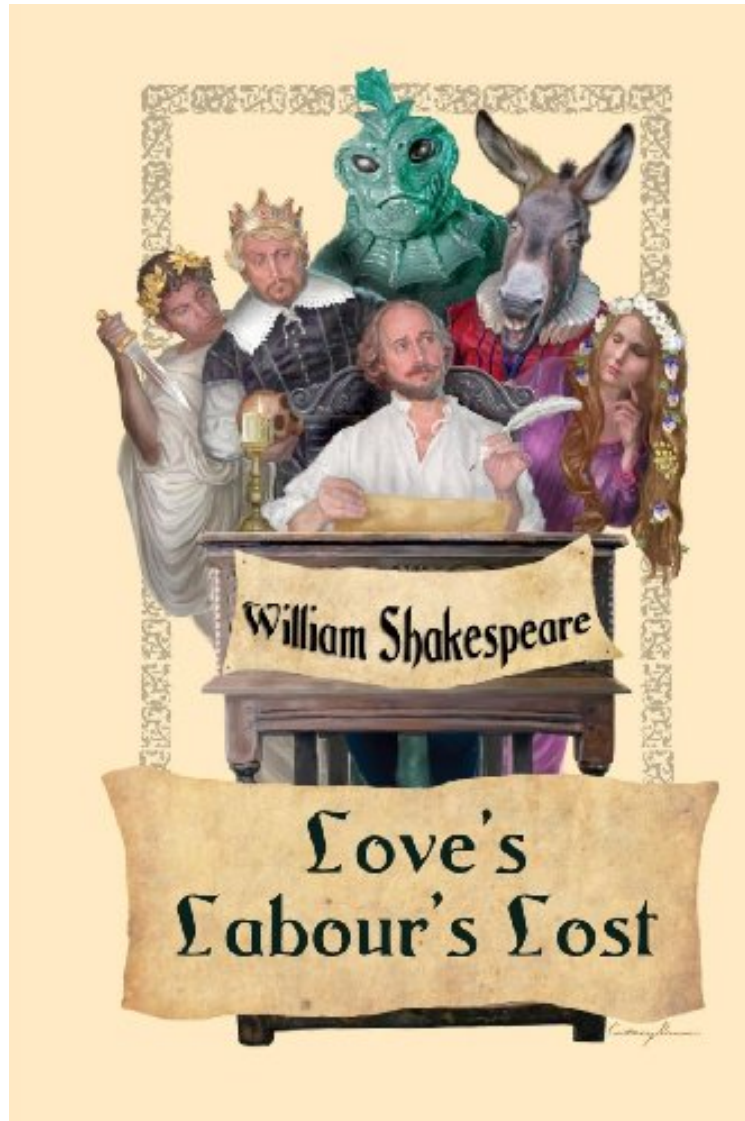


(Library ebook) Love's Labour's Lost

Love's Labour's Lost

William Shakespeare

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William Shakespeare : Love's Labour's Lost before purchasing it in order to gage whether or not it would be worth my time, and all praised Love's Labour's Lost:

1 of 1 people found the following review helpful. Hoity-toityBy 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. but I would recommend without equivocation By Andrew E. Yarosh First rate edition with up to date scholarship, not all of which you may agree with (for example, the relegation of the first half of Biron's "Have at you, then, affection's men-at-arms," speech to an appendix as a first draft). And I prefer my notes on the facing page, rather than down below.... allows for larger print.... but I would recommend without equivocation. Very cool cover too! 1 of 1 people found the following review helpful. A Challenge By Popeye I am a general reader. As others have pointed out this play can be difficult going because of the topical humor and banter rooted in a specific society and moment in historical time. The average reader will want help. I found that part of the introduction subtitled "The Play" to be very helpful. The play itself is thoroughly annotated with expanded explanations where appropriate.

Love and Obligations-- The King of Navarre, Ferdinand, and three of his friends, the lords Berowne, Dumaine, and Longaville, take an oath to forswear the company of women for three years. Their intent is to devote their time to study and fasting. Fate, however, has other plans for them. This wimpy, whining, purblind, wayward boy, This senior-junior, giant-dwarf, Dan Cupid; Regent of love rhymes, lord of folded arms, The anointed sovereign of sighs and groans, Liege of all loiterers and malecontents.

Praise for William Shakespeare: Complete Works: "A feast of literary and historical information." -The Wall Street Journal From the Publisher Designed for school districts, educators, and students seeking to maximize performance on standardized tests, Webster's paperbacks take advantage of the fact that classics are frequently assigned readings in English courses. By using a running thesaurus at the bottom of each page, this edition of Lovers' Labour's Lost by William Shakespeare was edited for students who are actively building their vocabularies in anticipation of taking PSAT, SAT, AP (Advanced Placement), GRE, LSAT, GMAT, or similar examinations. PSAT is a registered trademark of the College Entrance Examination Board and the National Merit Scholarship Corporation neither of which sponsors or endorses this book; SAT is a registered trademark of the College Board which neither sponsors nor endorses this book; GRE, AP, and Advanced Placement are registered trademarks of the Educational Testing Service which neither sponsors nor endorses this book, GMAT is a registered trademark of the Graduate Management Admissions Council which is neither affiliated with this book nor endorses this book, LSAT is a registered trademark of the Law School Admissions Council which neither sponsors nor endorses this product. All rights reserved. From the Back Cover This student-friendly edition of a difficult play includes a clear, helpful introduction and notes elucidating the complicated imagery and wordplay. Notes and illustrations refer the reader to various staging options enabling him or her to imagine Lovers' Labour's Lost in performance. —Katharine E. Maus, James Branch Cabell Professor of English Literature, University of Virginia Jill P. Ingram is Assistant Professor of Shakespeare and Renaissance Literature at Ohio University. She received her Ph.D. in English from the University of Virginia, and is the author of the book, *Idioms of Self-Interest: Credit, Identity and Property in English Renaissance Literature* (Routledge, 2006). She has also published many articles on English Renaissance culture and literature.