

FLETCHER,
BEAUMONT
& Company

*Entertainers to the
Jacobean Gentry*

LAWRENCE B. WALLIS

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Fletcher Beaumont Company Entertainers

Bruce Boehrer



Fletcher Beaumont Company Entertainers:

The Plays of Beaumont and Fletcher Sandra Clark, 2014-07-15 This is an analysis of sexual themes in the plays of Beaumont and Fletcher both in the context of the Jacobean theatre and in the light of modern readings of sexuality and gender during the English Renaissance Sandra Clark challenges commonly held perceptions of Beaumont and Fletcher's work The book is intended for undergraduate and graduate courses on Renaissance literature Elizabethan and Jacobean drama tragicomedy gender and genre in the Renaissance

Fletcher, Beaumont and Company Lawrence Bergmann Wallis, 1968

Fletcher, Beaumont & Company, Entertainers to the Jacobean Gentry Lawrence Bergmann Wallis, 1947 Studies the tragicomedies of Fletcher and Beaumont to fill a gap in the history of the repudiations of the Elizabethan playwrights and thus have an additional usefulness for readers of Jacobean drama

The Maid's Tragedy Francis Beaumont, John Fletcher, 1999-06-12 Fully annotated edition of the most powerful of Beaumont and Fletcher's plays

Strangers in Blood Jean E. Feerick, 2010-10-02 Strangers in Blood explores in a range of early modern literature the association between migration to foreign lands and the moral and physical degeneration of individuals Arguing that in early modern discourse the concept of race was primarily linked with notions of bloodline lineage and genealogy rather than with skin colour and ethnicity Jean E Feerick establishes that the characterization of settler communities as subject to degenerative decline constituted a massive challenge to the fixed system of blood that had hitherto underpinned the English social hierarchy Considering contexts as diverse as Ireland Virginia and the West Indies Strangers in Blood tracks the widespread cultural concern that moving out of England would adversely affect the temper and complexion of the displaced individual changes that could be fought only through willed acts of self discipline In emphasizing the decline of blood as found at the centre of colonial narratives Feerick illustrates the unwitting disassembling of one racial system and the creation of another

The Expense of Spirit Mary Beth Rose, 2018-03-15 A public and highly popular literary form English Renaissance drama affords a uniquely valuable index of the process of cultural transformation The Expense of Spirit integrates feminist and historicist critical approaches to explore the dynamics of cultural conflict and change during a crucial period in the formation of modern sexual values Comparing Elizabethan and Jacobean dramatic representations of love and sexuality with those in contemporary moral tracts and religious writings on women love and marriage Mary Beth Rose argues that such literature not only interpreted sexual sensibilities but also contributed to creating and transforming them

Theatre Closure and the Paradoxical Rise of English Renaissance Drama in the Civil Wars Heidi Craig, 2023-03-09 Focusing on the production and reception of drama during the theatre closures of 1642 to 1660 Heidi Craig shows how the death of contemporary theatre in fact gave birth to English Renaissance drama as a critical field While the prohibition on playing in many respects killed the English stage drama thrived in print with stationers publishing unprecedented numbers of previously unprinted professional plays vaunting playbooks ties to the receding theatrical past Marketed in terms of

novelty and nostalgia plays unprinted before 1642 gained new life Stationers also anatomized the whole corpus of English drama printing the first anthologies and comprehensive catalogues of drama Craig captures this crucial turning point in English theatre history with chapters on royalist nostalgia clandestine theatrical revivals dramatic compendia and the mysteriously small number of Shakespeare editions issued during the period as well as a new incisive reading of Beaumont and Fletcher's *A King and No King*

The Moral Art of Philip Massinger Ira Clark, 1993 *The Moral Art of Philip Massinger* views the successor of Shakespeare and Fletcher in a new sociopolitical position one of accommodation based on a moderate reformation of the tradition of the old hierarchy of inherited degree patriarchy and patronage In addition author Ira Clark claims a superior aesthetic position for tragicomedy as a sophisticated elaborate synthesis of dramatic conventions in complex multiple plots filled with reversals recognitions miraculous conversations and reconciliations after clashes of absolutes The genre's complex testing of characters discovery of their failures and reintegration of them into a reformed society focuses central sociopolitical and moral issues for an allegedly decadent but actually deeply troubled society Finally the study takes into its account Massinger's many collaborations with John Fletcher which are generally ignored In sum this work attempts to revise obsolete views of the dominant playwright just before the closing of the theaters and the opening of the English Civil War A Case for Massinger presents a critical history of why Massinger is unappreciated traces his life with an eye to his ideal of patronage and his emphasis on gratitude and outlines the rest of the work Models for Massinger the *Apprentice* focuses on the techniques of tragicomedy as Massinger learned them from his three masters The *Queen of Corinth* written with Fletcher serves as an exemplum of what this master collaborator taught him about tragicomedy The *City Madam* which obviously alludes to *Volpone* serves as an example of the traditions of the estates morality play satiric style and metadrama which Jonson transmitted to Massinger The *Duke of Milan* and *The Emperor of the East* with motifs borrowed from *Othello* serve as exempla of how Massinger used traditional dramatic allusions to present social issues Massinger's *Political Plays in their Time* focuses on the sociopolitical inclinations that Massinger consistently presented through his collaborations and solo plays Primarily the issues revolved around the relative value of court and country monarchism and parliamentary balance hereditary degree and social mobility and conspicuous consumption and martial maintenance Massinger's *Tragedies and Satiric Tragicomedies in their Social and Family Settings* focuses on the social family and personal preferences that Massinger presented in his work a concerned patriarchy a greater voice for women and the rights of inheritance by younger sons Massinger's *Tragicomedy* circles around to view all of Massinger's artistic and sociopolitical themes by way of readings of a collaborative tragicomedy and a solo tragicomedy The *Elder Brother* with Fletcher and *The Guardian* BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

The Just and the Lively Michael Werth Gelber, 2002 Recognition is often considered a means to de-escalate conflicts and promote peaceful social interactions This volume explores the forms that social recognition and its withholding may take in asymmetric armed

conflicts examining the risks and opportunities that arise when local state and transnational actors recognise misrecognise or deny recognition of armed non state actors By studying key asymmetric conflicts through the prism of recognition it offers an innovative perspective on the interactions between armed non state actors and state actors In what contexts does granting recognition to armed non state actors foster conflict transformation What happens when governments withhold recognition or label armed non state actors in ways they perceive as misrecognition The authors examine the ambivalence of recognition processes in violent conflicts and their sometimes unintended consequences The volume shows that while non recognition prevents conflict transformation the recognition of armed non state actors may produce counterproductive precedents and new modes of exclusion in intra state and transnational politics

Environmental Degradation in Jacobean Drama Bruce Boehrer, 2013-02-14 In *Environmental Degradation in Jacobean Drama* Bruce Boehrer provides the first general history of the Shakespearean stage to focus primarily on ecological issues Early modern English drama was conditioned by the environmental events of the cities and landscapes within which it developed Boehrer introduces Jacobean London as the first modern European metropolis in an England beset by problems of overpopulation depletion of resources and species land water and air pollution disease and other health related issues and associated changes in social behavior and cultural output In six chapters he discusses the work of the most productive and influential playwrights of the day Shakespeare Jonson Middleton Fletcher Dekker and Heywood exploring the strategies by which they made sense of radical ecological change in their drama In the process Boehrer sketches out these playwrights differing responses to environmental issues and traces their legacy for later literary formulations of green consciousness

Stuart Plays Arthur Hobart Nethercot, Charles Read Baskervill, Virgil Barney Heltzel, 1971

Hymeneutics Marie H. Loughlin, 1997 This book examines the socio medical and anatomical construction of the virginal female body in sixteenth and seventeenth century texts in order to develop a historically and culturally specific understanding of virginity and chastity in early modern England This investigation permits a reevaluation of a series of plays by John Fletcher and his collaborators approximately between 1609 and 1620 that concentrates heavily on the virginal and chaste woman Instead of seeing Fletcher's frequent violent interrogations of these women as springing from his personal pornographic proclivities a charge which has often been levelled contemporary medical and anatomical discourses demonstrate that the uncertainty about women's virginity which fuels such interrogations is widespread in the early modern period

Dissertations in English and American Literature Laurence F. McNamee, 1968

Working Subjects in Early Modern English Drama Natasha Korda, 2016-02-11 *Working Subjects in Early Modern English Drama* investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labor and subjectivity in the period The essays assembled here address fascinating and hitherto unexplored questions raised by the subject of labor as it was taken up in the drama of the period How were laboring bodies and the goods they produced marketed and consumed represented onstage through speech

action gesture costumes and properties How did plays participate in shaping the identities that situated laboring subjects within the social hierarchy In what ways did the drama engage with contemporary discourses social political economic religious etc that defined the cultural meanings of work How did players and playwrights define their own status with respect to the shifting boundaries between high status low status legitimate illegitimate profitable unprofitable skilled unskilled formal informal male female free bound paid unpaid forms of work Merchants usurers clothworkers cooks confectioners shopkeepers shoemakers sheepshearers shipbuilders sailors perfumers players magicians servants and slaves are among the many workers examined in this collection Offering compelling new readings of both canonical and lesser known plays in a broad range of genres including history plays comedies tragedies tragi comedies travel plays and civic pageants this collection considers how early modern drama actively participated in a burgeoning proto capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself

Citizen Comedy in the Age of Shakespeare Alexander Leggatt, 1972-12-15 This is the first book to survey comprehensively the field of Elizabethan and Jacobean citizen comedy Most studies of the period focus on major authors this one follows recurring themes and motifs through a variety of plays by many authors from the moralizing comedies of the boys companies Professor Leggatt provides not only a fresh perspective on familiar plays by such figures as Jonson Middleton and Dekker but also a new look at a number of neglected comedies some by unfamiliar authors some by major authors working together Standard figures the usurer the prodigal and the prostitute and standard plots notably intrigues based on money or sex or both are traced to show the changes that occur in apparently stereotyped material at the hands of individual authors The result is to display the range and internal variety of a genre that too often is seen as all of a piece and to show the different ways in which social thinking can interact with the demands and comic form This book will interest students of Renaissance English drama both for its treatment of a neglected type of play and for its comments on individual citizen comedies Those who are concerned with drama as a vehicle for social commentary will find many points for discussion

The Cervantean Heritage J. A. Garrido Ardila, 2017-12-02 Many critics regard Cervantes's *Don Quixote* as the most influential literary book on British literature Indeed the impact on British authors was immense as can be seen from 17th century plays by Fletcher Massinger and Beaumont through the great 18th century novels of Fielding Smollett Sterne and Lennox and on into more modern and contemporary novelists 20th century critics fascinated by Cervantes were moved to write what we now see as the classical works of Cervantes scholarship Through their previous publications the eminent contributors to this volume have helped to determine the reception of Cervantes in Britain Together they now offer a comprehensive and innovative picture of this topic discussing the English translations of Cervantes's works the literary genres which developed under his shadow and the best known authors who consciously emulated him Cervantes's influence upon British literature emerges as decidedly the deepest of any writer outside of English and very possibly of any writer since the Renaissance

Research Guide to Biography and Criticism

Walton Beacham,1986 Description and evaluation of the most important biographical autobiographical and critical sources for 146 dramatics worldwide

Shakespeare's Stage Traffic Janet Clare,2014-01-09 Shakespeare s unique status has made critics reluctant to acknowledge the extent to which some of his plays are the outcome of adaptation In Shakespeare s Stage Traffic Janet Clare re situates Shakespeare s dramaturgy within the flourishing and competitive theatrical trade of the late sixteenth and early seventeenth centuries She demonstrates how Shakespeare worked with materials which had already entered the dramatic tradition and how in the spirit of Renaissance theory he moulded and converted them to his own use The book challenges the critical stance that views the Shakespeare canon as essentially self contained moves beyond the limitations of generic studies and argues for a more conjoined critical study of early modern plays Each chapter focuses on specific plays and examines the networks of influence exchange and competition which characterised stage traffic between playwrights including Marlowe Jonson and Fletcher Overall the book addresses multiple perspectives relating to authorship and text performance and reception

A Companion to Renaissance Drama Arthur F. Kinney,2008-04-15 This expansive inter disciplinary guide to Renaissance plays and the world they played to gives readers a colorful overview of England s great dramatic age Provides an expansive and inter disciplinary approach to Renaissance plays and the world they played to Offers a colourful and comprehensive overview of the material conditions of England s most important dramatic period Gives readers facts and data along with up to date interpretation of the plays Looks at the drama in terms of its cultural agency its collaborative nature and its ideological complexity

Renaissance Revivals Wendy Griswold,1986-10 Renaissance Revivals examines patterns in the London revivals of two English Renaissance theatre genres over the past four centuries Griswold s focus on revenge tragedies and city comedies illuminates the ongoing interaction between society and its cultural products No cultural object is ever created anew she argues but is instead constructed from existing cultural genres and conventions the visions and professional needs of the artist and the interests of an audience Thus every new play is in part a renaissance and every revival is in part an entirely new cultural object

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