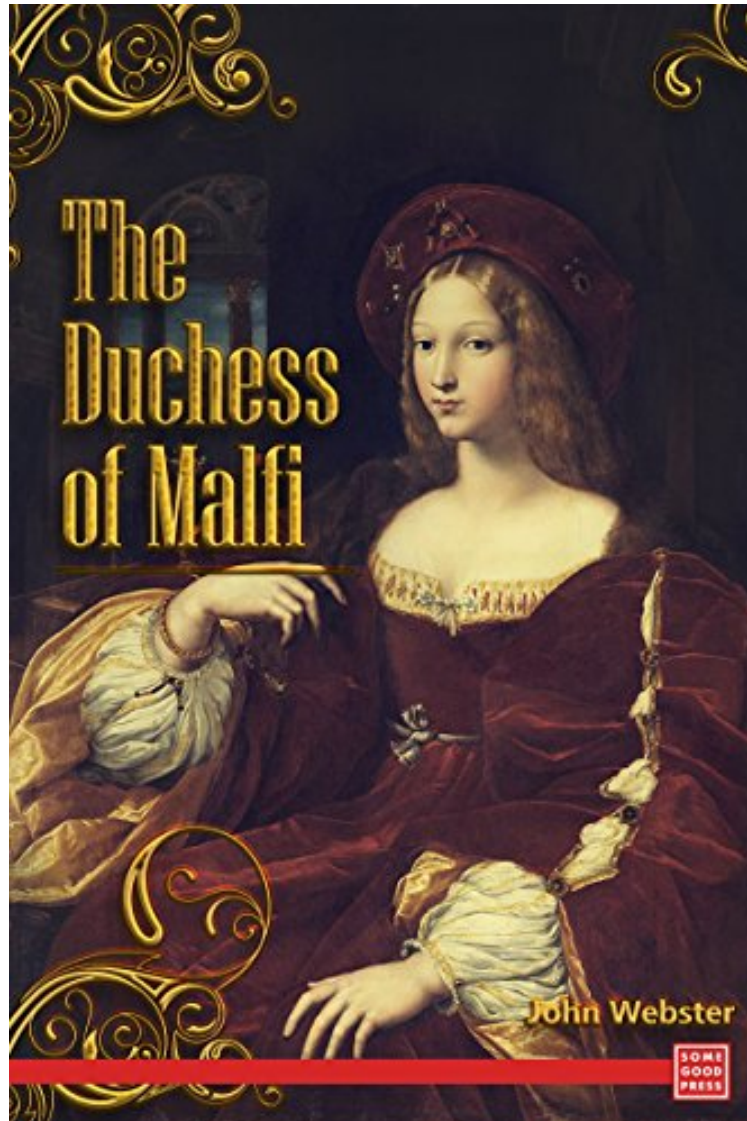


[Free] The Duchess of Malfi

The Duchess of Malfi

John Webster

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John Webster : The Duchess of Malfi before purchasing it in order to gage whether or not it would be worth my time, and all praised The Duchess of Malfi:

2 of 2 people found the following review helpful. Lycanthropic melancholyBy Christopher (o.d.c.)" ...One met the duke 'bout midnight in a laneBehind Saint Mark's church, with the leg of a manUpon his shoulder; and he howl'd fearfully;Said he was a wolf, only the differenceWas, a wolf's skin was hairy on the outside,His on the inside; bade them take their swords,Rip up his flesh, and try."The Duchess of Malfi is John Webster's masterpiece, and justly renowned as the Jacobean drama par excellence. A young widow, rich and beautiful, secretly marries her steward, against the wishes of her brothers, a cardinal and a judge, who have insinuated Bosola, a convicted murderer, into her

household as "intelligencer." One brother, Ferdinand, is insanely jealous of his sister:"CARDINAL. ___ ___ ___ Shall our blood,The royal blood of Arragon and Castile,Be thus attainted?FERDINAND. ___ ___ Apply desperate physic:We must not now use balsamum, but fire,The smarting cupping-glass, for that 's the meanTo purge infected blood, such blood as hers.There is a kind of pity in mine eye,--I 'll give it to my handkercher; and now 'tis here,I 'll bequeath this to her bastard.CARDINAL. ___ ___ ___What to do?FERDINAND. Why, to make soft lint for his mother's wounds,When I have hew'd her to pieces..."Unlike the Kindle edition of *The White Devil*, this edition has some notes and glosses. Coming as they do at the end, they seem like crossword clues without a crossword: At the expense of. Rolls of lint used to dress wounds. Surgeons. A small horse. Ballasted. A lively dance. Throws into the shade. At the point of. Coaches. Spy. Cheats. Spy. Malfi. Gallery in the Duchess' palace. Lustful. Genesis xxxi., 31-42. The net in which he caught Venus and Mars. Housekeepers. Produced. Qq. read STRANGE. Guess. The phrase used to indicate that accounts had been examined and found correct. Using words of present time; i.e., "I take," not "I will take."To use the notes, one would have to go to the end of the book, page back to the beginning of the notes, bookmark that location, and then jump to the bookmarked location when needed. Proof that Project Gutenberg started aeons ago.0 of 0 people found the following review helpful. HelpfulBy Waycoldness907Love it. This classic play is well presented and the extra material was very helpful in understanding the characters and plot.0 of 0 people found the following review helpful. Amazing!!!By SanraizuI read this for the first time in my English Honors class in sophomore year in high school as homework and I was intrigued by the tragic tale of the Duchess and her beloved Antonio. Truly a romantic tragedy without overdoing the romance. Definitely a well recommended book!

The play is set in the court of Malfi (Amalfi), Italy 1504 to 1510. The recently widowed Duchess falls in love with Antonio, a lowly steward, but her brothers, not wishing her to share their inheritance and desperate to evade a degrading association with their social inferiors, forbid her from remarrying. She marries Antonio in secret and bears him three children before they are found out.The Duchess's lunatic and incestuously obsessed brother, Ferdinand threatens and disowns her. In an attempt to escape, she and Antonio concoct a story that he has swindled her out of her fortune and has to flee into exile. She takes Bosola into her confidence, not knowing that he is Ferdinand's spy, and arranges that he will deliver her jewellery to Antonio at his hiding-place in Ancona. She will join them later, whilst pretending to make a pilgrimage to a town nearby. The Cardinal hears of the plan, instructs Bosola to banish the two lovers, and sends soldiers to capture them. Antonio escapes with their eldest son, but the Duchess, her maid, and her two younger children are returned to Malfi and, under instructions from Ferdinand, die at the hands of Bosola's executioners. This experience, combined with a long-standing sense of injustice and his own feeling of a lack of identity, turns Bosola against the Cardinal and his brother, deciding to take up the cause of "Revenge for the Duchess of Malfi";

More widely studied and more frequently performed than ever before, John Webster's *The Duchess of Malfi* is here presented in an accessible and thoroughly up-to-date edition. Based on the often reprinted Revels Plays Edition of 1964, the notes have been augmented to cast further light on Webster's amazing dialogue and on the stage action which it implies. An entirely new introduction sets the tragedy in the context of pre-Civil War England and gives a revealing view of its themes, action and visual imagery. From its well-documented early performances to the two productions seen in the West End of London in the 1995-96 season, a stage history gives an account of the play in performance. Students, actors, directors and theatre-goers will find here a reappraisal of Webster's artistry in the tragedy which stands in the very first rank of plays from perhaps the greatest age of English theatre, and reasons why it has lived on stage with renewed force in the last decades of the twentieth century. 'I found it more exciting than I should probably admit to at seeing the Shakespeare-rich layer of annotation underpinning the text on the page of a play - *The Duchess of Malfi* - that simply hasn't been treated in that way before, especially in terms of introductory matter.' Shakespeare Bookshop Newsletter (December 2009)About the AuthorJohn Webster is Professor of Systematic Theology, University of Aberdeen. He is the editor of the *International Journal of Systematic Theology*.