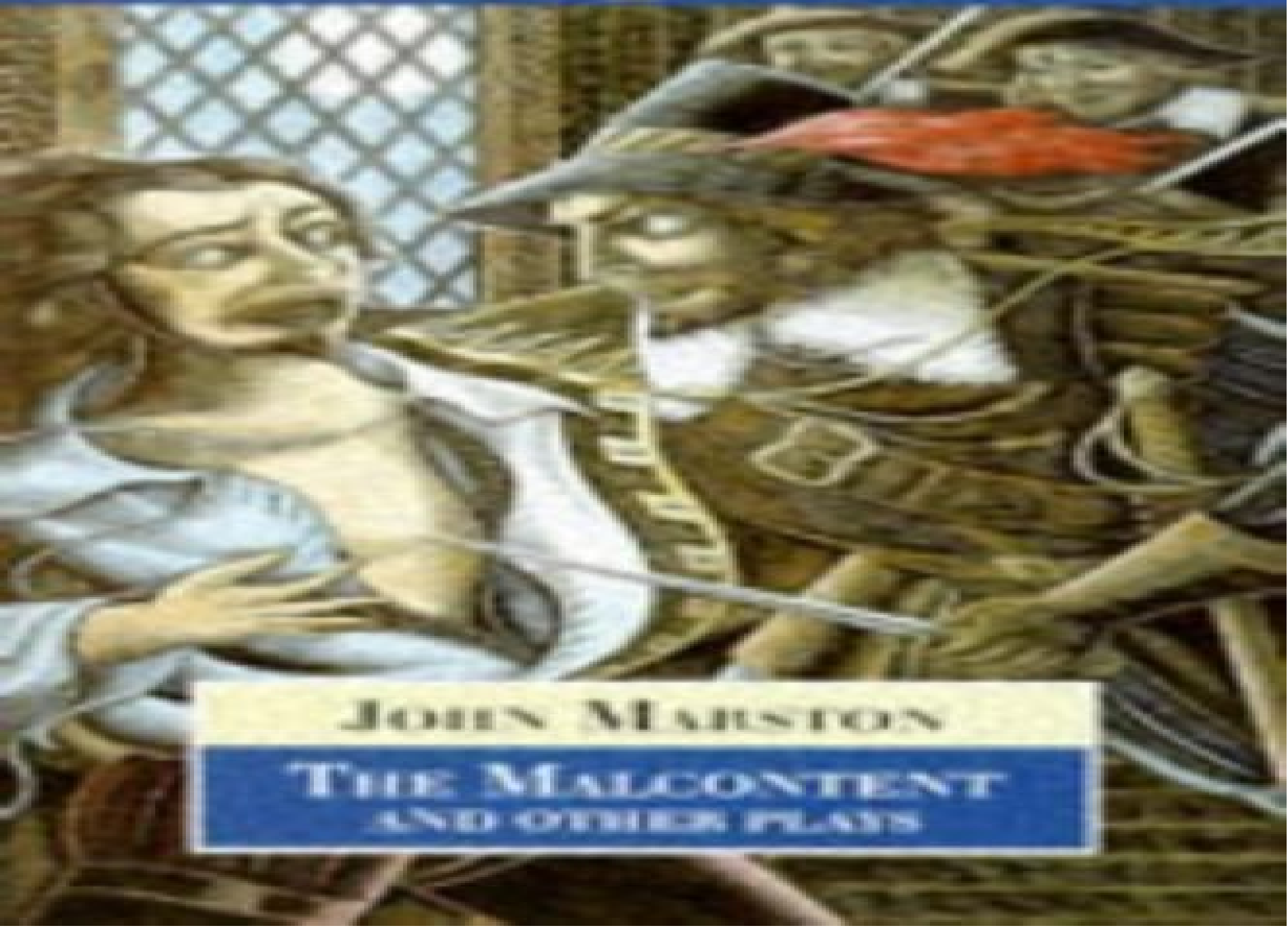


WORLD'S CLASSICS



JOHN MARSTON

THE MALCONTENT  
AND OTHER PLAYS

# Malcontent And Other Plays

**A Gutmann**



## **Malcontent And Other Plays:**

Malcontent and Other Plays John Marston, 1997 This edition brings together Marston's five major plays in one volume. Included here are Antonio and Mellida, Antonio's Revenge, The Malcontent, Measure for Measure, The Dutch Courtesan, and Sophonisba. Under the general Editorship of Michael Corder, the texts of the plays have been newly edited and are presented with modernized spelling and punctuation. This edition provides a critical introduction based on an informed understanding of the texts as scripts for the stage.

**The Malcontent** John Marston, 2014-04-25 A student edition of Marston's classic play. The Malcontent is a tragicomedy deriving from the tradition of the revenge play. The verbal ingenuity of Malevole, the malcontent, and the extravagance of the drama push the relentlessness of intrigue to its logical conclusion, exposing the basically comic aspect of the genre. The conventional function of the climactic masque is inverted, leading to the essential resolution of the comedy. This edition comes with full commentary and notes, together with photos of Jonathan Miller's acclaimed 1973 production at the Nottingham Playhouse.

**Renaissance Hybrids** Gary A. Schmidt, 2016-04-08 In the first book-length study explicitly to connect the postcolonial trope of hybridity to Renaissance literature, Gary Schmidt examines how sixteenth and seventeenth-century English authors, artists, explorers, and statesmen exercised a concerted effort to frame questions of cultural and artistic heterogeneity. This book is unique in its exploration of how hybrid literary genres emerge at particular historical moments as vehicles for negotiating other kinds of hybridity, including but not limited to cultural and political hybridity. In particular, Schmidt addresses three distinct manifestations of hybridity in English literature and iconography during this period: the first category comprises literal hybrid creatures such as satyrs, centaurs, giants, and changelings; the second is cultural hybrids reflecting the mixed status of the nation; and the third is generic hybrids such as the Shakespearean problem play, the volatile verse satires of Nashe, Hall, and Marston, and the tragicomedies of Beaumont and Fletcher. In *Renaissance Hybrids*, Schmidt demonstrates postmodern considerations not to be unique to our own critical milieu. Rather, they can fruitfully elucidate cultural and literary developments in the English Renaissance, forging a valuable link in the history of ideas and practices and revealing a new dimension in the relation of early modern studies to the concerns of the present.

'Who the Devil taught thee so much Italian?' Jason Lawrence, 2013-07-19 This book offers a comprehensive account of the methods and practice of learning modern languages, particularly Italian, in late sixteenth and early seventeenth-century England. It is the first study to suggest a fundamental connection between language-learning habits and the techniques for both reading and imitating Italian materials employed by a range of poets and dramatists such as Daniel Drummond, Marston, and Shakespeare in the period. The widespread use of bilingual parallel-text instruction manuals from the 1570s onwards, most notably those of the Italian teacher John Florio, highlights the importance of translation in the language-learning process. This study emphasises the impact of language-learning translation on contemporary habits of literary imitation in its detailed analyses of Daniel's sonnet sequence, Delia, and his pastoral

tragicomedies and Shakespeare's use of Italian materials in *Measure for Measure* and *Othello*      **A Select Collection of Old Plays: Mal-content**, 1780      *The Works of John Webster* John Webster, 1995 Second volume of plays in this edition of the works of John Webster      *The Drama of John Marston* T. F. Wharton, 2000 Celebrating the 400th anniversary of John Marston's debut as a professional playwright this collection of critical essays on his work by leading scholars in the early modern field discovers in the de-centred hilarious but unsettling work of this idiosyncratic Renaissance dramatist an uncannily post-modern voice Always at odds with his contemporaries the censor and sometimes his own audience Marston is shown to be a deeply conflicted figure but the qualities which estranged him from previous critical eras are precisely those that are now instantly accessible This volume's essays the themes of which coincide both in contemporary currents in literary theory and criticism and in the plays of John Marston reveal at every turn the full extent of his ambiguity towards politics gender and the very medium he wrote for and in      **Gender and Song in Early Modern England** Leslie C. Dunn, Katherine R. Larson, 2016-04-15 Song offers a vital case study for examining the rich interplay of music gender and representation in the early modern period This collection engages with the question of how gender informed song within particular textual social and spatial contexts in sixteenth and seventeenth century England Bringing together ongoing work in musicology literary studies and film studies it elaborates an interdisciplinary consideration of the embodied and gendered facets of song and of song's capacity to function as a powerful and flexible gendered signifier The essays in this collection draw vivid attention to song as a situated textual and musical practice and to the gendered processes and spaces of song's circulation and reception In so doing they interrogate the literary and cultural significance of song for early modern readers performers and audiences      **The Malcontent** John Marston, 2000 The *Malcontent* usually considered to be John Marston's masterpiece is one of the most original plays of the Elizabethan theatre complex in genre structure and language A major reason for the play's preeminence lies in the balance it achieves between the opposite claims of laughter and horror This edition has notes designed for modern undergraduate use and the introduction has been rewritten to take into account the most recent scholarship      **Ben Jonson, John Marston and Early Modern Drama** Rebecca Yearling, 2016-01-05 This book examines the influence of John Marston typically seen as a minor figure among early modern dramatists on his colleague Ben Jonson While Marston is usually famed more for his very public rivalry with Jonson than for the quality of his plays this book argues that such a view of Marston seriously underestimates his importance to the theatre of his time In it the author contends that Marston's plays represent an experiment in a new kind of satiric drama with origins in the humanist tradition of *serio ludere* His works deliberately unpredictable inconsistent and metatheatrical subvert theatrical conventions and provide confusingly multiple perspectives on the action forcing their spectators to engage actively with the drama and the moral dilemmas that it presents The book argues that Marston's work thus anticipates and perhaps influenced the mid-period work of Ben Jonson in plays such as *Sejanus* *Volpone* and *The Alchemist*      **The Pursuit of Style in Early Modern Drama**

Matthew Hunter, 2022-08-25 *The Pursuit of Style in Early Modern Drama* examines how early modern plays celebrated the power of different styles of talk to create dynamic forms of public address Across the sixteenth and seventeenth centuries London expanded into an uncomfortably public city where everyone was a stranger to everyone else The relentless anonymity of urban life spurred dreams of its opposite of being a somebody rather than a nobody of being the object of public attention rather than its subject Drama gave life to this fantasy Presented by strangers and to strangers early modern plays codified different styles of talk as different forms of public sociability Then as now to speak of style was to speak of a fantasy of public address Offering fresh insight for scholars of literature and drama Matthew Hunter reveals how this fantasy which still holds us in its thrall played out on the early modern stage *Poison on the early modern English stage* Lisa Hopkins, Bill Angus, 2023-08-29 Many early modern plays use poison most famously Hamlet where the murder of Old Hamlet showcases the range of issues poison mobilises Its orchard setting is one of a number of sinister uses of plants which comment on both the loss of horticultural knowledge resulting from the Dissolution of the Monasteries and also the many new arrivals in English gardens through travel trade and attempts at colonisation The fact that Old Hamlet was asleep reflects unease about soporifics troubling the distinction between sleep and death pouring poison into the ear smuggles in the contemporary fear of informers and it is difficult to prove This book explores poisoning in early modern plays the legal and epistemological issues it raises and the cultural work it performs which includes questions related to race religion nationality gender and humans relationship to the environment **Who Hears in Shakespeare?** Laury Magnus, Walter W. Cannon, 2012 This volume examines the ways in which Shakespeare's plays are designed for hearers as well as spectators and shows how Shakespeare's stagecraft actualized both on stage and screen revolves around various hearing conventions such as soliloquies asides eavesdropping overhear **Henry IV, Part I** Harold Bloom, 2008 Contains a selection of the criticism through the centuries on the play This study guide includes an accessible summary analysis of key passages a comprehensive list of characters and a biography of Shakespeare Shakespeare, Machiavelli, and Montaigne Hugh Grady, 2002 The four plays of Shakespeare's Henriad and the slightly later Hamlet brilliantly explore interconnections between political power and interior subjectivity as productions of the newly emerging constellation we call modernity Hugh Grady argues that for Shakespeare subjectivity was a critical negative mode of resistance to power not as many recent critics have asserted its abettor Sensory Experience and the Metropolis on the Jacobean Stage (1603-1625) Hristomir A. Stanev, 2016-04-01 At the turn of the seventeenth century Hristomir Stanev argues ideas about the senses became part of a dramatic and literary tradition in England concerned with the impact of metropolitan culture Drawing upon an archive of early modern dramatic and prose writings and on recent interdisciplinary studies of sensory perception Stanev here investigates representations of the five senses in Jacobean plays in relationship to metropolitan environments He traces the significance of under examined concerns about urban life that emerge in micro histories of performance and engage the involuntary and sometimes pre rational

participation of the five senses With a dominant focus on sensation he argues further for drama's particular place in expanding the field of social perception around otherwise less tractable urban phenomena such as suburban formation environmental and noise pollution epidemic disease and the impact of built in city space The study focuses on ideas about the senses on stage but also to the extent possible explores surviving accounts of the sensory nature of playhouses The chapters progress from the lower order of the senses taste and smell to the higher hearing and vision before considering the anomalous sense of touch in Platonic terms The plays considered include five city comedies a romance and two historical tragedies playwrights whose work is covered include Shakespeare Jonson Webster Fletcher Dekker and Middleton Ultimately Stanev highlights the instrumental role of sensory flux and instability in recognizing the uneasy manner in which the London writers and perhaps many of their contemporaries approached the rapidly evolving metropolitan environment during the reign of King James I

**Some Other Note** Ross W. Duffin, 2018-01-09 English comedy from the fifteenth to the early seventeenth century abounds in song lyrics but most of the original tunes were thought to have been lost until now By deducing that playwrights borrowed melodies from songs they already knew Ross W Duffin has used the existing English repertory of songs both popular and composed to reconstruct hundreds of songs from more than a hundred plays and other stage entertainments Thanks to Duffin's incredible breakthrough these plays have been rendered performable with period music for the first time in five hundred years Some Other Note not only brings these songs back from the dead but tells a thrilling tale of the investigations that unraveled these centuries old mysteries

**The Duchess of Malfi** John Webster, 2009-09-09 The Duchess of Malfi is a macabre tragic play which is often performed and studied at A level and university This Arden edition brings all the scholarship and comprehensive analysis associated with the series and offers readers a deeper understanding of the play than competing editions

*Edinburgh Companion to Literature and Music* Delia da Sousa Correa, 2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of

approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media     Periods of European Literature ,1906

## **Malcontent And Other Plays** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Malcontent And Other Plays**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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