

The Duchess Of Malfi: Fifth Edition (New Mermaids)

John Webster's bloody Jacobean tragedy exposes the decadence of the Italian court. The virtuous Duchess of Malfi, a young widow, secretly marries her steward Antonio, and is subsequently persecuted by her brothers: the sexually obsessed and eventually mad Ferdinand, and the corrupt Cardinal.

This fully re-edited, modernised play text is accompanied by insightful commentary notes, while its lively introduction explains why Webster's interests in complex female lead characters and questions of social tension related to sexuality, gender, race, and law and equity – unusual for the play's time – have led to its increasing relevance for modern audiences and readers.

Exploring the challenges of staging this highly melodramatic play, Lara Bovilsky guides you through the most interesting points of its rich performance history, and explores the onslaught of recent productions with race-conscious and regendered casts. Analysing its masterful poetry, she shows how the work can be harnessed to engage debate about the abuse of political and religious authority, the troubling fruits of economic desperation, and personal freedom, and empowers you to do likewise. Supplemented by a plot summary, annotated bibliography, production images, and essential contextual grounding in the court scandals that inspired Webster's tragedy and Webster's unusual composition practices, this edition is the most enlightening and engaging you will find.

“ Webster ’ s iconoclasm was not the lonely experience of an alienated intellectual, but part of his generation ’ s struggle to create the future. As such, the critical energy we find in the plays was sustained, not by ideological certainty, but rather by interaction with the great complexity of thought and action—much of it negative—that constitutes a pre-revolutionary movement. If Webster was part of a dying culture, he was also—and it is this that Webster criticism has almost consistently ignored—a member of the generation that prepared the way for the revolution of 1640 ” (Introduction). Through detailed analysis of four plays, *The White Devil*, *The Duchess of Malfi*, *The Devil ’ s Law Case*, and *Appius and Virginia*, Goldberg explores the relations between Webster and aspects of Jacobean social and intellectual history. Webster ’ s satire of princes and prelates, his iconoclastic view of traditional philosophy, his trenchant analysis of institutions are seen as part of an intellectual movement that was undermining faith in the old order. Special attention is given to Webster ’ s theatrical representations of legal practice and legal philosophy as key manifestations of the realities of political power. Webster ’ s dramatizations of the judgment situation are shown to embody specific commentary on the legal system of his time, commentary that ranges in orientation from anarchist to reformist to revolutionary. Webster ’ s irreverence for traditional ideals and institutions combines with a humanist sense of man ’ s—and woman ’ s—potential to make an important contribution to the pre-revolutionary movement.

Eucharistic Controversy and English Drama across the Reformation Divide

17TH CENTURY STUDIES SOFT CORE-103 BLOCK-2

The Duchess of Malfi. Devil's law-case

A Study of the Plays of John Webster

A Room of One's Own

This collection of essays by experts in Renaissance and Gothic studies tracks the lines of connection between Gothic sensibilities and the discursive network of the Renaissance. The texts covered encompass poetry, epic narratives, ghost stories, prose dialogues, political pamphlets and Shakespeare's texts, read alongside those of other playwrights. The authors show that the Gothic sensibility addresses subversive fantasies of transgression, be this in regard to gender (troubling stable notions of masculinity and femininity), in regard to social orders (challenging hegemonic, patriarchal or sovereign power), or in regard to disciplinary discourses (dictating what is deemed licit and what illicit or deviant). They relate these issues back to the early modern period as a moment of transition, in which categories of individual, gendered, racial and national identity began to emerge, and connect the religious and the pictorial turn within early modern textual production to a reassessment of Gothic culture.

The great English Renaissance tragedy—violent, powerful, unforgettable—in a freshly edited and annotated student edition.

The macabre plays of the Jacobean dramatist John Webster still retain the same raw power to shock audiences today, with his 'The White Devil' and 'The Duchess of Malfi' being widely recognised as masterpieces of seventeenth century theatre.

For the first time in digital publishing, this comprehensive eBook presents Webster's complete works, with numerous illustrations, rare texts, informative introductions and the usual Delphi bonus material. (Version 1) * Beautifully illustrated with images relating to Webster's life and works * Concise introductions to the plays and other texts * ALL 11 plays, with many rare texts * Also includes the rare spurious plays, first time in digital print * Images of how the books were first printed, giving your eReader a taste of the original Jacobean texts * Excellent formatting of the plays * Easily locate the scenes or acts you want to read with special contents tables * Includes Webster's complete poetry and other works - spend hours exploring the author's works * Special criticism section, with three essays evaluating Webster's contribution to Jacobean literature * Scholarly ordering of texts into chronological order and literary genres Please visit www.delphiclassics.com to browse through our range of exciting titles CONTENTS: The Plays SIR THOMAS WYATT WESTWARD HO NORTHWARD HO THE WHITE DEVIL THE DUCHESS OF MALFI THE DEVIL'S LAW-CASE ANYTHING FOR A QUIET LIFE A CURE FOR A CUCKOLD MONUMENTS OF HONOUR THE FAIR MAID OF THE INN APPIUS AND VIRGINIA The Disputed Plays THE THRACIAN WONDER THE WEAKEST GOETH TO THE WALL The Other Works TO MY KIND FRIEND, MA. AN. MUNDY ODE PREFIXED TO STEPEHN HARRISON'S 'ARCHES OF TRIUMPH', 1604 INDUCTION AND ADDITIONS TO THE 3RD EDITION OF MARSTONS 'THE MALCONTENT', 1604 TO HIS BELOVED FRIEND, MASTER THOMAS HEYWOOD A MONUMENTAL COLUMN NEW CHARACTERS TO HIS INDUSTRIOUS FRIEND, MASTER HENRY COCKERAM VERSES ACCOMPANYING THE PORTRAIT ENGRAVING OF 'THE PROGENY OF THE MOST RENOWNED PRINCE JAMES' c.1633 The Criticism INTRODUCTION TO JOHN WEBSTER by William Hazlitt JOHN WEBSTER by Algernon Charles Swinburne THE THIRD DRAMATIC PERIOD by George Saintsbury Please visit www.delphiclassics.com to browse through our range of exciting titles

An Introduction with Primary Sources

1613

The Duchess of Malfi, John Webster

A Tragedy, in Five Acts, Adapted from John Webster. Printed from the Acting Copy, with Remarks, Biographical and

Critical, by D.-G. ... As Performed at the Theatres Royal, London
The Tragedy of Mariam

The Arden Guide to Renaissance Drama is a single critical and contextual resource for students embarking on an in-depth exploration of early modern drama, providing both critical insight and accessible contextual information. This companion equips students with the information needed to situate the plays in their socio-political, intellectual and literary contexts. Divided into two parts, it introduces students to the major authors and significant dramatic texts of the period and emphasises the importance of both a historicist and close-reading approach to better engage with these works. The Guide offers:

- primary texts from key early modern scholars such as Machiavelli, Heywood and Sidney
- contextual information vital to a full understanding of the drama of the period
- close readings of 14 of the most widely studied play texts by Shakespeare and his contemporaries
- a single resource to accompany any study of early modern drama

This is an ideal companion for students of Renaissance drama, offering students and teachers a range of primary contextual sources to illuminate their understanding alongside close critical readings of the major plays of the period.

In this block, we will understand about John Webster, his early, major and late works. Also about the plot and main themes of The Duchess of Malfi. About John Dryden's early life, career, reputation, and influence, his style of poetry, personal and other work. We will learn about Ben Jonson's early life, religion, work, religion also his relation with Shakespeare.

Shadow and Substance is the first book to present a sustained examination of the relationship between Eucharistic controversy and English drama across the Reformation divide. In this compelling interdisciplinary study, Jay Zysk contends that the Eucharist is not just a devotional object or doctrinal crux, it also shapes a way of thinking about physical embodiment and textual interpretation in theological and dramatic contexts. Regardless of one's specific religious identity, to speak of the Eucharist during that time was to speak of dynamic interactions between body and sign. In crossing periodic boundaries and revising familiar historical narratives, Shadow and Substance challenges the idea that the Protestant Reformation brings about a decisive shift from the flesh to the word, the theological to the poetic, and the sacred to the secular. The book also adds to studies of English drama and Reformation history by providing an account of how Eucharistic discourse informs understandings of semiotic representation in broader cultural domains. This bold study offers fresh, imaginative readings of theology, sermons, devotional books, and dramatic texts from a range of historical, literary, and religious perspectives. Each of the book's chapters creates a dialogue between different strands of Eucharistic theology and different varieties of English drama. Spanning England's long reformation, these plays—some religious in subject matter, others far more secular—reimagine semiotic struggles that stem from the controversies over Christ's body at a time when these very concepts were undergoing significant rethinking in both religious and literary contexts. Shadow and Substance will have a wide appeal, especially to those interested in medieval and early modern drama and performance, literary theory, Reformation history, and literature and religion.

Volpone

The White Devil

A Study Guide for John Webster's "The Duchess of Malfi"

Screenplay Adaptation of John Webster's the Duchess of Malfi

Violence Against Women in Early Modern Performance

Death, like most experiences that we think of as 'natural', is a product of the human imagination: all animals die, but only human beings suffer Death; and what they suffer is shaped by their own time and culture. Tragedy was one of the principal instruments through which the culture of early modern England imagined the encounter with mortality. The essays in this book approach the theatrical reinvention of Death from three perspectives. Those in Part 1 explore Death as a trope of apocalypse - a moment of un-veiling or dis-discovery that is figured both in the fearful nakedness of the Danse Macabre and in the shameful 'openings' enacted in the new theatres of anatomy. Separate chapters explore the apocalyptic design of two of the period's most powerful tragedies - Shakespeare's Othello, and Middleton and Rowley's The Changeling. In Part 2, Neill explores the psychological and affective consequences of tragedy's fiercely end-driven narrative in a number of plays where a longing for narrative closure is pitched against a particularly intense dread of ending. The imposition of an end is often figured as an act of writerly violence, committed by the author or his dramatic surrogate. Extensive attention is paid to Hamlet as an extreme example of the structural consequences of such anxiety. The function of revenge tragedy as a response to the radical displacement of the dead by the Protestant abolition of purgatory - one of the most painful aspects of the early modern re-imagining of death - is also illustrated with particular clarity. Finally, Part 3 focuses on the way tragedy articulates its challenge to the undifferentiating power of death through conventions and motifs borrowed from the funereal arts. It offers detailed analyses of three plays - Shakespeare's Anthony and Cleopatra, Webster's The Duchess of Malfi, and Ford's The Broken Heart. Here, funeral is rewritten as triumph, and death becomes the chosen instrument of an heroic self-fashioning designed to dress the arbitrary abruptness of mortal ending in a powerful aesthetic of closure.

A Study Guide for John Webster's "The Duchess of Malfi," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

Each book in this established series contains the full and complete text, and is designed to motivate and encourage students who may be writing on these challenging writers for the first time. It contains useful notes to add depth and knowledge to students' understanding, comments to explain literary and historical allusions, tasks to help students explore themes and issues, and suggestions for further reading.

The Duchess of Malfi and Other Plays

The Duchess of Malfi, The White Devil, The Broken Heart and 'Tis Pity She's a Whore
Cover Her Face

A Tragedy in Five Acts, Adapted from John Webster, Printed from the Acting Copy, with Remarks Biographical and Critical

The Duchess of Malfi's Apricots, and Other Literary Fruits

The sensuous richness and bawdy ridiculousness of fruits are a regular feature of literature, from the Bible and ancient Greek plays to Arabic court poetry and medieval and modern prose and verse. This attractive and substantial volume revels in the luxurious fruity metaphors of the past with chapters dedicated to particular fruits and their literary double meanings through the ages. Palter begins with apples and figs and picks his way through strawberries (and cream), plums, bananas, peaches, apricots, pomegranates, pears, pineapples, citrus fruits, melons, cherries, grapes and berries. He also looks at wine, orchards and gardens and the enemies of fruit. The volume is full of poetry and prose, demonstrating how authors have used fruit to describe much about the human experience, particularly sex, love and desire. The chapters also look at the place of each fruit in kitchens through the ages, as they evolved from being an exotic to a more everyday food, and their perceived medicinal properties. This is a lovely book, well worth a dip.

John Webster's classic revenge tragedy The Duchess of Malfi was first performed in 1613 and published in 1623. This guide offers students an introduction to its critical and performance history, including recent versions on stage and screen. It includes a keynote chapter outlining major areas of current research on the play and four new critical essays presenting new critical positions that offer divergent perspectives on Webster's religio-political allegiances and the politics and gendering of secrecy in the play. Finally, a guide to critical, web-based and production-related resources and an annotated bibliography provide a basis for further individual research.

DivThe evils of greed and ambition overwhelm love, innocence, and the bonds of kinship in this dark tragedy concerning the secret marriage of a noblewoman and a commoner. /div

Delphi Complete Works of John Webster (Illustrated)

A Collection of Critical Essays

Notes

The Convent of Pleasure: A Comedy

Shadow and Substance

In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of 'Women and Fiction'; she spoke about her conviction that 'a woman must have money and a room of her own if she is to write fiction'. The following year, the two speeches were published as **A Room of One's Own, and became one of the foremost feminist texts. Knitted into a polished argument are several threads of great importance - women and learning, writing and poverty - which helped to establish much of feminist thought on the importance of education and money for women's independence. In the same breath, Woolf brushes aside critics and sends out a call for solidarity and independence - a call which sent ripples well into the next century. 'Brilliant interweaving of personal experience, imaginative musing and political clarity' — Kate Mosse, *The Guardian* 'Probably the most influential piece of non-fictional writing by a woman in this century.' — Hermione Lee, *The Financial Times***

Examining some of the most iconic texts in English theatre history, including *Titus Andronicus* and *The Changeling*, this book, now in paperback with a new Preface, reveals the pernicious erasure of rape and violence against women in the early modern era and the politics and ethics of rehearsing these negotiations on the 20th and 21st century stages.

A new volume of the greatest revenge tragedies of the seventeenth-century stage These four plays, written during the reigns of James I and Charles I, took revenge tragedy in dark and ambiguous new directions. In *The Duchess of Malfi* and *The White Devil*, John Webster explores power, sex, and corruption in the Italian court, creating two unforgettable anti-heroines. In *The Broken Heart*, John Ford questions the value of emotional repression as his characters attempt to subdue their desires and hatreds in ancient Greece. Finally, Ford's masterpiece 'Tis Pity She's a Whore explores the taboo themes of incest and forbidden love in a daring reworking of *Romeo and Juliet*. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Mortality and Identity in English Renaissance Tragedy

A Tragedy in Five Acts

The Complete Works: The Duchess of Malfi. The Devil's law-case

Twentieth Century Interpretations of The Duchess of Malfi

A critical guide

The first in the series of scintillating mysteries to feature cunning Scotland Yard detective, Adam Dalgliesh from P.D. James, the bestselling author hailed by People magazine as "the greatest living mystery writer." Sally Jupp was a sly and sensuous young woman who used her body and her brains to make her way up the social ladder. Now she lies across her bed with dark bruises from a strangler's fingers forever marring her lily-white throat. Someone has decided that the wages of sin should be death...and it is up to Chief Inspector Adam Dalgliesh to find who that someone is. Cover Her Face is P.D. James' delightful debut novel, an ingeniously plotted mystery that immediately placed her among the masters of

suspense.

'York Notes Advanced' offer an accessible approach to English Literature. This series has been completely updated to meet the needs of today's A-level and undergraduate students. Written by established literature experts, 'York Notes Advanced' introduce students to sophisticated analysis, a range of critical perspectives and wider contexts.

The sharpest, funniest comedy about money and morals in the 17th century is still the sharpest and funniest about those things in the 21st. The full, modernised play text is accompanied by incisive commentary notes which communicate the devastating comic energy of Volpone's satire. The introduction provides a firm grounding in the play's social and literary contexts, demonstrates how careful close-reading can expand your enjoyment of the comedy, shows the relevance of Jonson's critique to our modern economic systems, and provides a clear picture of how the main relationships in the play function on the page and stage. Supplemented by a plot summary and annotated bibliography, it is ideal for students of Jonson, city comedy and early modern drama.

Invisible Acts

Revised Edition

The Duchess of Amalfi's Steward

Between Worlds

A Play in Five Acts

Giovanna d'Aragona, Duchess of Amalfi, widowed in 1498, gave birth to a son five months later. She was twenty-one years old. Soon after, she secretly married her household steward, bore him three children, and-for twelve years-as regent of the Duchy of Amalfi, concealed both marriage and family from her powerful, corrupt brothers, who would eventually banish her and order her imprisonment. In 1510, in an effort to elude her brothers, the duchess, along with her maid and youngest children, went on a pilgrimage to Loreto in the hope of joining her husband and older son in nearby Ancona. The effort, however, failed. The duchess, her maid, her son, and infant daughter, presumably held captive in the fortress Torre dello Ziro, mysteriously disappeared. These events inspired John Webster's play The Duchess of Malfi.

This volume investigates the early modern understanding of twinship through new readings of plays, informed by discussions of twins appearing in such literature as anatomy tracts, midwifery manuals, monstrous birth broadsides, and chapbooks. The book contextualizes such dramatic representations of twinship, investigating contemporary discussions about twins in medical and popular literature and how such dialogues resonate with the twin characters appearing on the early modern stage. Garofalo demonstrates that, in this period, twin births were viewed as biologically aberrant and, because of this classification, authors frequently attempt to explain the phenomenon in ways which call into question the moral and constitutional standing of both the parents and the twins themselves. In line with current critical studies on pregnancy and the female body, discussions of twin births reveal a distrust of the mother and the processes surrounding twin conception; however, a corresponding suspicion of twins also emerges, which monstrous birth pamphlets exemplify. This book analyzes the representation of twins in early modern drama in light of this information, moving from tragedies through to comedies. This progression demonstrates how the dramatic potential inherent in the early modern understanding of twinship is capitalized on by playwrights, as negative ideas about twins can be seen transitioning into tragic and tragicomic depictions of twinship. However, by building toward a positive, comic representation of twins, the work additionally suggests an alternate interpretation of twinship in this period, which appreciates and celebrates twins because of their difference. The volume will be of interest to those studying Shakespeare and Renaissance Literature in relation to the History of Emotions, the Body, and the Medical Humanities.

This volume offers John Webster's two great Jacobean tragedies, The White Devil and The Duchess of Malfi, together with his brilliant tragicomedy, The Devil's Law-Case, and the comedy written with William Rowley, A Cure for a Cuckold. All four plays display the provocative intelligence of a profoundly original playwright. A critical introduction defends Webster against charges of over-indulgence in violence, and explores his sophisticated staging and scenic forms.

Gothic Renaissance

Issues of Death

Oxford Student Texts: John Webster: The Duchess of Malfi

The Arden Guide to Renaissance Drama

The White Devil and The Duchess of Malfi

The Duchess of Malfi – A Play in Five Acts by John Webster. A Macabre, Tragic Play. The Duchess of Malfi (originally published as The Tragedy of the Dutchesse of Malfy) is a macabre, tragic play written by the English dramatist John Webster in 1612–13. It was first performed privately at the Blackfriars Theatre, then before a more general audience at The Globe, in 1613–14. Published in 1623, the play is loosely based on events that occurred between about 1508 and 1513, recounted in William Painter's The Palace of Pleasure (1567, which was a translation of the French adaptation, due to Pierre Boistau and François Belleforest, of Matteo Bandello's Novelle, 1554). The Duchess was Giovanna d'Aragona, whose father, Enrico d'Aragona (it), Marquis of Gerace, was an illegitimate son of Ferdinand I of Naples. Her husbands were Alfonso Piccolomini (it), Duke of Amalfi, and (as in the play) Antonio Beccadelli di Bologna (it). The play begins as a love story, with a Duchess who marries beneath her class, and ends as a nightmarish tragedy as her two brothers exact their revenge, destroying themselves in the process. Jacobean drama continued the trend of stage violence and horror set by Elizabethan tragedy, under the influence of Seneca. The complexity of some of its characters, particularly Bosola and the Duchess, plus Webster's poetic language, ensure the play is often considered among the greatest tragedies of English renaissance drama.

MAadam, you being young, handsome, rich, and virtuous, I hope you will not cast away those gifts of Nature, Fortune, and Heaven, upon a Person which cannot merit you? L. Happy. Let me tell you, that Riches ought to be bestowed on such as are poor, and want means to maintain themselves; and Youth, on those that are old; Beauty, on those that are ill-favoured; and Virtue, on those that are vicious: So that if I should place my gifts rightly, I must Marry one that's poor, old, ill-favoured, and debauch'd.

The Duchess of Malfi is one of the major tragedies of the early modern period and remains popular in the theatre as well as in the classroom. The story of the Duchess's secret marriage and the cruel revenge of her brothers has fascinated and appalled audiences for centuries. This new Arden edition offers readers a comprehensive, illustrated introduction to the play's historical, critical and performance history. The text is modernised and edited to the highest scholarly standards, with textual notes and commentary notes on the same page for ease of reference. This is the lead title in the launch of The Arden Early Modern Drama Series, a series which offers all the depth and quality of thinking long associated with the Arden. The edition will be valued by students, teachers and theatre professionals.

A reassessment

An Adam Dalgliesh Mystery

Murder Shrieks Out

The Duchess of Malfi