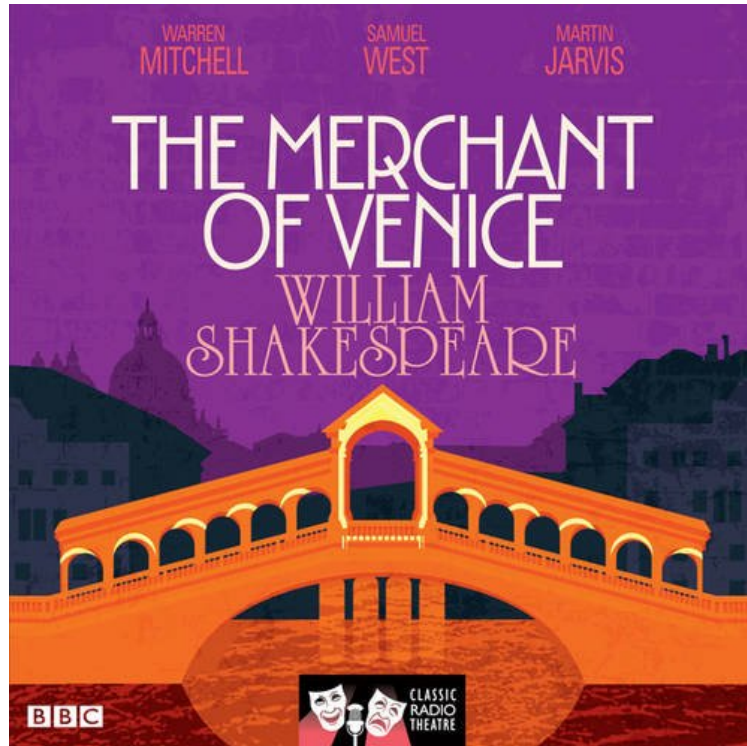


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The Merchant Of Venice: Classic Radio Theatre

William Shakespeare

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William Shakespeare : The Merchant Of Venice: Classic Radio Theatre before purchasing it in order to gage whether or not it would be worth my time, and all praised The Merchant Of Venice: Classic Radio Theatre:

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 surrealistic 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.

Shakespeare's classic play explores the eternal themes of love and hate, mercy and justice, with parallel stories centered on the moneylender, Shylock, and the lovers, Portia and Bassanio. Shylock's angry insistence on the repayment of his debt from Bassanio ends in the Venetian courts where he demands his pound of flesh. Portia meanwhile, a wealthy young Venetian woman, must marry one of her many suitors. Her late father's will has set the challenge by means of three caskets, one gold, one silver, and one lead. The climax of the play takes place in court, with Portia, now disguised as a man and defending the life of Antonio, imploring Shylock to show mercy. This superb production of Shakespeare's dramatic and complex play is directed by the award-winning Peter Kavanagh and features specially-composed music by the renowned Barrington Pheloung. 2 CDs. 2 hrs 1 min.

From the Back Cover The Merchant of Venice is best known for its complex and ambiguous portrait of the Jewish moneylender Shylock--and of European anti-Semitism. Fascinating in its engagement with prejudice, the play is also a comedy of cross-dressing and disguise, and a dramatic exploration of justice, mercy, and vengeance. This volume contains the full text of the play with explanatory footnotes and marginal glosses for contemporary readers. A well-rounded selection of background materials not only illuminates anti-Semitism in early modern England but also provides context for other facets of the play, including its comic plot of love and marriage, its examination of usury and international trade, and its themes of revenge and the law. About the Author William Shakespeare was born in Stratford-upon-Avon in Warwickshire, and was baptized on April 26, 1564. His father was a glove maker and wool merchant and his mother, Mary Arden, was the daughter of a well-to-do local land owner. Shakespeare was probably educated in Stratford's grammar school. In 1582 he married Anne Hathaway, and the couple had a daughter the following year and twins in 1585. Shakespeare's theatrical life seems to have commenced around 1590. We do know that he was part of the Lord Chamberlains Company, which was renamed the Kings Company in 1603 when James I succeeded to the throne. The Company acquired interests in two theaters in the Southwark area of London, near the banks of the Thames: the Swan and the Swan Theatre. Shakespeare's poetry was published before his plays, with two poems appearing in 1593 and 1594, dedicated to his patron Henry Wriothesley, Earl of Southampton. Most of Shakespeare's sonnets were probably written at this time as well. Records of Shakespeare's plays begin to appear in 1594, and he produced roughly two a year until around 1611. His earliest plays include Henry VI and Titus Andronicus. A Midsummer Night's Dream, The Merchant of Venice, and Richard II all date from the mid to late 1590s. Some of his most famous tragedies were written in the early 1600s; these include Hamlet, Othello, King Lear, Macbeth, and Antony and Cleopatra. His late plays, often known as the Romances, date from 1608 onwards and include The Tempest. Shakespeare died on April 23, 1616 and was buried in Holy Trinity Church in Stratford.