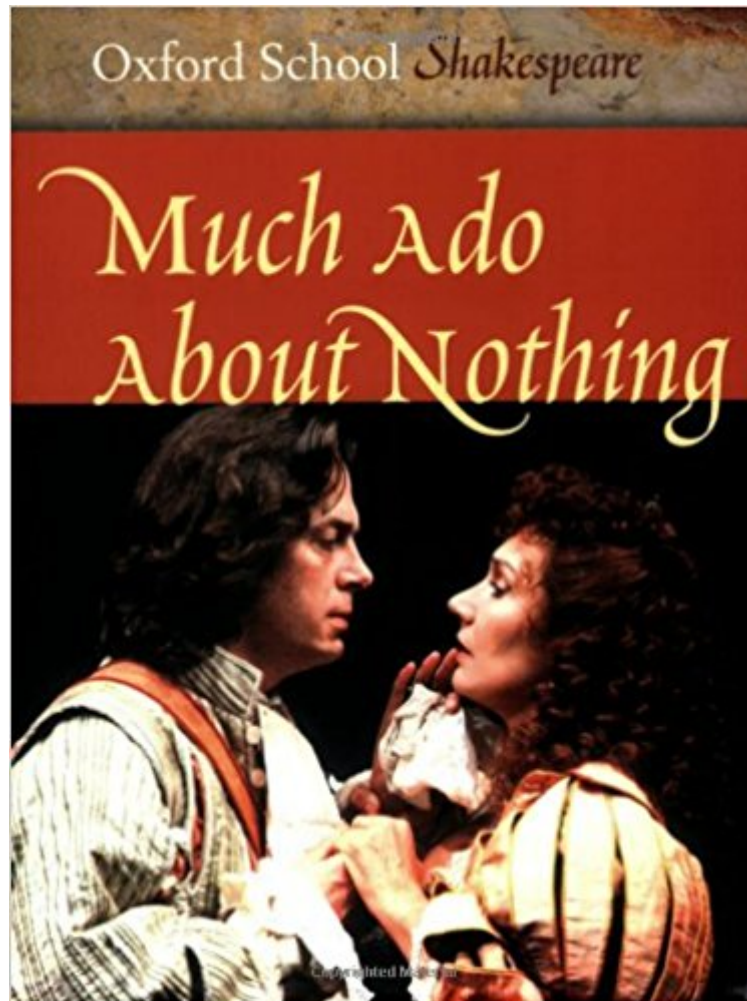


The book was found

Much Ado About Nothing (Oxford School Shakespeare Series)



Synopsis

Authoritative and accessible editions for schools and colleges, offering: Complete and unabridged text
Clear, concise notes, adjacent to text for easy reference
Detailed explanations of difficult words and passages
Illustrations to enhance understanding
Thorough, updated notes feature: Social, historical, and literary context
Insights into the play, and its characters and themes
Lively and focused teaching ideas, including drama activities
Suggestions for further reading and resources
Guidance on Shakespeare's language
Biographical and source information
Plot synopsis and commentary

Book Information

Series: Oxford School Shakespeare Series

Paperback: 160 pages

Publisher: Oxford University Press; Reissue edition (December 2, 2004)

Language: English

ISBN-10: 0198321473

ISBN-13: 978-0198321477

Product Dimensions: 8.4 x 0.4 x 6.5 inches

Shipping Weight: 9.1 ounces

Average Customer Review: 4.2 out of 5 stars [See all reviews](#) (338 customer reviews)

Best Sellers Rank: #1,168,640 in Books (See Top 100 in Books) #89 in [Books > Literature & Fiction > Dramas & Plays > Children's](#) #389 in [Books > Literature & Fiction > Dramas & Plays > Comedy](#) #1198 in [Books > Teens > Literature & Fiction > Classics](#)

Customer Reviews

I am here to do my part in diminishing the value of all the one- and three- star reviews posted here, the authors of which are clearly the same person or all from the same class of children too young to read the play. visitors reading these should know two things: the reviewer is a twit, and this play is wonderful. I, for one, am a sucker for romances; if you are, Beatrice and Benedick will make the play worthwhile. Predictability be damned, they were an adorable couple. The main couple, Hero and Claudio, are boring; the other one will make you swoon. Beatrice and Benedick are funny, clever, and stubbornly reluctant to admit they love each other. To wit, they're perfect for one another. I have read two contradictory criticisms regarding the language in the play on : that the language is too simple for Shakespeare's standards, and that the language is too difficult. The latter was from the kid's reviews; for everyone else, the language is not so difficult to decipher that you need to avoid it.

The Folger edition, at least, has one page of notes for every page of text, noting both puzzling references to Elizabethan beliefs, such as that sights draw blood from the heart, and language problems caused by the hundreds of years between Shakespeare's time and ours. The editors do all the work for you. You have no excuse. (Oh, and that the language is too simple: Bah. It's Shakespeare. That's impossible. I loved all the double entendres; this play was very witty.) One criticism I somewhat agree with is that the plot is boring. Hero and Claudio, being the main couple, get much time, and I didn't care much about Don John's vengeance, but at least half of my favorite couple was usually present, and by no means do Hero and Claudio's plot monopolize the story.

Claire McEachern's Introduction, notes and commentary on *Much Ado About Nothing* suffer from the decline in real scholarship over the last few years. Previous introductory materials in Arden edition have always built on the solid scholarship of the past, adding new ideas and research as integrated parts of the growing body of knowledge associated with Shakespeare scholarship. McEachern's abandons most of the valid accepted readings of this play to wander rather aimlessly down the tunnel of self-promoting feminist, postmodern eclecticism. As a college professor, I am dismayed to see Arden turn to such contemporary and popular approaches at the exclusion of real context. The Arden editions have always set the standard, but are now falling prey to the subjective, personalized, even vindictive vents of the academic few. The field of Shakespeare criticism, unfortunately, is in danger of collapsing in on itself, and becoming completely irrelevant to anything other than these marginalized interest. More specifically, McEachern's search for sources for the play becomes a labyrinthine expos  of speculative inference and unrelated texts, ignoring primary sources for a new historicist fascination with the obscure. The tenor of her subjective argument about the play is captured in her overdone attack on Benedick as misogynist and Beatrice's rendering as the shrew. The problem, obviously, is the imbalance here; the feminist objective reduces a complex and humorous interplay to victimizer and victim, both seen from one perspective. Ignoring the historical contexts of the play, she focuses instead on marginal texts that only partially relate to the central themes of the play, to the social context, and to the audience's understanding both of Shakespeare's environs and present-day concerns.

[Download to continue reading...](#)

Much Ado About Nothing (2010 edition): Oxford School Shakespeare (Oxford School Shakespeare Series) *Much Ado About Nothing* (Oxford School Shakespeare Series) *Much Ado About Nothing* (Folger Shakespeare Library) *Romeo and Juliet*: Oxford School Shakespeare (Oxford School Shakespeare Series) *Hamlet*: Oxford School Shakespeare (Oxford School Shakespeare Series)

Merchant of Venice (2010 edition): Oxford School Shakespeare (Oxford School Shakespeare Series) King Lear: Oxford School Shakespeare (Oxford School Shakespeare Series) Antony and Cleopatra: Oxford School Shakespeare (Oxford School Shakespeare Series) The Winter's Tale: Oxford School Shakespeare (Oxford School Shakespeare Series) The Taming of the Shrew: Oxford School Shakespeare (Oxford School Shakespeare Series) Henry IV Part 1: Oxford School Shakespeare (Oxford School Shakespeare Series) Midsummer Night's Dream: Oxford School Shakespeare (Oxford School Shakespeare Series) Macbeth: Oxford School Shakespeare (Oxford School Shakespeare Series) Much Ado About Nothing (Dover Thrift Editions) Much Ado About Nothing (Signet Classics) Much Ado About Nothing (Dover Thrift Study Edition) The Oxford Shakespeare: Othello: The Moor of Venice (The Oxford Shakespeare) SHERRILYN KENYON: SERIES READING ORDER & BOOK CHECKLIST.: SERIES LIST INCLUDES:THE LEAGUE, ANGELS TOUCH, CHRONICLES OF NICK & MUCH, MUCH MORE! (Top Romance ... Reading Order & Checklist Series 48) There Is Nothing Sweeter in Life Than a Granddaughter: Words to Let a Granddaughter Know How Much She Is Loved Shakespeare and Modern Popular Culture (Oxford Shakespeare Topics)

[Dmca](#)