

# SHAKESPEARE AND THE RIVAL PLAYWRIGHTS 1600 – 1606



DAVID FARLEY-HILLS

ROUTLEDGE

# Shakespeare And The Rival Playwrights 1600 1606

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## **Shakespeare And The Rival Playwrights 1600 1606:**

**Shakespeare and the Rival Playwrights, 1600-1606** David Farley-Hills, 2002-09-11 David Farley Hills argues that Shakespeare did not work in splendid isolation but responded as any other playwright to the commercial and artistic pressures of his time In this book he offers an interpretation of seven of Shakespeare's plays in the light of pressures exerted by his major contemporary rivals The plays discussed are Hamlet Troilus and Cressida All's Well That Ends Well Othello Measure for Measure Timon of Athens and King Lear **Shakespeare & the Rival Playwrights, 1600-1606**, 1990

Medieval and Renaissance Drama in England J. Leeds Barroll, 1995-03 Medieval and Renaissance Drama in England is an international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare *Shakespeare's Domestic Tragedies* Emma Whipday, 2019-01-03 Reassess the relationship between Shakespeare's Hamlet Othello Macbeth and the emerging genre of domestic tragedy by other early modern playwrights *Shakespeare's Marlowe* Robert A. Logan, 2016-04-01 Moving beyond traditional studies of sources and influence Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare Not only does this study take into account recent ideas about intertextuality but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatists' connections Further after questioning the commonly held view of Marlowe and Shakespeare as rivals the individual chapters suggest new possible interrelationships in the formation of Shakespeare's works Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences Marlowe's remarkable verbal dexterity his imaginative flexibility in reconfiguring standard notions of dramatic genres and his astute use of ambivalence and ambiguity This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets which is where Logan contends the influence begins and ends Community-Making in Early Stuart Theatres Anthony W. Johnson, Roger D. Sell, Helen Wilcox, 2016-10-14 Twenty two leading experts on early modern drama collaborate in this volume to explore three closely interconnected research questions To what extent did playwrights represent dramatis personae in their entertainments as forming or failing to form communal groupings How far were theatrical productions likely to weld or separate different communal groupings within their target audiences And how might such bondings or oppositions among spectators have tallied with the community making or breaking on stage Chapters in Part One respond to one or more of

these questions by reassessing general period trends in censorship theatre attendance forms of patronage playwrights professional and linguistic networks their use of music and their handling of ethical controversies In Part Two responses arise from detailed re examinations of particular plays by Shakespeare Chapman Jonson Beaumont and Fletcher Cary Webster Middleton Massinger Ford and Shirley Both Parts cover a full range of early Stuart theatre settings from the public and popular to the more private circumstances of hall playhouses court masques women s drama country house theatricals and school plays And one overall finding is that although playwrights frequently staged or alluded to communal conflict they seldom exacerbated such divisiveness within their audience Rather they tended toward more tactful modes of address sometimes even acknowledging their own ideological uncertainties so that at least for the duration of a play their audiences could be a community within which internal rifts were openly brought into dialogue

*Plotting Early Modern London* Dieter Mehl, 2017-03-02 With the publication of Brian Gibbons s *Jacobean City Comedy* thirty five years ago the urban satires by Ben Jonson John Marston and Thomas Middleton attained their official status as a Renaissance subgenre that was distinct by its farcical humour and ironic tone from citizen comedy or London drama more generally This retrospective genre building has proved immensely fruitful in the study of early modern English drama and although city comedies may not yet rival Shakespeare s plays in the amount of editorial work and critical acclaim they receive both the theatrical contexts and the dramatic complexity of the genre itself and its interrelations with Shakespearean drama justly command an increasing level of attention Looking at a broad range of plays written between the 1590s and the 1630s master pieces of the genre like *Eastward Ho* *A Trick to Catch the Old One* *The Dutch Courtesan* and *The Devil is an Ass* blends of romance and satire like *The Shoemaker s Holiday* and *The Knight of the Burning Pestle* and bourgeois oddities in the Shakespearean manner like *The London Prodigal* the twelve essays in this volume re examine city comedy in the light of recently foregrounded historical contexts such as early modern capitalism urban culture the Protestant Reformation and playhouse politics Further they explore the interrelations between city comedy and Shakespearean comedy both from the perspective of author rivalry and in terms of modern adaptations the twenty first century concept of popular Shakespeare above all in the movie sector seems to realign the comparatively time and placeless Shakespearean drama with the gritty noisy and bustling urban scene that has been city comedy s traditional preserve

*Shakespeare Jahrbuch*, 1992 *The Essential Shakespeare* Larry S. Champion, 1993

**A Companion to Shakespeare's Works, Volume IV** Richard Dutton, Jean E. Howard, 2003-06-02 This text on Shakespeare s problem plays poems and late plays contains essays on *Troilus and Cressida* *Measure for Measure* and *All s Well That Ends Well* In addition it includes 12 essays on his poetry one of the topics being the reception history of the sonnets

**Shakespeare, Italy, and Intertextuality** Michele Marrapodi, 2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare s dramatic canon Exploring recent methodological trends coming from Anglo American new

historicism and cultural materialism and innovative analyses of intertextuality the volume's four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume

*Shakespeare and History* Holger Klein, Rowland Wymer, 1996 This yearbook one of a series contains essays by international scholars which deal with the historical content of Shakespeare's plays and his attitude towards characters in history The essay topics include the tragic use of history Shakespeare's political context and Jacobean political mythologies

**Shakespeare Quarterly**, 1996 Provides image and full text online access to back issues Consult the online table of contents for specific holdings

*Shakespeare in Southern Africa*, 1993

**Cahiers Élisabéthains**, 1990 tudes sur la pr renaissance et la renaissance anglaises

**ZAA**, 1991

**Shakespeare and Intertextuality** Michele Marrapodi, 2000

*The Complete Works of Shakespeare* William Shakespeare, 1992 A balanced editorial approach a highly respected editor and comprehensive glosses footnotes and historical and cultural essays make this the most reader friendly introduction to Shakespeare available today The sixth edition of this comprehensive anthology addresses the two key issues confronted by readers approaching Shakespeare today a lack of knowledge about the historical period and difficulty with the language of Shakespeare's plays A richly illustrated general introduction offers insight into Shakespeare's England and background on the literary and cultural contexts in which Shakespeare wrote and produced plays Each play is introduced by a descriptive essay designed to help the reader appreciate the cultural contexts and interpretive issues raised by the play without dictating their interpretations Thoroughly revised and updated notes and glosses provide additional support to understanding the language of Shakespeare's time

**The Necessary Shakespeare** William Shakespeare, 2005 Extracted from the best selling Complete Works of Shakespeare 5 e by David Bevington The Necessary Shakespeare offers the most comprehensive scholarly apparatus with the most often taught necessary of Shakespeare's work creating a truly concise yet complete anthology This anthology provides extensive introductions to the plays and poems offering discussion topics sources for each play and the stage history of performances Readers interested in Shakespeare

**The Huntington Library Quarterly** Henry E. Huntington Library and Art Gallery, 1994

## Unveiling the Power of Verbal Art: An Psychological Sojourn through **Shakespeare And The Rival Playwrights 1600 1606**

In a world inundated with screens and the cacophony of instant transmission, the profound energy and mental resonance of verbal beauty often fade in to obscurity, eclipsed by the constant barrage of noise and distractions. Yet, situated within the musical pages of **Shakespeare And The Rival Playwrights 1600 1606**, a charming work of fictional brilliance that impulses with natural emotions, lies an unique journey waiting to be embarked upon. Penned with a virtuoso wordsmith, this exciting opus books readers on an emotional odyssey, delicately revealing the latent possible and profound influence embedded within the complicated internet of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is central themes, dissect its captivating publishing fashion, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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