

# 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 The Cambridge Companion to Shakespeare and Contemporary Dramatists A. J. Hoenselaars,2012-10-11 This Companion is devoted to the life and works of Shakespeare and contemporary playwrights in early modern London **The Cambridge Companion to Shakespeare and Contemporary Dramatists** Ton Hoenselaars,2012-10-11 While Shakespeare s popularity has continued to grow so has the attention paid to the work of his contemporaries The contributors to this Companion introduce the distinctive drama of these playwrights from the court comedies of John Lyly to the works of Richard Brome in the Caroline era With chapters on a wide range of familiar and lesser known dramatists including Thomas Kyd Christopher Marlowe Ben Jonson John Webster Thomas Middleton and John Ford this book devotes particular attention to their personal and professional relationships occupational rivalries and collaborations Overturning the popular misconception that Shakespeare wrote in isolation it offers a new perspective on the most impressive body of drama in the history of the English stage *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 Survey 75** Emma Smith,2022-09-08 Shakespeare Survey is a yearbook of Shakespeare studies and production Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism Each volume is devoted to a theme or play or group of plays each also contains a section of reviews of that year s textual and critical studies and of the year s major British performances The theme for Volume 75 is Othello The complete set of Survey volumes is also available online at <https://www.cambridge.org/core> what we publish collections/shakespeare/survey This fully searchable resource enables users to browse by author essay and volume search by play theme and topic and save and bookmark their results

**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

**Erotic Beasts and Social Monsters**  
Tiffany Grace,1995-02 The voluminous contemporary critical work on English Renaissance androgyny transvestism has not fully uncovered the ancient Greek and Roman roots of the gender controversy This work argues that the variant Renaissance views on the androgyne s symbolism are in fact best understood with reference to classical representations of the double sexed or gender baffled figures and with the classical merging of the figure with images of beasts and monsters

**Shakespeare and the Classical Tradition** Lewis Walker,2019-05-24 This bibliography will give comprehensive coverage to published commentary in English on Shakespeare and the Classical Tradition during the period from 1961 1985 Doctoral dissertations will also be included Each entry will provide a clear and detailed summary of an item s contents For pomes and plays based directly on classical sources like *Antony and Cleopatra* and *The Rape of Lucrece* virtually all significant scholarly work during the period covered will be annotated For other works such as *Hamlet* any scholarship that deals with classical connotations will be annotated Any other bibliographies used in the compiling of this volume will be described with emphasis on their value to a student of Shakespeare and the Classics

*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

*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

**Marston, Rivalry, Rapprochement, and Jonson** Charles Cathcart, 2016-05-06 Significant and unexplored signs of John Marston s literary rivalry with Ben Jonson are investigated here by Charles Cathcart The centrepiece of the book is its argument that the anonymous play *The Family of Love* sometimes attributed to Thomas Middleton and sometimes to Lording Barry was in part the work of John Marston and that it constitutes a whimsical statement of amity with Jonson The book concerns itself with material rarely or never viewed as part of the Poets War such as the mutual attempted cuckoldings of *The Insatiate Countess* and the Middle Temple performance of *Twelfth Night* rather than with texts like *Satiromastix* and *Poetaster* long considered in this light

**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

**A Companion to Shakespeare's Works, Volumr IV** Richard Dutton, Jean E. Howard, 2008-04-15 This four volume Companion to Shakespeare s Works compiled as a single entity offers a uniquely comprehensive snapshot of current Shakespeare criticism Brings together new essays from a mixture of younger and more established scholars from around the world Australia Canada France New Zealand the United Kingdom and the United States

Examines each of Shakespeare's plays and major poems using all the resources of contemporary criticism from performance studies to feminist historicist and textual analysis. Volumes are organized in relation to generic categories namely the histories, the tragedies, the romantic comedies and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century.

This companion to Shakespeare's poems, problem comedies and late plays contains original essays on *Troilus and Cressida*, *Measure for Measure*, *All's Well That Ends Well*, *Venus and Adonis*, *The Rape of Lucrece* and *The Sonnets* as well as *Pericles*, *The Winter's Tale*, *Cymbeline*, *The Tempest* and *The Two Noble Kinsmen*. *Shakespeare's borrowed feathers* Darren Freebury-Jones, 2024-10-08. A fascinating book exploring the early modern authors who helped to shape Shakespeare's beloved plays. Shakespeare's plays have influenced generations of writers but who were the early modern playwrights who influenced him? Using the latest techniques in textual analysis, *Shakespeare's borrowed feathers* offers a fresh look at William Shakespeare and reveals the influence of a community of playwrights that shaped his work. This compelling book argues that we need to see early modern drama as a communal enterprise with playwrights borrowing from and adapting one another's work. From John Lyly's wit to the collaborative genius of John Fletcher to Christopher Marlowe and Ben Jonson, *Shakespeare's borrowed feathers* offers fresh insights into Shakespeare's artistic development and shows us new ways of looking at the masterpieces that have enchanted audiences for centuries.

[The Routledge Research Companion to Shakespeare and Classical Literature](#) Sean Keilen, Nick Moschovakis, 2017-03-31. In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare himself a classic, arguably the classic of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama up through the nineteenth and even well into the twentieth century. Second and no less central is the idea of classics as such, that of books whose perceived value exceeding that of most in their era justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense of ancient texts, subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning simply because of the texts' growing remoteness from ordinary life, language and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist

in the volume with thought pieces on the uses of the classical as a historical and pedagogical category and with practical essays on the place of ancient classics in today's Shakespearean classrooms

**Historical Dictionary of British Theatre** Darryll Grantley, 2013-10-10 British theatre has a greater tradition than any other having started all the way back in 1311 and still going strong today But that is too much for one book to cover so this volume deals with early theatre and has a cut off date in 1899 Still this is almost six centuries during which British theatre not only developed but produced some of the greatest playwrights of all time and anywhere including obviously Shakespeare but also Marlowe and Shaw And they wrote some of the finest plays ever which are known around the world So there is plenty for this book to cover just with the playwrights plays and actors but it also has information on stagecraft and theatres as well as the historical and political background This book has over 1 183 entries in the dictionary section these being mainly on playwrights and plays but others as well including managers and critics and also on specific theatres legislative acts and some technical jargon Then there are entries on the different genres from comedy to tragedy and everything in between Inevitably the chronology is quite long as it has a long period to cover and the introduction provides the necessary overview The Historical Dictionary of Early British Theatre concludes with a pretty massive bibliography That will be of use to particularly assiduous researchers but this book itself is a good place to start any research since it covers periods that are far less well known and documented and ordinary theatre goers will also find useful information

**Greek Tragic Women on Shakespearean Stages** Tanya Pollard, 2017-09-15 Greek Tragic Women on Shakespearean Stages argues that ancient Greek plays exerted a powerful and uncharted influence on early modern England's dramatic landscape Drawing on original research to challenge longstanding assumptions about Greek texts invisibility the book shows not only that the plays were more prominent than we have believed but that early modern readers and audiences responded powerfully to specific plays and themes The Greek plays most popular in the period were not male centered dramas such as Sophocles Oedipus but tragedies by Euripides that focused on raging bereaved mothers and sacrificial virgin daughters especially Hecuba and Iphigenia Because tragedy was firmly linked with its Greek origin in the period's writings these iconic female figures acquired a privileged status as synecdoches for the tragic theater and its ability to conjure sympathetic emotions in audiences When Hamlet reflects on the moving power of tragic performance he turns to the most prominent of these figures What's Hecuba to him or he to Hecuba That he should weep for her Through readings of plays by Shakespeare and his contemporary dramatists this book argues that newly visible Greek plays identified with the origins of theatrical performance and represented by passionate female figures challenged early modern writers to reimagine the affective possibilities of tragedy comedy and the emerging genre of tragicomedy

**Shakespeare Survey** Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback

*Shakespeare's Troilus and Cressida* Roger Apfelbaum, 2004 Theater history and bibliography exist on the fringes of dramatic criticism rarely influencing studies outside their fields and even less often combined with each

other There is however much to be gained from a dialogue between theatrical choices and textual problems There are nearly five hundred substantive differences between the 1609 Quarto and 1623 Folio versions of Shakespeare's *Troilus and Cressida* and many more instances where editors rewrote the dialogue and stage directions This book studies a selection of variants and emendations in *Troilus and Cressida* with extensive reference to the theater history of the passages showing how production decisions can provide a valuable commentary on editorial questions



Uncover the mysteries within Explore with is enigmatic creation, Discover the Intrigue in **Shakespeare And The Rival Playwrights 1600 1606** . This downloadable ebook, shrouded in suspense, is available in a PDF format ( PDF Size: \*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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