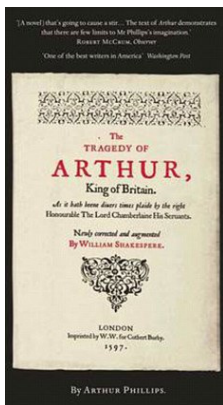


THE TRAGEDY OF ARTHUR

Arthur Phillips

Duckworth Overlook £16.99
ISBN 9780715641378



Arthur Phillips is an acclaimed novelist whose other best-selling works include *Prague*, *The Egyptologist*, *Angelica*, and *The Song of You*. His latest project, however, is unlike his other fiction. Phillips was fortunate enough to inherit a quarto of a lost play attributed to William Shakespeare, *The Tragedy of Arthur*. In this remarkable volume, Phillips provides an annotated, modern-spelling edition of the recently-found treasure, as well as a detailed introduction that explains how he came to possess such a rare and unique text. First published in 1597, the text has been lost for hundreds of years. Thanks to Phillips it has resurfaced, allowing him to make one of the greatest contributions to literature of the past century. We are living in an amazing moment in literary history- a new Shakespeare play has revealed itself, and who knows how vast its cultural impact might be? What new lessons can we learn from a text, once lost, and now, miraculously, found? The scholarly community will be indebted to Arthur Phillips forever, and, even more so, to his father, the man who bequeathed the text to him. The landscape of great literature has been re-designed by

Arthur Phillips, Sr., a creative, charismatic, and criminal art forger.

Does something about this recent “discovery” sound implausible? Are you unconvinced that a long-lost play of Shakespeare’s has resurfaced? Do you wonder if an art-forging father might have duped his son, and all Shakespeare-lovers, into believing the ultimate literary lie? If you want answers, you’ll find them in this often challenging, darkly funny, and emotionally probing novel. Arthur Phillips’ faux-memoir leads us down a primrose path, believing the impossible to be true. But the novel is itself a perfectly executed hoax. Shakespeare, quite obviously, never wrote *The Tragedy of Arthur*, Phillips did. The forgery is carried out to the extent that the novel is disguised as an edition of a Shakespeare play. The first part of the book is ostensibly a critical introduction to the new play, and the final quarter of the book is the play itself. While the play does not have the same impact on a reader as one of Shakespeare’s works, it certainly is a passable replication of Shakespeare’s style. Phillips’ strategy as a forger is to utilize all of the features that we’ve come to expect from Shakespeare: rhetorical devices, blank verse, a comic sub-plot written in prose, scenes that end with rhyming couplets. All of these features appear in *The Tragedy of Arthur*, and Phillips employs these tools with a deadpan seriousness that is effective and (frighteningly) convincing.

The real artistry of this book is not in the Shakespeare forgery, but in the complexity of the novel that precedes the play. The novel, as I have already mentioned, is presented in the guise of an editor’s introduction to a play-text. It is, in fact, a faux-memoir about a character named Arthur Phillips. The persona, Arthur Phillips is almost indistinguishable from the novelist, Arthur Phillips, and trying to discern any distinguishing characteristics

between the fictional man and the real one is probably futile. The elements of realism and verifiable details all add to the illusion that everything in the introduction is factual. The story begins with Arthur’s childhood and his relationship to his twin sister, Dana. Their father, often absent from serving time in prison gives them a great and valuable gift. The book he bequeaths to them will change the literary world. But in order to decide if he should publish it, Arthur must come to terms with the lies his father has told. He needs to decide if he can trust a man whose gregarious personality is contagious, but whose morals leave something to be desired. As Arthur and his sister journey toward self-discovery, we see increasing resonances between their own lives and the lives of characters in a play tailor-made for them by Shakespeare. This novel struggles to understand the complexity of relationships between parents and children, and it asks the reader to consider whether art need be authentic in order to be beautiful.

The novel is a tour de force. It is poignant and beautiful, without being condescending or twee. Its tone is honest and often self-deprecating. And while it is ostensibly a novel about Shakespeare and his impact on today’s literary culture, it is more profoundly a book about one man, his sister, and his desire to grow up to be a better man than his father. The narrative voice is trustworthy and likeable, while at the same time the mouthpiece of a masterful forger.

The novel will be among the most talked about and appreciated books to hit shelves this year. It has already received rave reviews from Michiko Kakutani and Stephen Greenblatt. Phillips’ first four novels gained him respect in the literary community, but this novel will lionize him. Not to be missed.

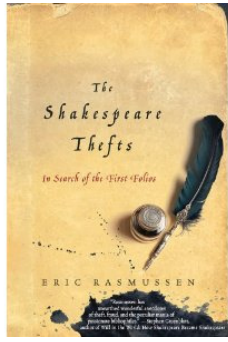
(Yolana Wassersug)

THE SHAKESPEARE THEFTS: IN SEARCH OF THE FIRST FOLIOS

Eric Rasmussen

Palgrave Macmillan £14.99

ISBN 9780230109414



WE THANK ERIC RASMUSSEN FOR TAKING THE TIME TO ANSWER THE QUESTIONS OF OUR NEWEST CONTRIBUTOR, DAISY GAROFALO:

DG: Clearly, you and your team have been working on cataloging First Folios for some time. Why did you decide to publish this book now? Was there a specific source of inspiration?

ER: *The Shakespeare First Folios: A Descriptive Catalogue* had long been slated for publication in the fall of this year and we wanted to publish *The Shakespeare Thefts* simultaneously as a complementary volume of a sort.

DG: You title your Preface, “A Literary Detective Story.” I’ve seen some reviewers refer to you as the Indiana Jones of the Shakespeare world. How do you see yourself and your research?

ER: Although some reviewers have romanticized our activities (my favorite characterizes us as a “White-hatted Ocean’s 11-style team”), there has been quite a bit of detective-work involved, not necessarily in tracking down missing copies but in locating owners.

DG: In your acknowledgements, you thank James Shapiro for ‘the secret of writing a successful trade book.’ Who do you envision the audience for *The Shakespeare Thefts* to be?

ER: As work on the catalogue progressed, we were discovering more and more fascinating stories that I thought might be of interest to a wider audience than the specialists for whom the catalogue is primarily aimed. So I wrote *The Shakespeare Thefts* for non-specialist but college-educated readers with an interest in Shakespeare; several of my friends who fit this description served as early readers of the manuscript and their advice proved invaluable. (I did not mean to

hubristically imply that I had written a successful trade book - just to acknowledge that Jim Shapiro had shown me the way to do so!)

DG: In your chapter, ‘The Waiting is the Hardest Part’, you list an alarming number of individuals who died shortly after obtaining a First Folio. People speculate about the curse engraved on Shakespeare’s tomb. Do you think there is a similar curse over First Folios?

ER: In the course of what might seem to be a deadly-dull task of preparing lists of owners of individual First Folios along with the birth- and death-dates we made this revelatory discovery. And the means by which owners met their untimely demise are often enchanting (in a gallows-humor sort of way): one went down with the Titanic, one was killed in a duel, and one was even decapitated by a windmill! (On a decidedly less comic note, First Folio owner Paul Allen, who co-founded Microsoft, has recently been diagnosed with non-Hodgkin’s lymphoma cancer.) There may not be a curse on the book, but it would be interesting to have a statistician do some actuarial work to see if the historical record of life-expectancies of First Folio owners does indeed differ dramatically from the norm.

DG: There are a lot of ‘characters’ you write about in this book. Do you have a personal favorite? And if so, why?

ER: I really love the story about Pope Paul VI who was supposed to bless the RSC’s prized copy of the First Folio after a papal performance and mistakenly accepted it as a gift. One wonders if this was an honest mistake or a clever way of procuring new material for the Vatican library!

DG: Have any other owners come forward to you and your team since the publication of the book?

ER: No one has yet come forward, but we just published last month so it may still be early. And there’s certainly historical precedent: following the publication of Sir Sidney Lee’s census of First Folios in 1902, Lee heard about omissions from quite a distinguished cast of characters: the famed economist John Maynard Keynes wrote to Lee to tell him that he had missed the copy at King’s College, Cambridge (where Keynes was a fellow). The novelist Thomas Hardy wrote to Lee to say that a neighbor of Hardy’s in Dorset owned a First Folio, but Lee unaccountably didn’t follow up on this and the book has never been traced.

DG: Where do you see your research going in the future? What can we next expect from you?

ER: My team and I are still tracking down First Folio leads. We know of a possible F1 in India that we’d like to examine in situ in order to authenticate. As it happens, it’s located in an area in which there was a British outpost during the Raj, so it’s at least possible that a copy of the Shakespeare First Folio migrated to India during the colonial period and remains there to this day.

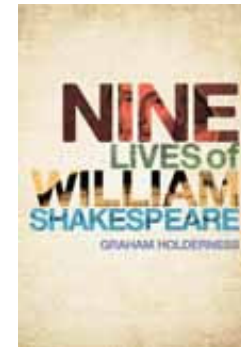
Eric Rasmussen is Professor of English at The University of Nevada, Reno. He is Co-General Editor of The Norton Anthology of English Renaissance Drama and The RSC Shakespeare. His most recent publications include The Shakespeare Thefts and The Shakespeare First Folios: A Descriptive Catalogue.

NINE LIVES OF WILLIAM SHAKESPEARE

Graham Holderness

Continuum Press £18.99

ISBN 9781441151858



“At least one formal biography of Shakespeare has appeared every year since 1996.”

Are we to be subjected to nine more at once? Thankfully not, as this muscular new addition to the *Shakespeare Now!* series stays true to the spirit of “brain bench-pressing in a lively style” that has enriched the other eleven titles so far.

Yet something is different about this new volume. Verily it is staring us in the face before we have even begun to turn its pages. Up to this point *Shakespeare Now!* has been a series of worthwhile texts housed in the sort of dry paperback covers that look like they’ve been knocked together after a bad lunch. Our new arrival comes to us as a rather handsome trade hardback (at a trade hardback price no less) wrapped in a rather well-designed dust jacket. What is going on? Is the book trying to disguise itself as one of the many formal biographies that have appeared since 1996? Is it trying to make the best of a certain cinematic “blockbuster” that has the establishment all in a lather? Let us

hope that neither is the case, that this snappy new attire is rather a sign of Continuum's continued dedication to its worthy strand.

For what lies between those sexy covers is well worth our time, and differs from the formal biographies in many pleasing ways. The cat is out of the bag a few pages into the introduction: "These are the facts..." and two pages later Holderness has them all down on paper. In summary: "There are virtually no data to work with, other than the facts he made a will, died on 23rd April 1616 and was buried in Holy Trinity Church, Stratford."

So what to make of those myriad lives from myriad pens that have made their way in to the world with alarming frequency since Rowe's *Some Account of the Life... of 1709* (It's still in print, never fear)? Holderness is generous: "All biographers of Shakespeare, whether they realise it or not, supplement the facts with their own speculations." With two pages of facts how can it be that we are surrounded by all these 400-page lives?

Many well regarded texts are taken to task here; Holderness is refreshingly open about the nature of historical biography, and the uncanny resemblance that Ackroyd's Shakespeare can bear to Ackroyd, Wells' to Wells, Bate's to Bate and so on. It is Greenblatt's *Will in the World* that comes out of this trouncing best. Holderness is more at home with the life that wears its fictional elements boldly and honestly, and so this is to be his starting point with his own nine lives.

Nine lives for the elusive feline bard, nine ways to examine the factual evidence for different facets of the bard's life, and the speculations that can be made around them. We begin with Shakespeare the Writer, as we should, and progress through Player, Butcher Boy, Businessman, Lover (in three manners), Catholic and finally the life of the Image of the Bard. All these facets may make their way into a formal biography in varying amounts, but in keeping them separate Holderness maintains the facts at the forefront of his argument, making clear where flights of fancy are required. Each life is introduced by The Facts, Tradition (the contribution oral history and period detail has to make) and our good friend Speculation. From these, Holderness makes a fiction that blends the three strands - and with the foreground still fresh in our minds we are better prepared to compare the parts and find what works for us and why.

Some of these fictions truly add a lively element of thought-experiment to the thorough analysis with which Holderness surrounds them. I prefer the stories that use parody and analogy to give us a necessary remove from what we already think we know about Shakespeare. The stylistic riffs on Conan-Doyle, Swift and Dan Brown are all lucid and expressive even as they stride off beyond the bounds of probability. The straight biographical glosses or first-person narratives work, but I found myself doubting their suppositions more, perhaps because of their reliance on the three pillars Holderness has already examined so thoroughly. It was only the Joycean attempt on Shakespeare the Businessman in *Best for Winter* that fell somewhat flat for me - a shame since this is the aspect of the life that offers the best factual evidence with which to work. Sadly the resulting stream-of-consciousness is about as musical as a barrage of pots and pans and is not something I would like to revisit, although at five pages it is mercifully brief.

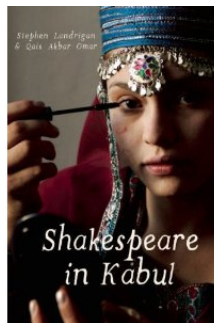
I would not have these nine lives without their fictional sides; they are a constant reminder of the nature of much literary biography and the ways in which authors can manipulate the facts. Even so it is the clarity and verve of the surrounding arguments that makes *Nine Lives* a riveting and essential addition to the continuing debate. As the editors of the *Shakespeare Now!* series state, their aim is always to send readers back to the plays with fresh eyes. Perhaps Graham Holderness can lend a hand in illustrating the dead-ends that result from searching for meaning in a life about which we can realistically hope to know little, and send us back to the very plays that continue to make us wonder.

(Tim Dye)

SHAKESPEARE IN KABUL

Stephen Landrigan and Qais Akbar Omar

Haus Publishing £12.99 (April 2012)
ISBN 9781908323088



In 2005, a group of Afghan actors, directed by Paris-based actress Corinne

Jaber, performed *Love's Labour's Lost* in Kabul. The forest of the Kingdom of Navarre blossomed into a garden of almond trees with the late afternoon sun slanting through the branches, as the witty young nobleman Sohrab enquires of the no less witty young noblewoman Senober "Did not I see you dance in Kunduz once?"

How this creative collaboration and transformation took place is related in *Shakespeare in Kabul*. Following the format of the popular genre of performance diary, this book takes us from initial artistic inspiration to the final exhilaration of performance. Between these two points we are behind the scenes, following all aspects of organising a theatrical production: the search for funding, editing and translating the script, costume and set designs, assembling the cast, and of course, the rehearsals.

But what takes this beyond being just an account of one theatrical interpretation and/or backstage gossip is the extraordinary historical and cultural circumstances in which this show took place. Coinciding with the optimism being felt in a newly post-Taliban Afghanistan, the arts were seen as a way of revitalizing the country and helping shape a new vision for the future. Artistically, Afghanistan does not have a long tradition of live theatre (although there is a burgeoning film industry). Nevertheless, the actors, having an easy familiarity with their own extensive poetic heritage and who (as we quickly discover) equally love storytelling, discussions, arguments, and learning anything new; brought their own experience of language and acting to the production. On a more prosaic cultural level, they also brought the practical concerns and social realities of their everyday life to rehearsals. West met East in a creative cultural negotiation. Shakespeare and Afghanistan are the co-stars of this book.

This mutual inspiration can be seen right from the beginning, in the decision of which play to perform. Although a lesser-known Shakespeare play might seem at first an odd choice, after taking into account the director's vision (which included equal gender representation in the cast), the opinions of the actors themselves on the relative appropriateness of comedy v. tragedy, and the delight all Afghans have in wordplay and poetry competitions, the decision seems so obvious you wonder how any other of the plays could have been a contender in the first place.

The circumstances also mean that this book works simultaneously as an insightful theatrical commentary and beguiling travel narrative. To borrow an Elizabethan conceit, Afghanistan is the foil that sets off the jewel of Shakespeare, and vice-versa. A search for a performance area leads to a former royal garden and a history lesson of the Mogul influence in Kabul as well as a fleeting idea to have the cast enter on camels! After taking financial, practical, theatrical and cultural considerations into account for costume design, we find ourselves in the fabric bazaar of Mandawi, with bolt after bolt of richly-hued cloth and traditional Turkmen embroidery spread out before us. And although after learning of the enthusiastic consumption of Indian films and popularity of their stars it might have seemed obvious or even essential to include Bollywood-style musical numbers, there is a directorial lesson in the difference between externally imposing an artistic concept on the script, and allowing it to arise naturally from the text itself.

One of the many pleasures of reading this book is the writing itself, and even here the East-West collaboration continues, as co-authors Stephen Landrigan and Qais Akbar Omar take turns in telling the story with a gracefully straight-forward and sincere style. The narrative is not there just for its content, but flows along under the eye like an engaging story. Landscapes and people are deftly described, like miniature watercolours or pencil sketches, in a few short paragraphs, with occasionally a final sentence or two suddenly giving a subtle re-focus on what has just been said.

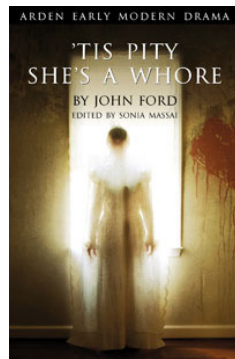
The central section is written by Omar who, as Assistant Director, also functioned as the translator between cast and director. This is useful as this section includes all the rehearsals, where he was probably the only one to actually understand everything that was being said, even if it might not have been fully translated at the time. While the actors struggled to come to terms with Shakespeare's language, and as Western styles of direction often clashed with Afghan ideas of good manners, the rehearsals are described in an honest and affectionate, but one suspects tactful, way, punctuated throughout by a wry sense of humour. It is also in these rehearsals that new perceptions of Shakespeare are gained, and he renders with simple elegance and poetry two in-depth discussions by the actors, one sharing their impressions of Shakespeare, and another on the difference in attitudes towards love as felt by the characters in the play and in Afghan society.

What is impossible to convey in a review is the sheer vibrancy of this book. Upon finishing, I had the urge to buy a ticket to a production of *Love's Labour's Lost*, book my next holiday in Afghanistan, or stand under the trees in my garden joyously reciting poetry. As none of these were immediately practical, I came up with the best option. I started to re-read *Shakespeare in Kabul*.

(Roxanne Bennis)

'TIS PITY SHE'S A WHORE

By John Ford / Ed. Sonia Massai
Arden Early Modern Drama £9.99
ISBN 9781904271505



As Sonia Massai points out in the introduction to her edition of *'Tis Pity She's a Whore*, the play was not always held in the sort of esteem in which it is nowadays. On the contrary, due to the questions of incestuous love, religion, and revenge that it poses and answers; it was long rejected by literary critics and directors alike. In fact, it was not until 1940 that the first public staging of *'Tis Pity* since the 1660s hit the boards. Massai's new edition of what many have hailed as one of the great tragedies of the Elizabethan, Jacobean, and Caroline periods is rich in its setting up of a historical context for the plot, its analysis of Ford's source material, and its lucid explication of the play's textual and bibliographic history.

'Tis Pity is no doubt John Ford's most (in)famous undertaking not solely because of the graphic display of sexual desire between siblings, but also because of the heart-stopping energy that it generates scene after scene. In a moment that Michael Neill calls "the most shocking, eloquent and unforgettable of all the play's stage pictures," Giovanni enters "with a heart upon his dagger" - an image that perpetually takes my breath away. Still, it is the incestuous relationship between Giovanni and Annabella that is the driving force behind the play's action, and Massai sets out to show that "Ford's tragic vision is the product of early modern, not modern, attitudes to incest". In this sense, the edition - the fifth in a still-youthful series of plays

edited to the standard of The Arden Shakespeare - is an immense success as it reads the play within the context of religious and secular documents on incest from the period when the play was composed.

For those who have never read an edition or seen a production of the play, it is difficult to get a sense of the seriousness in which the play treats the incestuous relationship between the young siblings, nor the power of Ford's verse in describing, for instance, the warning of the Friar of eternal damnation if the relationship were to continue. It will be helpful, then, to include a passage from the play in which the Friar warns Annabella that her actions will have everlasting consequences - a passage that, for me, contains some of the most provocative lines in the play:

FRIAR

[. . .] "There is a place
[. . .] in a black and hollow vault
Where day is never seen: there shines no sun
But flaming horror of consuming fires,
A lightless sulphur, choked with smoky fogs
Of an infected darkness. In this place
Dwell many thousand, thousand sundry sorts
Of never-dying deaths. There damned souls
Roar without pity; there are gluttons fed
With toads and adders; there is burning oil
Poured down the drunkards throat; the usurer
Is forced to sup whole draughts of molten gold;
There is the murderer forever stabbed,
Yet can he never die; there lies the wanton
On racks of burning steel, whiles in his soul
He feels the torment of his raging lust.
[. . .] There stand these wretched things
Who have dreamt out whole years in lawless sheets
And secret incests, cursing one another.
Then you will wish each kiss your brother gave
Had been a dagger's point; then you shall hear
How he will cry, 'Oh, would my wicked sister
Had first been damned, when she did yield to lust.'

Ford's ability to paint a picture of hell is Dantean in its scope and Marlovian in its pitch, for indeed with the exception of the *Inferno*, it would be difficult to find a description of the fiery underworld more gripping than this of the Friar.

As in any Arden edition, the text is painstakingly prepared, although as Massai explains, there is no need for much emendation of a play whose 1633 quarto was printed to a high standard. Perhaps this is not the forum to bore the reader with the few examples of textual cruxes with which Massai had to deal. Buy the edition and find them for yourself!

A feature of this edition that stands out is not one that reviewers commented on until recent years: textual commentary. It is in its commentary that I think this edition shines brightest. So often we are presented with notations, glosses, and background material accompanied by mind-numbing qualifiers such as "this probably means...", "this may be referring to...", "perhaps an allusion to..." etc. It is refreshing to see an

editor almost completely eliminate this sort of uncertainty from her vocabulary and to make obvious choices about various passages in the play. It is for this reason that I recommend this edition for any student of the play, and know that Sonia Massai has created a new benchmark for future editors of *'Tis Pity*.

(Matt Kubus)

SHAKESPEAREAN FICTION

Our bookshop is known for stocking all of Shakespeare's works as well as plenty of critical non-fiction about his writing, but you may not know that we also carry other fiction. Which one of these novels will you read next? (NB: Shakespeare-inspired fiction is ideal holiday reading, and looks great under a tree!)

***The Tragedy of Arthur* by Arthur Phillips** is poignant, clever, often challenging, and darkly comic. If you liked *A Heartbreaking Work of Staggering Genius* by Dave Eggers, *Everything is Illuminated* by Jonathan Safran Foer, or *The Finkler Question* by Howard Jacobson then you must read this book.

***The Sonnet Lover* by Carol Goodman** is a spine-chilling romantic thriller set against the backdrop of a Tuscan villa. When Rose Asher finds herself tracking down the clues that led to the mysterious death of one of her students, she discovers secrets about Shakespeare's "dark lady" that have remained hidden for hundreds of years. If you like gothic romance and historical fiction such as *The Girl with the Pearl Earring* by Tracey Chevalier or Phillippa Gregory's darker books such as *The Little House* or *The Wideacre Trilogy*, you'll love this.

***The Fool's Girl* by Celia Rees** is a young adult novel, but readers of all ages may enjoy its engaging twist on the historical fiction genre. Based on Shakespeare's *Twelfth Night* it tells the story of a young woman called Violetta living in London at the turn of the 17th-century. Can Violetta retrieve the stolen treasure from Malvolio's evil clutches? Read it to find out. If you like books by Mary Hooper, or *Tuck Everlasting* by Natalie Babbitt take a look at this one.

***The Shakespeare Secret* and *The Shakespeare Code* by J L Carrell** are two fast-paced, action-packed novels filled to the brim with conspiracy and serial killing. Caution: these books play fast and loose with historical facts, and are full of anti-Stratfordian theories of authorship. Not for the faint of heart. If you like *The Da Vinci Code* or *The Bourne Supremacy*, you'll love this.

***Stratford Boys* by Jan Mark** is aimed at young readers but its charming comic style appeals to kids of all ages. It tells the story of young William Shakespeare, trying to write his first play to be performed by a motley crew of his friends and neighbours in Stratford-upon-Avon. This story is a comic, partially-historical fantasy that imagines a young Will writing for amateur actors that are reminiscent of the mechanicals in *A Midsummer Night's Dream*. If you like *Diary of a Wimpy Kid*, *Horrible Henry*, and the "Horrible Histories" book series by Terry Deary and Martin Brown, you'll love this one.

***The Great Night* by Chris Adrian** is a truly modern adaptation of *A Midsummer Night's Dream* complete with fairies, whimsy, and love triangles; and set in contemporary San Francisco. If you like *Sisters Brothers* by Patrick DeWitt and *The Marriage Plot* by Jeffrey Eugenides this one may be right for you.

(Yolana Wassersug)

THE VOLUMES OF THE MALONE SOCIETY

There is a movement sweeping the shelves of drama sections in bookshops around the world. With critical editions of the Complete Works of Middleton and Marlowe, a forthcoming catalogue of English Renaissance drama, as well as new biographies of Ben Jonson and playing companies like the Children of the Queen's Revels and the Admiral's Men; the works of Shakespeare's contemporaries are making their presence known!

Easy access to such sources has enriched understanding of the early modern theatre, and helped situate Shakespeare within his wider context. For the past 105 years the Malone Society has devoted attention to this previously overlooked majority, publishing rare and difficult-to-access editions of sixteenth- and seventeenth-century plays. The volumes include transcripts of manuscripts, photographic facsimile editions of printed plays, and collections of original documents relating to English Renaissance drama. The Society's publications are renowned for their meticulous scholarship and high-standard of accuracy, and are indispensable to students of early drama.

The Malone Society, a registered charity, is named after Edmond Malone (1741-1812), an early Shakespearean whose labour included collecting a wide range of material relating to the study of Elizabethan and Jacobean drama. It came into being at an inaugural

meeting held at University College London on 30 July 1906, a meeting which was attended by some of the most eminent Renaissance scholars of the time, including E.K. Chambers, W.W. Greg, and A.W. Pollard. They all agreed on the need for the reliable transmission of early modern playtexts for scholars and students, and therefore resolved, 'that a Society, to be called The Malone Society, be formed for the purpose of producing accurate copies of the best editions of early plays.' Initial editions included Peele's *Battle of Alcazar*, Greene's *History of Orlando Furioso*, and the *History of King Leir* (dramatist unknown).

Since then, The Malone Society has endeavoured to publish an edited volume every year which is circulated free of charge to members. Recent volumes include newly discovered plays (*The Wisest have Their Fools about Them*); Shakespeare Quarto Facsimiles (*Titus Andronicus*); works by canonical authors (*Gallathea* and *Sapho and Phao* by John Lyly and Thomas Middleton's *Hengist, King of Kent, or the Mayor of Queenborough*); rare or otherwise inaccessible texts (*The Country Captain* by William Cavendish); drama of the earlier sixteenth century (*Common Conditions*); and collections of documents relating to the drama of the period. This year members received two volumes: *The Humorous Magistrate*, a 17th-century play satirising the personal rule of Charles I, and the long-awaited sixteenth volume in our Collections series.

Selected titles are on sale in The Shakespeare Bookshop. For a full list of available titles and information on how to become a member visit the website <http://ies.sas.ac.uk/malone/publications-backlist.htm>. Membership of the Society is now international, including the United States, Canada, Japan, New Zealand, and Australia. Yearly subscriptions (UK £25, or £10 for students) entitle members to the annual volume, as well as special sales and promotions. Join the Malone Society today and help the movement to spread!

(Elizabeth Sharrett)

The Shakespeare Bookshop
T. +44 (0) 1789 292176
bookshop@shakespeare.org.uk
www.shakespearebookshop.com



Blogging Shakespeare
EMBRACING SHAKESPEAREAN CONVERSATION IN A DIGITAL AGE