

Agrégation 2019
John Webster, *The Duchess of Malfi*
A selective bibliography by Florence March

* One star signals articles and books that will be particularly useful to prepare the Agrégation.

** Two stars signal texts that should be a priority.

Recommended edition

** John Webster. *The Duchess of Malfi* [1613-14]. Edited by Michael Neill. New York, London: W. W. Norton Critical Editions, 2015.

=> The section "Contexts", p. 125-88, includes an excerpt from Webster's source, William Painter's *Palace of Pleasure*, as well as a selection of primary sources. The section "Criticism", p. 189-398, includes reprints of a selection of essays and articles that are also listed below.

It would be useful to read *The White Devil* (1612), as *The Duchess of Malfi* is often discussed in relation to Webster's earlier play.

Other recent critical editions of the play

* Webster, John. *The Duchess of Malfi* [1613-14], in *The Works of John Webster: An Old-Spelling Critical Edition*, vol. 1, ed. David Gunby, David Carnegie, Antony Hammond and Doreen DelVecchio, Cambridge: Cambridge University Press, 1995.

=> See the "Theatrical Introduction" to *The Duchess of Malfi* by David Carnegie (vol. 1, p. 408-49).

Webster, John. *The Duchess of Malfi* [1613-14], ed. by John Russell Brown, Revels Plays, (Cambridge, Mass.: Harvard University Press, 1964) Manchester and New York: Manchester University Press, 2009.

=> Includes an excerpt from Webster's source, William Painter's *Palace of Pleasure*.

_, *The Duchess of Malfi* [1613-14], ed. by Brian Gibbons, New Mermaids, London: A&C Black; New York: W.W. Norton, (2001) 2014.

_, *The Duchess of Malfi*, ed. by Kathleen McLuskie and Jennifer Uglow. Plays in Performance. Bristol: Bristol Classical Press, 1989.

=> The introduction and notes focus on historical stage interpretations and business.

** _, *The Duchess of Malfi* [1613-14], ed. by Leah S. Marcus, Arden Early Modern Drama, London: Methuen Drama, 2009.

=> See the extensive introduction and the two appendices devoted to the play's sources.

* _, *The Duchess of Malfi and Other Plays*, ed. by René Weis, Oxford World's Classics, Oxford: Oxford University Press, 1996.

Translations

** Webster, John. *La Duchesse d'Amalfi*, bilingue, trad. et éd. Gisèle Venet, Paris: Les Belles Lettres, (1992) 2006.

** Webster, John, *La Duchesse d'Amalfi*, trad. revue et corrigée et éd. Gisèle Venet, in *Théâtre élisabéthain*, vol. 2, Paris: Gallimard, Bibliothèque de la Pléiade, 2009.
=> See the critical introductions of these editions.

Webster, John, *La Duchesse de Malfi*, trad. Claude Duneton, Paris: Grasset, 1991.

General studies, monographs and collections of articles

Bloom, Harold, ed. *John Webster's "The Duchess of Malfi"*, Modern Critical Interpretations, New York: Chelsea House, 1987.

Bocklund, Gunnar. *The Duchess of Malfi: Sources, Themes, Characters*, Cambridge: Cambridge University Press, 1962.

Bradbrook, Muriel Clara. *John Webster: Citizen and Dramatist*, London: Weidenfeld and Nicolson, 1980.

=> Includes a chapter devoted to *The Duchess of Malfi*.

* Callaghan, Dymrna, ed. *The Duchess of Malfi: Contemporary Critical Essays*, New Casebooks, Houndmills, Basingstoke, Hampshire: Macmillan, 2000.

=> Foregrounds gender and feminist critiques.

* Carnegie, David. *Webster. The Duchess of Malfi. A Guide to the Text and The Play in Performance*, The Shakespeare Handbooks, Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2014.

=> Includes chapters on the play's sources and cultural context, key productions and performances, the play on screen, and critical assessments.

** Carroll, William C., and Pascale Drouet, eds. *The Duchess of Malfi*, Paris: Belin/CNED, to be published in September 2018.

Coleman, David. *John Webster, Renaissance Dramatist*, Edinburgh: Edinburgh University Press, 2010.

=> Chapter 4, p. 79-129, is devoted to *The Duchess of Malfi* ("'Rich Tissue': *The Duchess of Malfi*").

* Forker, Charles R. *Skull Beneath the Skin: The Achievement of John Webster*, Carbondale and Edwardsville: Southern Illinois University Press, 1986.

=> Chapter 7, p. 296-369, is devoted to *The Duchess of Malfi* ("The Tragic Indeterminacy of *The Duchess of Malfi*").

Goldberg, Dena. *Between Worlds: A Study of the Plays of John Webster*, Waterloo, Ont: Wilfred Laurier University Press, 1987.

=> 2 chapters are devoted to *The Duchess of Malfi*: chapter 4, "The Duchess of Malfi: The Roots of Judgement", p. 78-99; chapter 5, "The Duchess of Malfi: The Royal Prerogative and the Puritan Conscience", p. 100-112.

Hunter, G. K. and S. K., eds. *John Webster: A Critical Anthology*, Harmondsworth: Penguin, 1969.

** Iselin, Pierre, and Jean-Pierre Moreau. *Le Songe d'une nuit d'été et La Duchesse de Malfi (texte et représentation)*, coll. Trames, Limoges: Presses Universitaires de Limoges et du Limousin, 1989.

** Laroque, François. *John Webster. La Duchesse de Malfi*, Paris: Ellipses, to be published in August 2018.

** Luckyj, Christina, ed. *The Duchess of Malfi. A Critical Guide*. London, New York: Continuum Renaissance Drama, 2011.

=> Chapter 3, p. 66-86, discusses the play in the light of contemporary critical debates ("The State of the Art: Critical Approaches 2000-08" by Dymrna Callaghan).

=> Chapter 8, p. 153-174, offers an annotated bibliography on *The Duchess of Malfi* ("A Survey of resources" by Christy Desmet).

** Moore, Don D., ed. *Webster: The Critical Heritage*, London, Boston and Henley: Routledge and Kegan Paul, 1981.

=> A collection of all major critical voices from 1617 to the end of the 19th century. The introduction is partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 201-17.

Morris, Brian, ed. *John Webster*, Mermaid Critical Commentaries, London: Ernest Benn Limited, 1970.

=> The essays on *The Duchess* offer theatrical, theological and generic perspectives.

Rabkin, Norman, ed. *Twentieth Century Interpretations of the Duchess of Malfi*, Englewood Cliffs, NJ: Prentice Hall, 1968.

=> Essays focusing on structural, ethical and symbolic interpretations.

Ranald, Margaret Loftus. *John Webster*, Twayne's English Authors Series, Boston: Twayne Publishers, 1989.

=> Chapters on the plays provide information about the text, date, stage history, sources and critical comments.

Ribner, Irving. *Jacobean Tragedy: The Quest for Moral Order*, (New York: Barnes & Noble, 1962) Methuen, 1979.

=> Chapter 5, p. 97-122, is devoted to John Webster.

** Wymer, Rowland. *Webster and Ford*, English Dramatists, New York: St. Martin's Press, 1995.

=> The book targets general readers. Chapter 4, p. 52-72 is devoted to a general study of *The Duchess of Malfi*. The chapter is partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 241-57.

Dramatic form and structure

Aughterson, Kate. *Webster: The Tragedies (Analysing Texts)*, Basingstoke: Palgrave, 2001.

=> The book targets general readers. Part 1 deals with openings, endings, turning points, tragic heroines, heroes and villains, society and politics, theatricality, iconography and imagery. Part 2 deals with the contexts and critics.

Berlin, Normand. "The Duchess of Malfi: Act V and Genre", *Genre*, 3 (Dec. 1970), p. 351-63. Rpt. In *The Critical Perspective*, vol. 3: "Elizabethan-Caroline", ed. Harold Bloom, New York: Chelsea House, 1986.

Berry, Ralph. *The Art of John Webster*, Oxford: Clarendon Press, 1972.

=> Part 1 focuses on technique: Webster as Baroque artist; sensationalism and movement; irony, parody and caricature; character; multiplicity and unity. Part 2 explores themes: evil, the law, and knowledge in *The Duchess*.

* Best, Michael. "A Precarious Balance: Structure in *The Duchess of Malfi*", in *Shakespeare and Some Others: Essays on Shakespeare and Some of His Contemporaries*, ed. by Allan Brissenden, Adelaide: University of Adelaide Press, 1976, p. 159-77.

=> For Best, the play is structured by antithesis.

** Bliss, Lee. *The World's Perspective: John Webster and the Jacobean Drama*, New Brunswick, NJ: Rutgers University Press, 1983.

=> For Bliss and Luckyj, *The Duchess of Malfi* is structured by repetition. The chapter on "The Duchess of Malfi", p. 137-70, is partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 273-97.

Bogard, Travis. *The Tragic Satire of John Webster*, Berkeley: University of California Press, 1955.

* Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries*, Brighton, UK: Harvester, (1984) 2010.

=> A groundbreaking study of the context of emergence of radical drama, with a specific focus on the decentring of man. *The Duchess of Malfi* is analysed p. 65-67.

Ekeblad, Inga-Stina. "The 'Impure Art' of John Webster", *Review of English Studies*, 9 (1958), p. 253-67; and in *Twentieth Century Interpretations of "The Duchess of Malfi"*, ed. Norman Rabkin, Englewood Cliffs, NJ: Prentice Hall, 1968.

=> Argues that the masque of the madmen mirrors the play's structure.

Jenkins, Harold. "The Tragedy of Revenge in Shakespeare and Webster", *Shakespeare Survey*, 14 (1961), p. 45-55.

Lewis, George L. "Elements of Medieval Horror Tragedy in *The Duchess of Malfi*", *Central States Speech Journal*, vol. 12 (1961), p. 106-10.

* Luckyj, Christina. *A Winter's Snake: Dramatic Form in the Tragedies of John Webster*, Athens: University of Georgia Press, 1989.

=> For Luckyj and Bliss, *The Duchess of Malfi* is structured by repetition.

** __, " 'Great Women of Pleasure': Main Plot and Subplot in *The Duchess of Malfi*", *Studies in English Literature*, 27 (1987), p. 267-83. Reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 297-312.

Luecke, Jane Marie. "The Duchess of Malfi: Comic and Satiric Confusion in a Tragedy", *Studies in English Literature*, 4 (1964), p. 275-90.

Maillard, Jean-François. *Essai sur l'Esprit du Héros Baroque (1580-1640) : le même et l'autre*, Paris: Nizet, 1973.

=> Maillard discusses the dramatic works of Corneille, Webster, Shakespeare and Greene in particular.

** Neill, Michael. Chapter 10: " 'Fame's Best Friend': The Endings of *The Duchess of Malfi*", *Issues of Death: Mortality and Identity in English Renaissance Tragedy*, Oxford: Clarendon Press, 1997, p. 328-53.

* Pearson, Jacqueline. *Tragedy and Tragicomedy in the Plays of John Webster*. Manchester: Manchester University Press, 1980.

=> See chapter 1: " 'A play it is: Elizabethan dramatic nomenclature and the development of tragicomedy", p. 7-19 ; chapter 2: " 'Beginning mournfully and ending merrily': the development of Jacobean tragicomedy", p. 20-39 ; chapter 3: " 'Spectators sate part': the audience and the tragicomic ending", p. 40-52 ; chapter 4: "Tragedy and idle mirth: comedy and tragicomedy in *The White Devil* and *The Duchess of Malfi*", p. 53-70 ; chapter 6: " 'To behold my tragedy': tragedy and anti-tragedy in *The Duchess of Malfi*", p. 84-95.

Pearson discusses the development of tragicomedy as a genre and argues that the play is a tragedy until the duchess's death, at which point the tragic ethos is distorted into comedy, satire and tragicomedy.

__, "The Difficulty of *The White Devil* and *The Duchess of Malfi*", *Critical Quarterly*, 22, 4 (Dec 1980), p. 43-55.

=> Pearson deals with three main categories: difficulties about the unity of structure of each of the two tragedies, difficulties caused by the jungle of imagery, and difficulties of assessing the moral nature of the characters.

* Venet, Gisèle. *Temps et vision tragique : Shakespeare et ses contemporains*, Paris: Presses de la Sorbonne Nouvelle, 1985.

=> See chapter IV, "Le mouvement dans les formes. Un tragique baroque : l'être par accident", section 4 : "Webster. *Le Démon blanc, La Duchesse d'Amalfi*".

Characters and identity

Abiteboul, Maurice. "Ferdinand dans *The Duchess of Malfi* de John Webster ou la violence en procès", in *(La) Violence dans la littérature et la pensée anglaises*, ed. Nadia Rigaud et Paul Denizot, Aix-en-Provence: Publications de l'Université de Provence, 1989, p. 19-30.

Baker, Susan C. "The Static Protagonist in *The Duchess of Malfi*", *Texas Studies in Literature and Language*, 22.3 (1980), p. 343-57.

=> The duchess is a static protagonist insofar as she remains true to herself throughout the play and defends her position even to death.

Belton, Ellen R. "The function of Antonio in *The Duchess of Malfi*", *Texas Studies in Literature and Language*, 18 (1976), p. 474-85.

=> Analyses Antonio as a Christian stoic.

Boyer, C. V. *The Villain as Hero in Elizabethan Tragedy*, London: Routledge, 1914.

Craig, Sheryl. " 'She and I were twins': Double Identity in *The Duchess of Malfi*", in *Publications of the Missouri Philological Association*, vol. 19 (1994), p. 21-27.

Kernan, Alvin B. "Tragical Satire in *The Duchess of Malfi*", in *Elizabethan Dramatists*, Harold Bloom, ed., Modern Critical Views Series, Chelsea House, 1986, p. 77-84.

=> Kernan analyses Bosola as the ideal, and one of the last, of the Elizabethan satirists.

Luisi, David. "The Function of Bosola in *The Duchess of Malfi*", *English Studies*, vol. 53 (1972), p. 509-13.

Oakes, E. "*The Duchess of Malfi* as A Tragedy of Identity", *Studies in Philology*, 96 (1999), p. 51-68.

Gender and politics

Aughterson, Kate, ed. *Renaissance Woman, A Sourcebook: Constructions of Femininity in England*, London: Routledge, 1995.

=> See in particular the sections on physiology, conduct books, sexuality and motherhood.

Axton, Marie. *The Queen's Two Bodies: Drama and the Elizabethan Succession*. London: Royal Historical Society, 1977.

=> The theory of the king's two bodies (a political body of divine right that is infallible and a natural body that is not) is complicated by the generally accepted view that women's bodies were weaker and more corruptible than men's.

Balizet, Ariane M. " 'Drowned in Blood': Honor, Bloodline, and Domestic Ideology in *The Duchess of Malfi* and *El Médico De Su Honra*", *Comparative Literature Studies*, vol. 49, n° 1 (2012), p. 23-49.

=> An enlightening comparison between English and Spanish early modern drama traditions, in which domestic ideology is negotiated through physical violence.

Bartels, Emily. "Strategies of Submission: Desdemona, the Duchess, and the Assertion of Desire", *Studies in English Literature*, 36 (1966), p. 417-33.

Behling, Laura L. " 'S/he Scandals our proceedings': The Anxiety of Alternative Sexualities in *The White Devil* and *The Duchess of Malfi*", *English Language Notes*, 33 (1996), p. 24-44.

=> Behling focuses on the transgression of gender boundaries, due to the masculinity of Webster's heroines in their political actions, and argues that this is conflated with transgressive sexuality, as any sexual activity or desire centered on them appears unnatural.

* Calbi, Maurizio. " 'That body of hers': The Secret, the Specular, the Spectacular in *The Duchess of Malfi* and Anatomical Discourses", in *Approximate Bodies: Gender and Power in Early Modern Drama and Anatomy* (London and New York: Routledge, 2005), p. 1-31.

Callaghan, Dymphna. *Woman and Gender in Renaissance Tragedy: A Study of King Lear, Othello, The Duchess of Malfi, and The White Devil*, New York: Harvester Wheatsheaf, 1989.

** Correll, Barbara. "Malvolio at Malfi: Managing Desire in Shakespeare and Webster", *Shakespeare Quarterly*, 58, 1 (Spring 2007), 65-92. Partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 355-78.

* Desmet, Christy. " 'Neither Maid, Widow, nor Wife': Rhetoric of the Woman Controversy in *The Duchess of Malfi*", in *In Another Country: Feminist Perspectives on Renaissance Drama*, ed. by Dorothea Kehler and Susan Baker, Metuchen, NJ and London: Scarecrow, 1991, p. 71-92.

* Enterline, Lynn. " 'Hairy on the in-side': *The Duchess of Malfi* and the Body of Lycanthropy", in *The Tears of Narcissus: Melancholia and Masculinity in Early Modern Writing*, Stanford: Stanford University Press, 1995, p. 242-303.

Finke, Laurie. "Painting Women: Images of Femininity in Jacobean Tragedy", *Theatre Journal*, 36, 3 (1984), p. 357-70.

Garner, Shirley. " 'Let her paint an inch thick': Painted Ladies in Renaissance Drama and Society", *Renaissance Drama*, 20 (1989), p. 123-39.

Green, Reina. " 'Ears Prejudicate' in *Mariam* and *The Duchess of Malfi*", *Studies in English Literature 1500-1900*, 43 (2003), p. 459-74.

=> Examines the impact of gender on the speaker-listener relationship.

Haber, Judith. " 'My body bestow upon my women': The Space of the Feminine in *The Duchess of Malfi*", in *Desire and Dramatic Form in Early Modern England*, Cambridge: Cambridge University Press, 2009, p. 71-86.

Haslem, Lori Schroeder. " 'Troubled with the Mother': Longings, Purgings, and the Maternal Body in *Bartholomew Fair* and *The Duchess of Malfi*", *Modern Philology*, 92, 4 (1995), p. 438-59.

** Jankowski, Theodora. "Defining/Confining the Duchess: Negotiating the Female Body in John Webster's *The Duchess of Malfi*", *Studies in Philology*, 87 (1990), 221-45; and in *The Duchess of Malfi: Contemporary Critical Essays*, ed. by Dymphna Callaghan, Houndmills: Macmillan, 2000, p. 80-103. Reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 313-34.

Jardine, Lisa. "The Duchess of Malfi: A Case Study in the Literary Representation of Women", in *Teaching the Text*, ed. by Susanne Kappler and Norman Bryson, London: Routledge, 1983, p. 203-17.

McLuskie, Kathleen. "Drama and Sexual Politics: The Case of John Webster's Duchess", in *Drama, Sex and Politics*, ed. James Redmond, Themes in Drama 7, Cambridge: Cambridge University Press, 1985, p. 77-91.

Peterson, Joyce. *Curs'd Example: 'The Duchess of Malfi' and Commonwealth Tragedy*, Columbia: University of Missouri Press, 1978.
=> Compares the duchess to Mary Stuart.

Ray, Sid. "'So troubled with the mother': The Politics of Pregnancy in *The Duchess of Malfi*", in *Performing Maternity in Early Modern England*, ed. by Kathryn M. Moncrief and Kathryn R. McPherson, Aldershot: Ashgate, 2007, p. 17-28.

Rose, Mary Beth. "The Heroics of Marriage in Renaissance Tragedy", in *The Expense of Spirit: Love and Sexuality in English Renaissance Drama*, Ithaca and London: Cornell University Press, 1988, p. 155-77.

Turner, Kimberly. "The Complexity of Webster's Duchess", *Ben Jonson Journal*, vol. 7, n° 1 (Nov 2016), p. 379-402.

=> Kimberly's essay is a response to Desmet's position in "'Neither Maid, Widow, nor Wife': Rhetoric of the Woman Controversy in *The Duchess of Malfi*" (see above).

Wall, Wendy. "Just a Spoonful of Sugar: Syrup and Domesticity in Early Modern England", *Modern Philology*, 104, 2 (2006), p. 149-72.

Whigham, Frank. "Sexual and Social Mobility in *The Duchess of Malfi*", *PMLA*, 100, 2 (1985), p. 167-86.

=> Whigham's argument is challenged by Linda Woodbridge in "Queen of Apricots: The Duchess of Malfi, Hero of Desire" (see below).

Winston, Mathew. "Gendered Nostalgia in *The Duchess of Malfi*", in *The Renaissance Papers*, 1998, p. 103-13.

=> Winston reads the play as the longing of Webster for Queen Elizabeth I, the duchess's death in act 4 showing how the world decays when she is gone.

Woodbridge, Linda. "Queen of Apricots: The Duchess of Malfi, Hero of Desire", in *The Female Tragic Hero in English Renaissance Drama*, ed. by Naomi Conn Liebler, New York: Palgrave Macmillan, 2002, p. 161-84.

Social structures and representations

** Chalk, Brian. "Webster's 'Worthyest Monument': The Problem of Posterity in *The Duchess of Malfi*", *Studies in Philology*, 108 (2011), 379-402. Partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 335-53.

Cordner, Michael. "The Duchess of Malfi and the Tragedy of Service", *English Review*, 21.4 (2011), p. 28-31.

=> Explores the power relationships between masters and their underlings.

** Curtis, Mark H. "The Alienated Intellectuals of Early Stuart England", *Past and Present*, 23 (1962), 25-43. Partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 191-99.

Dowd, Michelle M. "Delinquent Pedigrees: Revision, Lineage, and Spatial Rhetoric in *The Duchess of Malfi*", *English Literary Renaissance*, 39 (2009), p. 499-526.

Leinwand, Theodore B. "Coniugium Interruptum in Shakespeare and Webster", *English Literary History*, 72 (2005), p. 239-57.

Selzer, John L. "Merit and Degree in Webster's *The Duchess of Malfi*", *English Literary Renaissance*, 11 (1981), p. 70-80.

Steen, S. J. "The Crime of Marriage: Arbella Stuart and *The Duchess of Malfi*", *Sixteenth Century Journal*, 22 (1991), p. 61-76.

Whigham, Frank. "Incest and Ideology: *The Duchess of Malfi*", in *Staging the Renaissance. Reinterpretations of Elizabethan and Jacobean Drama*, ed. by David Scott Kastan and Peter Stallybrass, New York and London: Routledge, 1991, p. 263-74.

Theology, religious ethics and issues

Allison, Alexander W. "Ethical Themes in *The Duchess of Malfi*", *Studies in English Literature*, 4 (1964), p. 263-73.

Borlik, Todd. "'Greek is Turned Turk': Catholic Nostalgia in *The Duchess of Malfi*", in *The Duchess of Malfi. A Critical Guide*, ed. Christina Luckyj, London, New York: Continuum Renaissance Drama, 2011, p. 136-52.

Doebler, Bettie Ann. "Continuity in the Art of Dying: *The Duchess of Malfi*", *Comparative Drama*, 14 (1980), p. 203-15.

** Gunby, David C. "*The Duchess of Malfi*: A Theological Approach", in *John Webster*, ed. by Brian Morris, London: Ernest Benn, 1970, p. 181-2014. Reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 219-39.

Kerrigan, John C. "Action and Confession, Fate and Despair in the Violent Conclusion of *The Duchess of Malfi*", *Ben Jonson Journal*, 8 (2001), p. 249-51.

Kistner, A. L., and M. K. "The Big Sleep: Expectation and Delusion in *The Duchess of Malfi*", *Studia Neophilologica*, 64 (1992), p. 159-70.

_, "Man's Will and Its Futility in *The Duchess of Malfi*", *Studia Neophilologica*, vol. 68 (1996), p. 49-60.

Mikesell, Margaret Lael. "Catholic and Protestant Widows in *The Duchess of Malfi*", *Renaissance and Reformation / Renaissance et Réforme*, vol. 7, n° 4 (Nov 1983), p. 265-79.

Rist, Thomas. *Revenge Tragedy and the Drama of Commemoration in Reforming England*, Aldershot, England: Ashgate, 2008.

=> See chapter 3: "Melodrama and Parody: Remembering the Dead in *The Revenger's Tragedy*, *The Atheist's Tragedy*, *The White Devil* and *The Duchess of Malfi*".

Shell, Alison. *Catholicism, Controversy and the Literary Imagination, 1558-1660*, Cambridge, Cambridge University Press, 1999.

=> p. 53-55 are devoted to the analysis of *The Duchess of Malfi*.

Science, medicine, sickness and madness

Di Miceli, Caroline. "Sickness and Physic in Some Plays by Middleton and Webster", *Cahiers Élisabéthains*, vol. 26, 1 (Oct 1984), p. 41-78.

Heering, Henriette D. "The Self and Madness: Marlowe's *Edward II* and Webster's *The Duchess of Malfi*", *Journal of Medieval and Renaissance Studies*, 9 (1979), p. 307-23.

Hirsch, Brett D. "An Italian Werewolf in London: Lycanthropy and *The Duchess of Malfi*", *Early Modern Literary Studies*, 11, 2 (2005), 43 §. <<http://extra.shu.ac.uk/emls/11-2/hirswere.htm>>

Hunt, Maurice. "Webster and Jacobean Medicine: The Case of *The Duchess of Malfi*", in *Essays in Literature*, XVI (1989), p. 33-49.

Kerwin, William. "'Physicians are like Kings': Medical Politics and *The Duchess of Malfi*", *English Literary Renaissance*, 28.1 (1998), p. 95-117.

Nordfors, Marianne. "Science and Realism in John Webster's *The Duchess of Malfi*", *Studia Neophilologica*, 49 (1977), p. 233-42.

Ceremony, spectacle and metatheatre

Alexander, Nigel. "Intelligence in *The Duchess of Malfi*", in *John Webster*, ed. Brian Morris, Mermaid Critical Commentaries, London: Ernest Benn Limited, 1970, p. 93-112.

Barker, Roberta. "'Another Voyage': Death as Social Performance in the Major Tragedies of John Webster", *Early Theatre*, 8.2 (2005), p. 35-56.

Bergeron, David. "The Wax Figures in *The Duchess of Malfi*", *Studies in English Literature*, 18 (1978), p. 331-39.

* Calderwood, James L. "*The Duchess of Malfi*: Some Styles of Ceremony", in *Essays in Criticism*, 12 (1962), 133-47 ; in *Twentieth Century Interpretations of "The Duchess of Malfi"*, ed. Norman Rabkin, Englewood Cliffs, NJ: Prentice Hall, 1968 ; and in *Webster: The*

White Devil and The Duchess of Malfi, Casebook Series, ed. R. V. Holdsworth, Houndmills and London: Macmillan, 1975.

=> Includes a close reading of the duchess's wooing of Antonio.

Coddon, Karin S. "*The Duchess of Malfi: Tyranny and Spectacle in the Jacobean Drama*", in *Madness in Drama*, ed. by James Redmond, Cambridge: Cambridge University Press, 1993, p. 1-17.

Feinberg, Anat. "Observation and Theatricality in Webster's *The Duchess of Malfi*", *Theatre Research International*, 5, 1 (1980-81), p. 36-44.

* Gheeraert-Graffeulle, Claire. "Le baroque dépravé dans la *Duchesse d'Amalfi* de John Webster", *Études Epistémè*, n° 9 (printemps 2006), p. 235-49.

Henderson, Andrea. "Death on Stage, Death of the Stage: The Antitheatricality of *The Duchess of Malfi*", *Theatre Journal*, 42 (1990), p. 194-207.

Jackson, Ken S. "'Twin' Shows of Madness: John Webster's Stage Management of Bethlem in *The Duchess of Malfi*", in *Separate Theaters: Bethlem ('Bedlam') Hospital and the Shakespearean Stage* (Newark: University of Delaware Press, 2005), p. 183-203.

* Kiefer, Frederick. "The Dance of the Madmen in *The Duchess of Malfi*", *Journal of Medieval and Renaissance Studies*, 17, 2 (1987), 211-33.

** Lewis, Sarah. "'(From the Dutchesse Grave)': Echoic Liminalities in *The Duchess of Malfi*", chapter 11 in *Stage Directions and Shakespearean Theatre*, ed. by Sarah Dustagheer and Gillian Woods, London: Bloomsbury, 2017.

Ray, Robert H. "Time and Tempest in *The Duchess of Malfi: Webster's Use of Shakespeare's Twelfth Night*", *Cahiers Élisabéthains*, vol. 77, 1 (May 2010), p. 51-52.

Sullivan, Winifred H. "The Madmen's Song and Dance in *The Duchess of Malfi*", *Literature in Performance*, vol. 8 (1988), p. 14-27.

* Zimmerman, Susan. "Invading the Grave: Shadow Lives in *The Revenger's Tragedy* and *The Duchess of Malfi*", in *The Early Modern Corpse and Shakespeare's Theatre*, Edinburgh: Edinburgh University Press, 2005, p. 128-71.

Rhetoric, symbolism, imagery and iconography

Belsey, Catherine. "Emblem and Antithesis in *The Duchess of Malfi*", *Renaissance Drama*, n.s. 11 (1980), p. 115-34. Rpt in *John Webster's "The Duchess of Malfi"*, ed. Harold Bloom, *Modern Critical Interpretations*, New York: Chelsea House, 1987, p. 97-113.

=> For Belsey and Best (see above), the play is structured by antithesis, whereas for Bliss and Luckyj, it is structured by repetition.

* Conejo Fort, María Angeles. "In and Out of the Bird-Cage: The Language of Confinement in *The Duchess of Malfi*", *SEDERI*, 4 (1993), p. 23-30.

** Duer, Leslie. "The Landscape of Imagination in *The Duchess of Malfi*", *Modern Language Studies*, 10, 1 (1979-80), p. 3-9.

_, "The Painter and the Poet: Visual Design in *The Duchess of Malfi*", *Emblematica*, 1, 2 (1986), p. 293-316.

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The Duchess and its adaptations in performance and on screen

** Aebischer, Pascale. "Shakespearean heritage and the Preposterous 'Contemporary Jacobean' Film: Mike Figgis's *Hotel*", *Shakespeare Quarterly*, 60, 3 (October 2009), p. 279-303. Partially reprinted in the Norton Critical Edition of *The Duchess of Malfi*, p. 379-98.

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=> An updating of David Carnegie's "Theatrical Introduction" to *The Duchess of Malfi* in *The Works of John Webster*.

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=> Shows the extent of unusually non-realist, formalist television technique in the 1972 BBC screen version.

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=> Offers a literary critique of language imagery, character and action, as well as an exploration of two contrasting productions: *The Duchess of Malfi*, Peter Gill's Brechtian production at the Royal Court in London (1971), and Philip Prowse's production for the National Theatre of Great Britain (1985).

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=> See chapter 6: " 'A Perspective that shows us Hell': *The Duchess of Malfi* at the Blackfriars".

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=> A useful complement to Aebischer's article on Figgis's *Hotel*.

Reviews of productions of *The Duchess of Malfi* in *Cahiers Élisabéthains*:

- "*The Duchess of Malfi*, directed by Dominic Dromgoole, Sam Wanamaker Playhouse, London, 21 January 2014", by Eleanor Collins, *Cahiers Élisabéthains*, 86 (Autumn 2014), p. 83-85.
- "*The Duchess of Malfi*, directed by Laurie Sansom, The Royal Theatre, Royal and Derngate, Northampton, 19 October 2010, stalls, centre", by Eleanor Collins, *Cahiers Élisabéthains*, vol. 79 (Spring 2011), p. 86-88.
- "*The Duchess of Malfi*, directed by David R. Gammons for The Actors' Shakespeare Project, Midway Studios, Boston, Massachusetts, 24 January 2009", by Kaara L. Peterson, *Cahiers Élisabéthains*, 75 (Spring 2009), p. 91-92.
- "*The Duchess of Malfi*, directed by Philip Franks, Quarry Theatre, West Yorkshire Playhouse, Leeds, 11 November 2006", by Katherine Wilkinson, *Cahiers Élisabéthains*, 71 (Spring 2007), p. 57-59.
- "*The Duchess of Malfi*, directed by Peter Hinton, designed by Carolyn M. Smith, lighting by Bonnie Beecher, fights by James Binkley and John Stead, Tom Patterson Theatre, Ontario, 20 June 2006", by William T. Liston, *Cahiers Élisabéthains*, 70 (Autumn 2006), p. 62-63.
- "*The Duchess of Malfi*, directed by Phyllida Lloyd, Lyttelton Theatre, London, 13 May 2003", by Peter J. Smith, *Cahiers Élisabéthains*, 64 (Autumn 2003), p. 73-74.
- "*The Duchess of Malfi*, directed by Gale Edwards for the RSC, Barbican Theatre, London, 16 November 2000", by Peter J. Smith, *Cahiers Élisabéthains*, 59 (April 2001), p. 104-05.
- "*The Duchess of Malfi*, directed by Declan Donnellan for Cheek by Jowl, Wyndham's Theatre, London, 11 January 1996, mid stalls", by Peter J. Smith, *Cahiers Élisabéthains*, vol. 49, 1 (April 1996), p. 79-81.
- "John Webster, *The Duchess of Malfi*, Cheek by Jowl, directed by Declan Donnellan, designed by Nick Ormerod, Wyndham's Theatre, London, 24 January 1996, evening, Royal circle right", by Edward Maguin, *Cahiers Élisabéthains*, vol. 49, 1 (April 1996), p. 77-79.
- "*The Duchess of Malfi*, directed by Philip Franks, Wyndham's Theatre, London, 27 April 1995, front circle", by Peter J. Smith, *Cahiers Élisabéthains*, vol. 48, 1 (Oct 1995), p. 90-91.
- "*The Duchess of Malfi*, directed by David Mark Thompson for Point blank Theatre Company, The Duke of Cambridge Theatre, 24 April and 5 May 1992", by Peter J. Smith, *Cahiers Élisabéthains*, vol. 42, 1 (Oct 1992), p. 81-83.
- "*The Duchess of Malfi*, directed by Bill Alexander, RSC, Barbican Pit, London, 16 May 1990", by Jill Pearce, *Cahiers Élisabéthains*, 38 (Oct 1990), p. 94-95.
- "*The Duchess of Malfi*, directed by Philip Prowse at the Lyttelton Theatre (National Theatre), 4 July 1985", by Gillian M. Pearce, *Cahiers Élisabéthains*, 29 (April 1986), p. 89-90.

Radio, stage and screen productions

To be noted: *La Duchesse de Malfi*, dir. Guillaume Séverac-Schmitz, collectif Eudaimonia, translation and adaptation by Clément Camar-Mercier, will premiere in **January 2019** (23-25 January) at Théâtre Le Cratère in Alès. The production is then programmed in Marseille, Nîmes, Versailles, Saint-Brieuc.

<https://epoc-productions.net/creation-2019-sans-titre/>

Very recent productions of *The Duchess of Malfi* by the Royal Shakespeare Company:

2018 dir. Maria Aberg. Cast: Joan Iyiola as the duchess. **At the Swan theatre, Stratford-upon-Avon, until 3 August 2018.** Find more about the production (cast, trailer, gallery of photos, reviews...) on the website of the RSC:
<https://www.rsc.org.uk/the-duchess-of-malfi/feature-trailer>
Review forthcoming in *Cahiers Élisabéthains*, 97 (Nov. 2018).

2014 dir. Dominic Dromgoole. Cast: Gemma Arterton as the duchess. Find more about the production (cast, interviews, gallery of photos...) via the following links:
<http://www.shakespearesglobe.com/discovery-space/previous-productions/the-duchess-of-malfi>
<http://www.bbc.co.uk/programmes/articles/2lgYCM97SXBVgwnBNKM2VXy/a-tragedy-by-candlelight>

The Duchess of Malfi by John Webster, dir. Dan Horrigan, The Charing Cross Theatre, produced by Vaulting Ambition, recorded live at The New Players Theatre, London, 6 May 2010 (duration: 2:23:20):
<https://www.youtube.com/watch?v=2p2EjIt8Ohw>

"Three Dames and a Duchess": Helen Mirren, Eileen Atkins and Peggy Ashcroft perform the same scene – the wooing scene – from *The Duchess of Malfi*:
<http://www.bbc.co.uk/programmes/articles/3kcGQYLfr4W615DDpGbXwgK/three-dames-and-a-duchess>

Act III, scene 2 of *The Duchess of Malfi*. A film from The Inner Below, dir. Benjamin Capps. Cast: Becky Brown as the duchess, Benjamin Capps as Ferdinand (duration: 9'27").
<https://www.youtube.com/watch?v=OfwrPs7MXno>

8 Nov. 2010, Montluçon, France: *La Duchesse de Malfi*, a production dir. by Anne-Laure Liégeois. Cie Le Festin. Translation and adaptation by Anne-Laure Liégeois and Neigel Gearing.
http://www.lefestin.org/fiche_spectacle.cfm/135292-6812_la-duchesse-de-malfi.html

26 Oct. 1990, Théâtre Vidy-Lausanne : *La Duchesse de Malfi*, a production dir. by Matthias Langhoff. Translation by Claude Duneton.
http://data.bnf.fr/42368488/la_duchesse_de_malfi_spectacle_1991/
A gallery of 115 photos is available here (performances at Théâtre de la Ville, Paris):
<https://gallica.bnf.fr/ark:/12148/btv1b9064995s/f83.item>

A radio production of *The Duchess of Malfi* on BBC, R3, 1992 (duration: 2:26:46). Director: Alison Hindell; The Duchess: Fiona Shaw; Bosola: Roger Allam; Ferdinand: Adrian Dunbar; The Cardinal: John Shrapnel; Antonio: Patrick Brennan; Delio: Simon Harris; Julia: Helen Griffin; Pescara: John Webb; Cariola: Manon Edwards; Roderigo: Peter Gunn; Silvio: Robert David; Old Lady: Lawmary Champion.
<https://www.youtube.com/watch?v=idhOPFBrlA4>

BBC TV, 1972. *The Duchess of Malfi*. Dir. James MacTaggart. Cast: Eileen Atkins - The Duchess; Michael Bryant - Daniel de Bosola; Charles Kay - Ferdinand, Duke of Calabria; T.P. McKenna - The Cardinal; Gary Bond - Antonio Bologna; Jean Gilpin - Julia; Jerome Willis - Delio; Sheila Ballantine - Cariola; Tim Curry - a madman.

=> The film comes in 13 parts on youtube:

https://www.youtube.com/watch?v=RMBk7WD_SZo

or in its entirety, via this link:

<http://vanityfea.blogspot.com/2015/10/john-webster-duchess-of-malfi-bbc-1972.html>

A Question About Hell, dir. by Claude Whatham, written by Kingsley Amis, perf. by Richard Johnson, Patrick Wymark, Caroline Mortimer, Granada Television Productions, 1964.

Hotel, an experimental British-Italian film directed by Mike Figgis, produced by Moonstone Entertainment, 2001 (duration: 93 mn).