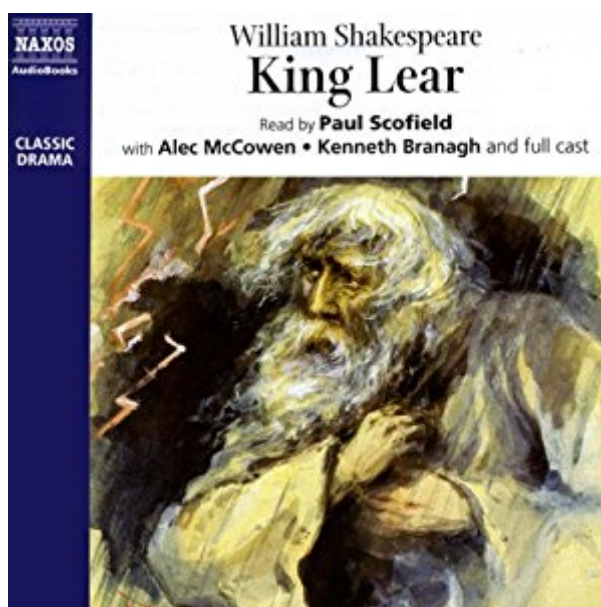


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King Lear



Synopsis

The tragedy of King Lear receives an outstanding performance in an all-star cast led by Britain's senior classical actor, Paul Scofield. He is joined by Alec McCowen as Gloucester, Kenneth Branagh as The Fool, Harriet Walter as Gonerill, Sara Kestelman as Regan and Emilia Fox as Cordelia. This is the 9th recording of Shakespeare plays undertaken by Naxos AudioBooks in conjunction with Cambridge University Press, and is directed by John Tydeman. It was released to mark the 80th birthday of Paul Scofield in January 2002.

Book Information

Audible Audio Edition

Listening Length: 3 hours and 6 minutes

Program Type: Audiobook

Version: Unabridged

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Audible.com Release Date: August 18, 2011

Language: English

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Customer Reviews

I have reviewed several current editions of King Lear and other Shakespearean plays, and was somewhat disappointed in the Folger edition of King Richard III. Nevertheless, the Folger Shakespeare Library edition of King Lear appears to be both accessible and scholarly, with solid reasoning behind its balance of the First Quarto with the First Folio versions of this intense and telling tragedy which we do well to revisit now. My first love will always be Prof. Tucker Brook's redaction in the *The Tragedy Of King Lear* (The Yale Shakespeare) which against the academic preferences of the time chose the First Quarto over the First Folio. The reasons given by the Late Prof. are compelling, and brought about a generation of conflated editions which combined the two versions. The Quarto came first in publication, of course, and is longer; the Folio is later and does not contain several lines present in the Quarto (I believe about three hundred) yet introduces several (perhaps one hundred) of its own. And so we have a generation of productions which sought to combine the two. For instance we have an early recording of Paul Scofield as the King using a

conflated edition and a later recording from his eighties in which only the Folio is used: King Lear (Naxos AudioBooks), following as it states the

Although RA Foakes' Arden³ edition appeared some years after those of Wells & Taylor (Complete Oxford) and Jay L Halio (Cambridge) it did not follow their precedent of issuing separate texts based on Quarto and Folio originals. These early texts (Q 1608 and F 1623 respectively) occasionally offer quite different versions of the play and reconciling them to form a single, coherent whole is a task that is, arguably, less elegant than the dual edition solution. By comparison, Arden's text looks cumbersome, with numerous Q and F superscripts surrounding passages found exclusively in one or other source. Foakes is well aware that his single, 'conflated' text isn't as fashionable as those of the 'revisionists' mentioned above, who believe that the Folio text of Lear represents Shakespeare's revised and final draft, and that modern editors should not pick and mix between Q and F but respect the integrity of the two early sources. While seemingly reactionary, Foakes is in fact countering the new orthodoxy of Halio et al. In his view, their 'dogmatic and purist stance ... abandons the idea of King Lear as a single work of which we have two versions.' He is cautious and level-headed in his approach, aware of the limitations of scholarly speculation and in presenting both Q and F variants he allows the reader to make up her/his own mind. Aside from this central controversy, Arden³ Lear has much to offer.

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