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# Shakespeare And Jonson Their Reputations In The Seventeenth Century Compared

**Gerald Eades Bentley**



## Shakespeare And Jonson Their Reputations In The Seventeenth Century Compared:

**Shakespeare & Jonson** Gerald Eades Bentley,1945

Shakespeare and Jonson Gerald Eades Bentley,1969

**Shakespeare & Jonson** Gerald Eades Bentley,1945

Shakespeare and Jonson Gerald E. Bentley,1969

**Cavendish**

**and Shakespeare, Interconnections** Katherine Romack,2019-10-28 Cavendish and Shakespeare Interconnections explores the relationship between the plays of William Shakespeare and the writings of Margaret Cavendish Duchess of Newcastle 1623 1673 Cavendish wrote 25 plays in the 1650s and 60s making her one of the most prolific playwrights man or woman of the seventeenth century The essays contained in this volume fit together as studies of various sorts of influence both literary and historical setting Cavendish s appropriation of Shakespearean characters and plot structures within the context of the English Civil Wars and the Fronde The essays trace Shakespeare s influence on Cavendish explore the political implications of Cavendish s contribution to Shakespeare s reputation and investigate the politics of influence more generally The collection covers topics ranging from Cavendish s strategic use of Shakespeare to establish her own reputation to her adaptation of Shakespeare s martial imagery moral philosophy and marriage plots as well as the conventions of cross dressing on stage Other topics include Shakespeare and Cavendish read aloud Cavendish s formally hybrid appropriation of Shakespearean comedy and tragedy her transformation of Shakespearean women on trial and her re imagining of Shakespearean models of sexuality and pleasure *Ben Jonson in the Romantic Age* Tom Lockwood,2005-09-22 Tom Lockwood s study is the first examination of Jonson s place in the texts and culture of the Romantic age Part one of the book explores theatrical critical and editorial responses to Jonson including his place in the post Garrick theatre critical estimations of his life and work and the politically charged making and reception of William Gifford s 1816 edition of Jonson s Works Part two explores allusive and imitative responses to Jonson s poetry and plays in the writings of Samuel Taylor Coleridge and explores how Jonson serves variously as a model by which to measure the poet laureate Robert Southey and Coleridge s eldest son Hartley The introduction and conclusion locate this Romantic Jonson against his eighteenth century and Victorian re creations Ben Jonson in the Romantic Age shows us a varied mobile and contested Jonson and offers a fresh perspective on the Romantic age **Shakespeare and Jonson** Gerald Eades Bentley,1946 Libels and Theater in Shakespeare's England Joseph Mansky,2023-10-19 The first comprehensive history of the Elizabethan libel this interdisciplinary account traces a viral and often virulent media ecosystem *The School of Shakespeare* David L. Frost,1968-05-02 A presentation of the effect of Shakespeare s work on Jacobean dramatists *Shakespeare and Jonson : their reputations in the seventeenth century compared* Gerald Eades Bentley,1945 *Ben Jonson* Ian Donaldson,2012-02-20 Ben Jonson was the greatest of Shakespeare s contemporaries In the century following his death he was seen by many as the finest of all English writers living or dead His fame rested not only on the numerous plays he had written for the theatre but on his achievements over three decades as principal masque writer to the early Stuart court where he had worked in creative

and often stormy collaboration with Inigo Jones One of the most accomplished poets of the age he had become in fact if not in title the first Poet Laureate in England Jonson's life was full of drama Serving in the Low Countries as a young man he overcame a Spanish adversary in single combat in full view of both the armies His early satirical play *The Isle of Dogs* landed him in prison and brought all theatrical activity in London to a temporary and very nearly to a permanent standstill He was almost at the gallows for killing a fellow actor after a quarrel and converted to Catholicism while awaiting execution He supped with the Gunpowder conspirators on the eve of their planned coup at Westminster After satirizing the Scots in *Eastward Ho* he was imprisoned again and throughout his career was repeatedly interrogated about plays and poems thought to contain seditious or slanderous material In his middle years twenty stone in weight he walked to Scotland and back seemingly partly to fulfil a wager and partly to see the land of his forebears He travelled in Europe as tutor to the mischievous son of Sir Walter Raleigh who caused him to be drunken and dead drunk and wheeled provocatively through the streets of Paris During his later years he presided over a sociable club in the Apollo Room in Fleet Street mixed with the most learned scholars of his day and viewed with keen interest the political religious and scientific controversies of the day Ian Donaldson's new biography draws on freshly discovered writings by and about Ben Jonson and locates his work within the social and intellectual contexts of his time Jonson emerges from this study as a more complex and volatile character than his own self declarations and much modern scholarship would allow and as a writer whose work strikingly foresees and at times pre emptively satirizes the modern age

Shakespeare's Rise to Cultural Prominence Emma Depledge, 2018-07-26 Argues that the Exclusion Crisis of 1678-82 should be considered the watershed moment in Shakespeare's authorial afterlife

Ben Jonson's 'Dotages' Larry S. Champion, 2021-11-21 Although there has been a general revival of interest in Ben Jonson's dramatic work in the past twenty years little critical effort has been directed to his late plays dismissed by John Dryden as the dotages of an aging mind Through a close reading of *The Devil Is an Ass* *The Staple of News* *The New Inn* and *The Magnetic Lady* in light of Jonson's own theories of comedy author Larry S Champion demonstrates that they reveal the same precise construction and dramatic control found in his acclaimed masterpieces Furthermore these works reflect Jonson's continued emphasis upon realism and satiric attack though they may not be equal in quality or dramatic effectiveness The brief and undistinguished stage runs of the late plays are not an accurate gauge of their dramatic merit Rather than indicating an enfeebled mind these late plays reveal Jonson to be a continuing innovator adapting the forms of the pastoral the romance and the morality play to the purposes of comic satire Previous critics have charged that Jonson was merely desirous of regaining public favor at the expense of his artistic integrity The present study suggests however that Jonson in these plays was in reality burlesquing the popular fad of exaggerated romantic comedy which he considered a degradation of the dramatic art

The Alchemist: A Critical Reader , 2013-03-28 The eponymous alchemist of Ben Jonson's quick fire comedy is a fraud he cannot make gold but he does make brilliant theatre *The Alchemist* is a masterpiece of wit and form

about the self delusions of greed and the theatricality of deception This guide is useful to a diverse assembly of students and scholars offering fresh new ways into this challenging and fascinating play     Shakespeare in the Theatre: The King's Men Lucy Munro,2020-04-16 Created when James I granted royal patronage to the former Chamberlain s Men in 1603 the King s Men were the first playing company to exercise a transformative influence on Shakespeare s plays Not only did Shakespeare write his plays with them in mind but they were also the first group to revive his plays and the first to have them revised either by Shakespeare himself or by other dramatists after his retirement Drawing on theatre history performance studies cultural history and book history *Shakespeare in the Theatre The King s Men* reappraises the company as theatre artists analysing in detail the performance practices cultural contexts and political pressures that helped to shape and reshape Shakespeare s plays between 1603 and 1642 Reconsidering casting and acting styles staging and playing venues audience response influence and popularity and local national and international politics the book presents case studies of performances of *Macbeth* *The Tempest* *The Winter s Tale* *Richard II* *Henry VIII* *Othello* and *Pericles* alongside a broader reappraisal of the repertory of the company and the place of Shakespeare s plays within it     *Three Golden Ages* Alf J. Mapp,1998-11-13 In this intriguing book best selling author Alf Mapp Jr explores three periods in Western history that exploded with creativity Elizabethan England Renaissance Florence and America s founding What enabled these societies to make staggering jumps in scientific knowledge develop new political structures or create timeless works of art

**Threshold of a Nation** Philip Edwards,1979 This imprint is established to publish in paperback for an individual readership the Press s most outstanding original monographs These are titles which would normally appear in specialist hardback editions only but whose quality and general academic importance justify their special promotion in this prestige imprint The series will include both new and recent titles drawn from the whole range of the Press s very substantial publishing programmes in the Humanities and Social Sciences and therefore represents some of the best current scholarship in the English language     **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      King John William Shakespeare,2018-02-22 The Arden Shakespeare is the established scholarly edition of Shakespeare s plays Now in its third series Arden offers the best in contemporary scholarship Each volume guides you to a deeper understanding and appreciation of Shakespeare s plays This edition of King John provides A clear and authoritative text edited to the highest standards of scholarship Detailed notes and commentary on the same page as the text A full illustrated introduction to the play s historical cultural and performance contexts A full index to the introduction and notes A select bibliography of references and further reading With a wealth of helpful and incisive commentary The Arden Shakespeare is the finest edition of Shakespeare you can find King John tells the story of John s struggle to retain the crown in the face of alternative claims to the throne from France and is one of the earlier history plays The new Arden Third Series edition offers students a comprehensive introduction exploring the play s relationship to its source and to later plays in the history cycle as well as giving a full account of its critical and performance history including key productions in 2015 which marked the anniversary of Magna Carta As such this is the most detailed informative and up to date student edition available      A Reference Guide for English Studies Michael J. Marcuse,2023-11-15

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