport, away. (146)</p>	<p>Alternation pattern as next entry from inwards: they have been at dinner.</p> <p>Arrive from outwards with news of the afternoon's entertainment.</p> <p>All the men exit together to prepare the entertainment for the ladies.</p>

5.2	↘	Princess, Maria, Katharine, Rosaline		<i>Princess</i> . Look you what I have from the loving King. (4) <i>Princess</i> . Come they to visit us? (119)	The hunt is finished; the ladies are re-established at their pavilion. All the ladies have had 'favours' and verses from the gentlemen, but have not yet seen them.
		Boyet	↙	<i>Boyet</i> . Under the cool shade of a sycamore ... the King and his companions... I stole into a neighbour thicket by and overheard... (89-90, 94)	<i>Boyet</i> has returned from outwards, having overheard the plans of the King and gentlemen to woo the ladies.
		Blackamoors with music, Moth, King and lords disguised as Russians	↙	<i>Moth</i> . All hail the richest beauties on the earth! (158)	The gentlemen now enter from outwards to present their entertainment.
		Moth	↗	<i>Berowne</i> . Be gone, you rogue! (174)	Moth is expelled outwards.
		King, lords, Blackamoors	↗	<i>King</i> . Farewell, mad wenches, you have simple wits. (264)	Gentlemen now exit outwards.
	↖	Ladies		<i>Princess</i> . Whip, to our tents. (309)	Ladies return inwards to their tents.
		King, lords, as themselves	↙	<i>King</i> . Where's the Princess? <i>Boyet</i> . Gone to her tent. (310-11)	Simultaneous mid-scene entrance/exit. Gentlemen now return from outwards.
	↖	Boyet		<i>Boyet</i> . Command me any service to her thither? (312)	<i>Boyet</i> goes to get the ladies.
	↘	Ladies, Boyet		<i>Berowne</i> . See where it comes! (337)	<i>Boyet</i> returns with the ladies (from nearby/inwards).
		Costard the clown	↙	<i>Costard</i> . They would know Whether the three Worthies shall come in or no. (485-6)	<i>Costard</i> now arrives from outwards.
		Costard	↗	<i>Berowne</i> . Go, bid them prepare. (505)	He is sent back outwards to the Worthies.
		Armado	↙	<i>Armado</i> . Anointed, I implore ... a brace of words. (518)	<i>Armado</i> enters first, and tries to dissociate himself from the shortcomings of the rustics' show.
		Armado	↗	<i>Armado</i> . I wish you the peace of mind...(526)	He exits back outwards. Note that the subsequent entrances and exits are all staggered to enable them to be done at the outwards door.
		Costard as Pompey	↙	<i>Costard</i> . I Pompey am. (541)	<i>Costard</i> re-enters as Pompey.
		Nathaniel as Alexander	↙	s.d.557	Nathaniel now enters.
		Nathaniel	↗	<i>Costard</i> . Run away for shame, Alisander. (574)	He exits back outwards.
		Holofernes as Judas, Moth as Hercules	↙	<i>Holof</i> . Great Hercules is presented by this imp. (583) <i>Holof</i> . Keep some state in thy exit, and vanish. (588)	Holofernes and Moth now enter. There is no exit for Moth, and he speaks at 693, so he probably simply retires upstage.
		Holofernes	↗	<i>Boyet</i> . A light for Monsieur Judas. It grows dark, he may stumble. (623)	Holofernes exits outwards.
		Armado as Hector	↙	<i>Berowne</i> . Here comes Hector in arms. (626)	Congestion avoided by Princess's intervening line 'Alas, poor Maccabeus...' (625)
		Marcade	↙	<i>Princess</i> . Welcome, Marcade, But that thou interrup'st our merriment. (708- 9)	<i>Marcade</i> arrives from outwards, messenger bearing news of Princess's father.
		Worthies	↗	<i>Berowne</i> . Worthies, away. The scene begins to cloud. (714)	Worthies exit back outwards.
		Armado	↙	<i>Armado</i>will you hear the dialogue that the two learned men have compiled? (877-8)	<i>Armado</i> now returns with the promise of more entertainment.
		Holofernes, Nathaniel,	↙	<i>Armado</i> . Holla, approach! (882)	He calls the others back in.

<p>Costard, Moth, Dull, Jaquenetta, and others ↙ Boyet</p>	<p><i>Princess.</i> Boyet, prepare, I will away tonight. (719)</p>	<p>Boyet exits inwards to the tents to prepare to leave.</p>
<p>↙ King, lords, Ladies Mercade ↗ Armado. Rustics</p>	<p><i>Prin.</i> Ay, sweet my lord; and so I take my leave. <i>King.</i> No, madam; we will bring you on you way. (864-5)</p>	<p>Armado and the rustics exit outwards; the ladies, accompanied by the men, leave via the inwards door back towards the tents (the previous sending of Boyet off to the tents to pack the bags thus becomes a crucial marker: if he has gone that way, then it is logical for the ladies too (and the men with them) to do the same—with the understanding they will take their partings at, and leave from, the tents). This has two added advantages: firstly it avoids the necessity for formal leave-taking by each couple on the stage (surely required if these two groups are to exit separately), and secondly it foreshadows in its physical pattern the deferred happy ending that the audience is expecting to take place after the year of mourning, when the ladies will definitively take the men once they have proved their constancy.</p>
	<p><i>Armado.</i> You that way, we this way. (913)</p> <p><i>Exeunt, severally</i></p>	