

THE TEXT NOTES

Provided in footnotes on each page, text notations offer clarification of the play text and these exclusive Arden features:

•*Insightful text interpretation from a variety of scholars presenting many points of view for the reader to ponder.*

•*Arden text notation, commentary, and the Introduction are all interconnected leading the reader to another layer of in-depth discovery, social and historical context and critical analysis.*

TWELFTH NIGHT (Third Series/ Keir Elam, Editor)

Act 1/Scene 2

Text note 53

VIOLA: “Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I’ll serve this duke.
Thou shalt present me as an eunuch to him.”

eunuch On the implications of Viola’s ‘eunuch’ disguise, see Introduction pgs. 57–61.



Text note reference in Introduction

“No further explicit reference is made to Viola’s supposed disguise as castrato, and it is possible to read her single direct allusion in purely metaphorical terms. Her cross-dressing can be seen, for example, as a form of social self-castration since in becoming a servant she is obligated to deny the ‘gentle blood’ that Olivia detects in her.”

“Viola-as-Cesario’s enigmatic ‘A blank, my lord’, in response to Orsino’s enquiry into the girl’s fate (‘And what’s her history?’), is precisely a confession of her ‘castrated’ state, deprived as she is of her identity, her social status and her sexuality...In another dialogue with his servant, Orsino seems to come close to questioning his messenger’s gender...referring to Cesario’s [Viola’s] voice, he affirms ‘Thy small pipe/Is as the maiden’s organ, shrill and sound’...It is hard not to read ‘small pipe’ as a punning allusion to Cesario’s (undeveloped) organ...while the characterization of his voice...the duke seems to evoke the figure of the castrato singer much in vogue in early seventeenth century Europe...”

“The eunuch trope may not be limited to Viola, since there are strong hints in the play that the same curtailed condition is shared by others. The financial emasculation of Sir Andrew Aguecheek is figured in a series of insinuations regarding his impotence and infertility, from Maria’s ‘dry jest’...to Sir Toby’s description of Sir Andrew’s lank hair...‘it hangs like flax on a distaff.’”

“Viola’s...transvestism, the comedy’s central violation of dress codes, has been the subject of much recent critical debate...Lisa Jardine believes that in performance the play, in arousing homoerotic passion, went some way towards justifying the accusations of anti-theatrical reformists...who attack plays...‘for making young men come forth in whore’s attire’...Laura Levine suggests that it brought to the surface deep-seated fears regarding the stability of gender distinctions...A different point of view is...that transvestism was a conventional aspect of the Elizabethan stage that did not challenge gender roles...For [Jean] Howard it is Olivia, with her social and financial independence who represents ‘the real threat to the hierarchical gender system in this text, Viola being but an *apparent* threat.’”

HAMLET (Third Series/ Ann Thompson, Neil Taylor, Editors)



Act 3/Scene 1

HAMLET:
“To be, or not be – that is the question;”

Text note 54

*No exit Stage Direction in Q2; First Folio’s *Exuent* could be misleading, since it is clear in all three texts that they remain within earshot...although Hamlet speaks as if he is alone. Derek Jacobi aroused considerable controversy by speaking the speech directly to Ophelia in...London’s] Old Vic in 1977.

Text note 55

the question Perhaps surprisingly after so much debate, editors and critics still disagree as to whether the question for Hamlet is (a) whether life in general is worth living, (b) whether he should take his own life, (c) whether he should act against the King.

THE INTRODUCTIONS

The Arden editions have extensive, comprehensive introductions that offer an unrivaled, almost encyclopedic guide to more aspects of each play than any other edition available including:

- Rich, expansive essays which reflect each editor’s personality and point-of-view for a more intimate engagement with the text.*
- Full discussion of the major themes of each play and the social, literary and historical context of Shakespeare’s time and how that context influenced evolving interpretations for more than four centuries.*
- Unprecedented coverage of the significant contribution of theatrical innovation to our understanding of the text.*

TWELFTH NIGHT (Third Series/ Keir Elam, Editor)

“A play, like a cat, has several lives. It has a pre-theatrical life as an authorial manuscript, being read and perhaps modified by producers, actors and others. It later becomes a performance script, undergoing rehearsal ... it then comes fully to life onstage, in the interplay between actors and audience. The performance takes on its own life ... Each subsequent staging of the play is a new beginning, producing new responses.”

“There is probably no other Shakespeare comedy...that gives so many actors the chance to shine, and indeed the play’s stage history suggest that the star performance may come not from Malvolio or Viola but from Feste, Sir Toby, Sir Andrew or even Maria...”

TIMON OF ATHENS (Third Series/ Anthony B. Dawson, Gretchen E. Minton, Editors)

“Timon combines tragedy and urban satire in a way that is unique in the Shakespeare canon. While satire plays a role in several of his plays ... none of the others trains its sights on the sordid details of modern urban greed and economic relations ...The play is first and foremost about money—who has it, who doesn’t who owes what to whom, and how debts both mount up and are (or are not) collected. The tension between gifts and debts is a key theme: Timon regards his vast fortune as a treasure house for gift-giving but in order to sustain his munificence he has to borrow, and those debts are not forgiven. He goes from being immensely rich to desperately poor, and since his friends, whose love and admiration he has bought dearly, refuse to bail him out, he turns against them and all mankind, retreating to a nearby forest to live in a cave and eat roots...His virulent misanthropy is impressive and infectious, and the language he finds to express his scorn is unmatched in the rich mine of Shakespearean invective.”



Arden Early Modern Drama

Each title explores the plays of non-Shakespearean dramatists of the period of the late fifteenth to late seventeenth century with in-depth commentary notes in the Introduction, explanations of text ambiguities and/or summaries of textual arguments, historical context and theatrical significance of the play performances and fresh scholarly perspectives.

THE DUCHESS OF MALFI by John Webster (Leah Marcus, Editor)

The story is based on the historical Duchess whose public revelation of her secret marriage in 1511 became big news in Italy and Europe. In the wake of the scandal evaded capture by agents of her family but she was eventually found and imprisoned, never to be heard from again. Her husband was murdered, very likely at the behest of the Duchess’s elder brother.

“Steven Shepherd has identified *Malfi* as the last and most eloquent in a series of plays written and staged around 1610-13 centring on virtuous, heroic women who challenge corrupt men that attempt to assert political and sexual dominance over them....*Malfi* places relatively good people...in a nightmarish stew of Italian political and ecclesiastical corruption...Webster offers the Duchess as an exemplar of heroic constancy in a twisted world...”

“The story of the Duchess of Malfi captured the imaginations of many writers and readers even generations after her death...Earliest retellings...cast her as the courtly seductress...her folly and shameful lust drove her to seduce [Anontio]...and both were destroyed by their passion...[In] Webster’s portrayal of the Duchess...by wishing to marry, she is not demonstrating some monstrous illicit passion...but instead containing her sexuality in a productive way through marriage.”

“Before she proposes to Antonio, the Duchess refers to her marriage as a heroic act, a ‘dangerous venture’ like that of soldiers in battle...She is doing something rare and unusual, not only because she is defying the wishes of her brothers and marrying beneath her station, but also because, in so far as she is understood within the context of London controversy, she is acting outside the ecclesiastical framework that claims the authority to define what counts as marriage... Before 1604, there was no question that clandestine marriage was valid...But after 1604...new canon law...required...procurement of a valid license from a bishop, and that it be performed by a duly licensed cleric in the parish church...[Antonio] and the Duchess steer clear of the ecclesiastical ceremonies that define the corruption of other characters in the play; indeed, their secret marriage represents a haven of innocence from the political world...”



CRITICAL ANALYSIS

Arden critical analysis encompasses a broad spectrum of original insight, thought-provoking notations from many scholar’s viewpoints, and insightful analysis giving the reader these signature Arden enhancements:

- Greater understanding of Shakespeare’s world and an expanded view of the time period between the medieval and early modern eras.*
- Intriguing commentary about Shakespeare’s language, influences and dramatic practice.*
- Expertly distilled summaries of points of scholarly achievement and debate cull the most relevant, up-to-date and authoritative information on Shakespeare and early modern drama in each play and individual critical studies titles.*

SHAKESPEARE: AN UNGENTLE LIFE (Katherine Duncan Jones)



“For most persons of talent in this period...a measure of ruthlessness was a necessary survival skill. It was also essential to be able to adapt effectively and speedily to continual change.

[Shakespeare] was reluctant to divert much, if any, of his considerable wealth towards charitable, neighborly or altruistic ends. A newcomer who enters Stratford...will discover that the first name they encounter is not ‘Shakespeare’, but ‘Clopton’...Sir Hugh Clopton, a native of Stratford who...was also the builder of New Place, the mansion in Chapel Street...and he paid for the restoration of Guild Chapel...Shakespeare, in contrast, though a wealthy man in later life, ...did not choose to deploy his resources in this way. He founded no scholarships or alms-rooms, and he set up no charitable foundations. During a period of severe shortage he hoarded supplies of grain and malt. He repeatedly failed to pay parish dues in London... Shakespeare himself does not seem to have been much interested in promoting Stratford’s welfare.”

HAMLET (Third Series/Ann Thompson, Neil Taylor, Editors)

“More than any other of Shakespeare’s plays, *Hamlet* has attracted psychoanalytic critics, and Hamlet and Ophelia have become respectively the iconic representatives of male and female instability...Showalter has demonstrated, the particular circumstances of Ophelia’s madness have made her ‘a potent and obsessive figure in our cultural mythology’: she represents a powerful archetype in which female insanity and female sexuality are inextricably intertwined. Stagings of Ophelia’s mad scene have always been influenced by prevailing stereotypes of female insanity, from sentimental wistfulness in the eighteenth century to full-blown schizophrenia in the twentieth. To risk a very crude generalization, the Anglo-American *Hamlet* has often been read through Freud as primarily a domestic drama.”

THE TEMPEST (Third Series/Virginia Mason Vaughan, Alden T. Vaughan, Editors)

“The Tempest may indeed be Shakespeare’s most tightly structured play, an appropriate characteristic for a story in which the central character is so concerned with disciplining his minions. Composed of nine separate scenes, the play begins with a shipwreck and ends with the restoration of the ship that had seemed earlier to split. The rest of the play is comparably symmetrical. Scenes 2 (1.2) and 8 (4.1) involve Prospero, Miranda and Ferdinand; in scene 2 Ferdinand thinks he has lost his father forever; in scene 8 he assumes a new father in Prospero through marriage to Miranda.”

“Within this tight pattern, several roles and events are parallel, The Tempest’s ‘symmetric structure of correspondences gives it the multiplicity of a hall of mirrors, in which everything reflects and re-reflects everything else.’...Within its tightly organized scenes it switches from one view of human nature to another; each can be said to be ‘true’. Stanley Wells observes that ‘*The Tempest*’ is a romance containing built-in criticism of romance, not a rejection of it, but an appreciation of both its glories and its limitations.’...Such contradictory visions are characteristic of Shakespeare’s late plays. By yoking tragic themes and comic resolutions, realistic characterizations and exotic tales, the romances highlight the paradoxes of the human experience.

KING LEAR (Third Series/ R.A. Foakes, Editor)

“It often seems to be taken for granted that Shakespeare never invented where he could borrow, and searching for the ‘sources’ of Shakespeare’s plays has long been a minor scholarly industry. It is indeed fascinating to trace the dramatist at work, but the word ‘source’ is too specific and too narrow in relation to most echoes of other works found in *King Lear*. Holished’s *Chronicles* and Plutarch’s *Lives* were at his elbow when he wrote respectively his history plays and Roman plays, but what research has made ever more apparent is that Shakespeare read widely and had a deep and lively engagement with the culture of his own and preceding ages. The philosophical, religious, social and political issues that are interwoven in the dialogue of his plays can rarely be traced to a particular source; for the most part it is more helpful to think in terms of influences or contexts.”

“What we know of Shakespeare’s wide reading and powers of assimilation seems to show that he made use of all kinds of material, absorbing contradictory viewpoints, positive and negative, religious and secular, as if to ensure that *King Lear* would offer no single controlling perspective, but be open to, indeed demand, multiple interpretations.”

“Shakespeare had an extraordinary ability to digest and put to new use elements from romance, folk tales, morality plays, chronicles, and writings by his contemporaries.”



THE ARDEN SHAKESPEARE



“The brightest minds in the world of Shakespeare.”

—PlayShakespeare.com (*Hamlet*)

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“Brilliant...fresh...original.”

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(*Ungentle Shakespeare*)

“Will energize a new generation of readers and directors.”

—Shakespeare Survey (*Love's Labour Lost*)

“The introduction exemplifies scholarly achievement...Magisterial footnotes.”

—Shakespeare Quarterly (*Twelfth Night*)

FEATURES

Arden editions are valued for the extent and range of their on-page annotations and the scope and originality of their introductions. Two types of notes are provided: textual notes, collating significant textual variants and commentary notes, addressing a wider range of topics.

THE PLAY TEXT:

- Newly edited from original Quarto and Folio editions.
- Modernized spelling and punctuation.
- Unfamiliar typographic conventions are avoided to remove obstacles to the reader.
- Textual notes indicate where the edited text diverges from earlier editions or manuscript sources and includes the rejected reading of the early edition.

COMMENTARY NOTES:

- Focus on the conditions and possibilities of meaning that editors, critics and performers (stage and screen) have discovered in the play.
- Offer a glossary of terms and explanations of difficult text.
- Give notations for multiple interpretations which the reader can consider.
- Glosses for biblical, classical and other relevant literary references.
- Explain Shakespeare's use of and deviation from other sources.
- Discuss key issues of staging with references to specific productions.
- Provide notes on plausible patterns of casting in an Elizabethan or Jacobean acting company.

THE INTRODUCTION:

- Presents the play as a text for performance and makes appropriate reference to stage, film and television versions.
- Introduces the reader to a range of historical and contemporary approaches.
- Discusses the history of the reception of the texts within the theatre, scholarship and beyond.
- Offers the volume editor's original critical insights on the text.
- Contains up to twenty illustrations.



PERFORMANCE NOTES



Both the introduction and the commentary are designed to present the plays as texts for performance, and make appropriate reference to stage, film and television versions, as well as introducing the reader to the range of critical approaches to the play. They discuss the history of the reception of the texts within the theatre and scholarship and beyond, investigating the interdependency of the literary text and the surrounding 'cultural text' both at the time of the original production of Shakespeare's works and during their long and rich afterlife.

KING RICHARD III (Third Series/ James R. Siemon, Editor)

1741: “[David] Garrick's *Richard III* changed [the] play forever....Praised for replacing 'ranting, bombast and grimace' with 'nature, ease, simplicity, and genuine humour'...acting texts till the twentieth century derived from his performances.”



1954: “[Laurence] Olivier's film *Richard* combines unflagging energy, menace, cynicism and caricature... his voice a donnish treble, his soliloquies and asides are shared directly with us in strategic close-ups, and other roles are reduced. We enter the film with him, slyly invited to appreciate the conflict he has exacerbated....Olivier's 'sheer theatricality' set a standard...”

1984: “Antony Sher in the...RSC production struck many as 'the most impressive Richard since Olivier' ...Sher combined 'unassuming tones'...with spectacular physical deformities...resembled a six-legged spider from the front and a vulture from the side; his snake-like tongue flicked in and out relentlessly....Despite a grotesque hump and splayed legs, he moved with incredible agility on black elbow-crutches that performed as feelers to rub together when mentioning doing 'naught' with Mistress Shore (1.1), swords to cow the bearers of King Henry's corpse (1.2), a phallic appendage to lift Anne's dress (1.2)...scissors for Hastings' neck.”



2002: “Naturalistically conceived character appears in the...Kenneth Branagh presentation of a Richard driven by the pain and stigma of a disability...Branagh's Richard conveyed inner misery and self-hatred to portray not the demonic Anti-Christ but a trauma victim, a wounded animal, not a 'nice, vulnerable Richard on the inside.”

THE TEMPEST (Third Series/Virginia Mason Vaughan, Alden T. Vaughan, Editors)

The character Caliban is explored through the interpretation of directors and actors, illuminating the theme of colonial "otherness".

“Caliban has...been burdened with a wide variety of physical aberrations...including fins, fish scales...skin diseases, floppy puppy ears and apelike brows....The common thread here is, of course, difference. The simple fact of aboriginal nakedness in Africa and America...contrasted with early modern Europe's obsession with ornate clothing and reinforced English notions of the natives' inherent otherness.”

“A brief survey of memorable performances...in the twentieth century illustrates how directors and actors have been affected by the broad interpretive trends that shaped the era's adaptations. For the first third of the century, the Darwinian approach...remained dominant. Robert Atkin's Caliban at the Old Vic (1920-5) was praised for showing 'with superlative art the malevolent brute nature with the dim, half-formed, human intellect just breaking through'.... As late as 1957, Alec Clunes's Caliban...was described variously as a 'gorilla', 'apish', 'anthropoid', and a 'missing-link'....As the Darwinian Caliban faded, the role opened to modern nuances. In 1934 Roger Livesey...was probably the first actor to use black makeup in the role...but 'this excited virtually no comment except for complaints that the black came off on Trinculo and Stephano'....In 1962 James Earl Jones played the monster as a lizard with darting red tongue...While the presence of black actors in Caliban's role, however grotesque their costuming, subtly implied black-white power relations in the play, not until 1970 did *The Tempest's* colonial themes fully emerge on stage... [Director Jonathan] Miller's goal...was to represent 'the tragic and inevitable disintegration of a more primitive culture as the result of European invasion and colonization'...*The Times of London* saw Caliban [in the 1978 David Suchet performance] as 'a sympathetic emblem of imperialistic exploitation'”.

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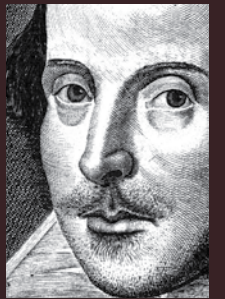
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