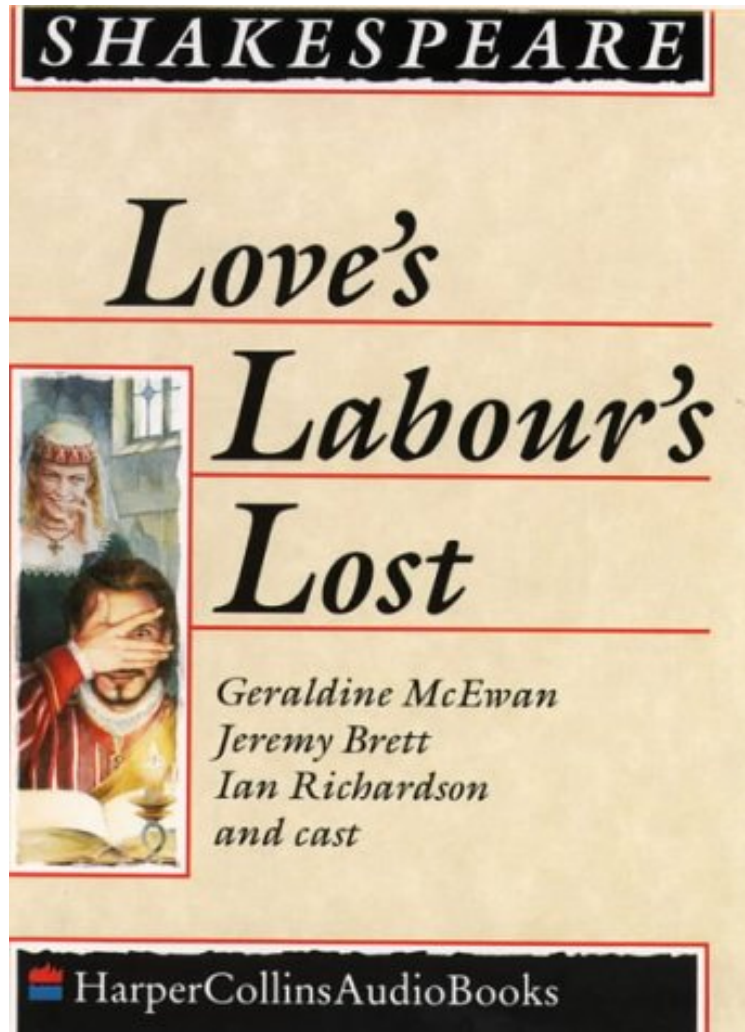


(Free pdf) Love's Labour's Lost: Performed by Derek Jacobi, Geraldine McEwan Cast

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William Shakespeare

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William Shakespeare : Love's Labour's Lost: Performed by Derek Jacobi, Geraldine McEwan Cast before purchasing it in order to gauge whether or not it would be worth my time, and all praised Love's Labour's Lost: Performed by Derek Jacobi, Geraldine McEwan Cast:

1 of 1 people found the following review helpful. Hoity-toity By HHG. R. Hibbard's introductory essay, while hostile to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a

sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealist extremes and to challenge such exuberance by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage. Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and argumentative comments than became customary in the Arden editions.¹ of 1 people found the following review helpful. Creditable, lucid, and practical edition By HH The general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.⁰ of 0 people found the following review helpful. Best version By Fyoder Larue Best version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

For where is any author in the world teaches such beauty as a women's eye? The King of Navarre persuades his courtiers to join him in renouncing the world for three years of study. Foremost amongst their undertakings is a promise to forsake the company of women; but no sooner have they taken their oath than a beautiful French princess and her female attendants arrive at the palace gates on a diplomatic mission. It is love at first sight, of course; and then each man faces the challenge of wooing his lady without breaking his vow and without allowing the others to find out. Formal and scholarly, rich in wordplay and poetic invention, "Love's Labour's Lost" is perhaps the most demanding of Shakespeare's comedies, but on this recording Sir Derek Jacobi, Jeremy Brett and Geraldine McEwan lead a distinguished cast in a lively performance.

'Hibbard lucidly expounds the intricately patterned structure of his play ... and he dispatches the largely distracting question of its 'topicality' with heartening promptness.' English Studies, Volume 72, Number 6, December 1991 'This Oxford text of Love's Labour's Lost is lucidly informative, scrupulous but concise, and in general a model of restrained and level-headed editing.' Cedric Watts, University of Sussex, of English Studies, Vol. 43, 8/92 'Stanley Wells' OUP Complete Works of Shakespeare is now eight years old and has spawned a new Oxford Shakespeare which appears now in splendidly affordable volumes in that nonpareil of libraries of good reading The World's Classics.' The Oxford Times About the Author William Shakespeare is widely regarded as the greatest playwright the world has seen. He produced an astonishing amount of work; 37 plays, 154 sonnets, and 5 poems. He died on 23rd April 1616, aged 52, and was buried in the Holy Trinity Church, Stratford. From AudioFile [Editor's Note: The following is a combined review with HENRY VIII and THE WINTER'S TALE.]--Two of these productions in the Arkangel series are good, and the third is truly exceptional. LOVE'S LABOUR'S LOST concerns ascetic and naive young men who renounce the company of women only to meet their perfect mates soon after. Alex Jennings and Emma Fielding are superior as the lovers Berowne and Rosaline. The satire of courtiers and fops is also handled well, though ongoing wordplay is something of an acquired taste. The only lapse is the intrusive sound effects in outdoor scenes (flies buzzing, birds chirping). The fine production of HENRY VIII, about the king's effort to marry Anne

Boleyn, infuses much more life into this stately, pageant-like play than one might expect from the text. Clive Brill, who directs the entire series, orchestrates a lifelike sound design that even includes the murmurs of agreement or dismay of listening characters. These undertones function like reaction shots in a movie. In HENRY VIII, they clarify the various court factions and intrigues. In THE WINTER'S TALE, Shakespeare's late romance about jealousy and time's restorative power, they add subtlety to an emotionally charged production. The voices in this recording are richly infused with personality, especially those of John Gielgud and Alex Jennings, who is a comic triumph as the rogue Autolycus. Gielgud performs the 32-line part of Time the Chorus, and his age-enfeebled voice resonates hauntingly. Clive Brill and his cast show why THE WINTER'S TALE has such an impressive stage history in as fine a recording of Shakespeare as you're likely to encounter. G.H. AudioFile 2002, Portland, Maine-- Copyright AudioFile, Portland, Maine