Preliminaries

All references to Shakespeare's *Macbeth* are to the New Cambridge edition, ed. A. R. Braunmuller (Cambridge: Cambridge UP, 1997); all references to Shakespearean plays other than *Macbeth* are based on the Complete Works edition of the Oxford Shakespeare (ed. Stanley Wells and Gary Taylor. Oxford: Oxford UP, 1988). Stephen Greenblatt has justly noted the oddity of citing “Shakespeare in a modernized edition while leaving his contemporaries to look quaint and timeworn” (*Shakespearean Negotiations* xi). However, while being aware of the danger of reinforcing canonical prejudice, I have in this book given preference to ease of reference, so when quoting from early modern sources, I have retained whatever spelling has been adopted in the edition used.

Throughout this book, I keep Verdi’s 1847- and 1865-*Macbeth* apart by referring to them as *MI* and *MII*, respectively. These abbreviations are also used parenthetically whenever a passage from the score is cited (musical examples are reproduced courtesy of G. Ricordi & Sons, Milano). Since the Ricordi-scores have no bar numberings, references are given in the following form: *opera* page number.brace on that page.bar within that brace (e.g. *MI* 142.1.1). Operas other than *Macbeth* are similarly referred to; for a full list of all abbreviations and the corresponding bibliographic details, see the Appendix, *Works cited*.

Opera libretti are referred to by inserting an *L* before the opera’s abbreviation (thus *LMI* is the libretto for Verdi’s 1847-*Macbeth*). Since libretti, unlike plays, normally do not have line numbering, I cite specific passages in the following form: *Libretto* act.scene: page (e.g. *LMI* 3.2: 165).

Since I cite material collected in Verdi’s *Macbeth A Sourcebook* quite frequently I have, for convenience’s sake, also chosen to refer to this book by an abbreviation (*Sb*) rather than by the authors’ names (Rosen and Porter, see *Works cited*). In the case of the *Sourcebook*, translations are usually by Rosen and Porter; in all other cases, unless otherwise indicated, translations are mine (the original wording is given in the endnotes except for quotes from Verdi’s *Macbeths* where both the original version and the translation is given in the body of the text). Translations of passages from libretti have not been written for theatrical purposes, instead, they are as literal as possible.