

MICHAEL SCOTT
JOHN MARSTON'S PLAYS
Theme, Structure & Performance



John Marstons Plays Theme Structure And Performance

Arthur F. Kinney, David A. Katz



John Marston's Plays Theme Structure And Performance:

John Marston's Plays Michael Scott, 1978-06-17 *The Selected Plays of John Marston* Macdonald Pearman Jackson, Michael Neill, 1986-08-29 This edition brings five of Marston's most interesting plays together in a readable and helpful form. They are collected with modern spelling, full commentaries, textual notes, and introductions in texts newly edited from the original quartos. A survey of criticism of Marston is included. The edition of *Sophonisba*, a play highly praised by T. S. Eliot, is the first modernised text to appear in one hundred years. Another textual innovation is the relegation to an appendix of Webster's obtrusive additions to *The Malcontent*. Marston's plays have enjoyed popular revivals in English theatres over the last decade, and the author's commentary is designed to alert readers to theatrical effects. The playwright's language is elucidated here far more fully than in any other collection. [English Drama: Oxford Bibliographies Online Research Guide](#) Oxford University Press, 2010-06-01 This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear, from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated. Related: This ebook is a static version of an article from *Oxford Bibliographies Online: Renaissance and Reformation*, a dynamic, continuously updated online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. *Oxford Bibliographies Online* covers most subject disciplines within the social science and humanities; for more information, visit www.oxfordbibliographies.com. **Dynamics Of Role-Playing In Jacobean Tragedy** Joan L. Hall, 1991-10-23 Jacobean actors fascinated audiences with their convincingly mimetic performances; often they appeared to assume the identities of the fictional characters they impersonated. A similar dynamic emerges in several tragedies of the period where dramatic characters are frequently changed for better or worse by the roles they adopt within the play illusion. This study discusses how certain plays of Jonson and Middleton reveal the destructive consequences of assuming new personae; how three of Shakespeare's tragedies explore the ambivalent results of characters' experimentation with roles; and how Webster and Ford treat role playing, including ceremonial behavior, creatively as a vehicle for expressing and consolidating the dramatic self. **The Dutch Courtesan** John Marston, 2018-04-05 *The Dutch Courtesan* is a riotous tragicomedy that explores the delights and perils afforded by Jacobean London. While Freevill, an educated young Englishman, and the play's nominal hero frolics in the city's streets, taverns, and brothels, Franceschina, his cast-off mistress and the Dutch courtesan of the play's title, laments his betrayal and plots revenge. Juxtaposing Franceschina's vulnerable financial position against the unappealing marital prospects available to gentry women, the play undermines the language of romance, revealing it to be rooted in the commerce and commodification

Marston's commentary on financial insecurity and the hypocritical repudiation of foreignness makes *The Dutch Courtesan* truly a document for our time **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 Music and Gender in English Renaissance Drama Katrine Wong, 2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities both inside and outside the contemporary societal decorum Wong's analysis broadens our understanding of the general theatrical representation of music or musical dramaturgy and complicates the current discussion of musical portrayal and construction of gender during this period Wong discusses dramaturgical meanings of music and its association with gender love and erotomania in Renaissance plays The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays However while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal various musical representations of characters and situations in early modern drama would prove otherwise Wong building upon the conventional model of binarism explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music and at the same time experimented with the multivalent meanings and significance embodied in theatrical music **Incest, Drama and Nature's Law, 1550-1700** Richard A. McCabe, 2008-10-30 This is a full length study of incest in English Renaissance and Restoration drama Richard McCabe's comprehensive survey offers a literary history of this theme informed by an investigation of the intellectual background with particular emphasis on changing concepts of natural law and consequent reassessments of classical tradition It examines a wide range of theological philosophical legal and literary sources in the context of modern psychological and sociological theories of family development Extensive comparisons with classical models and contemporary European dramatists from Tasso to Corneille and Racine explore the volatile association between dramatic form and emotional content structural experiment and sexual ambivalence The centrality of the family to all human relationships and the mutual reflection of familial politics and the patriarchal state make incest a powerful metaphor for the ambivalence of all concepts of natural authority and for various forms of social and political revolt Medieval and Renaissance Drama in England S. P. Cerasano, Mary Bly, Heather Anne Hirschfeld, 2013-09-30 *Medieval and Renaissance Drama in England* is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642 This

issue includes eleven new articles and reviews of twelve books *Introduction To English Renaissance Comedy* Alexander Leggatt,1999-08-21 This book provides a comprehensive introduction to Elizabethan Jacobean and Caroline comedy covering both public and private theatres emphasizing the eclectic experimental nature of this comedy its departures from the mainstream New Comedy tradition and its searching witty analysis of social and personal relations in court city and country In his close analysis of some of the richest comedies of the period Alexander Leggatt makes some unexpected connections between them The reader is given a comprehensive picture of English comedy in one of its most creative periods *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

Italian Culture in the Drama of Shakespeare and His Contemporaries Michele Marrapodi,2016-12-05 Applying recent developments in new historicism and cultural materialism along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text the essays collected here reconsider the pervasive influence of Italian culture literature and traditions on early modern English drama The volume focuses strongly on Shakespeare but also includes contributions on Marston Middleton Ford Brome Aretino and other early modern dramatists The pervasive influence of Italian culture literature and traditions on the European Renaissance it is argued here offers a valuable opportunity to study the intertextual dynamics that contributed to the construction of the Elizabethan and Jacobean theatrical canon In the specific area of theatrical discourse the drama of the early modern period is characterized by the systematic appropriation of a complex Italian iconology exploited both as the origin of poetry and art and as the site of intrigue vice and political corruption Focusing on the construction and the political implications of the dramatic text this collection analyses early modern English drama within the context of three categories of cultural and ideological appropriation the rewriting remaking and refashioning of the English theatrical tradition in its iconic thematic historical and literary aspects Renaissance Drama Arthur F. Kinney,David A. Katz,2022-08-15 RENAISSANCE DRAMA Experience the best and most noteworthy works of Renaissance drama This Third Edition of *Renaissance Drama An Anthology of Plays and Entertainments* is the latest installment of a groundbreaking collection of non Shakespearean Renaissance drama Covering not only the popular drama of the period Renaissance Drama includes masques Lord Mayor shows royal performances and the popular mystery plays of the time The selections fairly represent the variety and quality of Renaissance drama and they include works of scholarly and literary interest Each work included in this edition comes with an insightful and illuminating introduction that places the piece in its historical and cultural context with accompanying text explaining the significance of each piece and the ways in

which it interacts with other works New to this edition are The famous entertainment for Elizabeth at Kenilworth George Peele s remarkably inventive The Old Wives Tale The oft forgotten history of Thomas of Woodstock predecessor to Shakespeare s Richard II John Lyly s Gallathea a work which explores gender and love written for the Children s Company at Saint Paul s Ben Johnson s Volpone and the controversial Epicoene Perfect for scholars teachers and readers of the English Renaissance Renaissance Drama An Anthology of Plays and Entertainments belongs on the bookshelves of anyone with even a passing interest in the drama of its time

London in Early Modern English Drama D. Grantley, 2015-12-04 This book explores the changing representation on the early modern stage of the built environment of London It covers a period in which the city underwent rapid growth to become the country s first metropolis and it examines how the urban environment becomes part of the frame of reference of the drama that is set there

Europe's Languages on England's Stages, 1590-1620 Marianne Montgomery, 2016-04-22 Though representations of alien languages on the early modern stage have usually been read as mocking xenophobic or at the very least extremely anxious listening closely to these languages in the drama of Shakespeare and his contemporaries Marianne Montgomery discerns a more complex reality She argues instead that the drama of the early modern period holds up linguistic variety as a source of strength and offers playgoers a cosmopolitan engagement with the foreign that while still sometimes anxious complicates easy national distinctions The study surveys six of the European languages heard on London s commercial stages during the three decades between 1590 and 1620 Welsh French Dutch Spanish Irish and Latin and the distinct sets of cultural issues that they made audible Exploring issues of culture and performance raised by representations of European languages on the stage this book joins and advances two critical conversations on early modern drama It both works to recover English relations with alien cultures in the period by looking at how such encounters were staged and treats sound and performance as essential to understanding what Europe s languages meant in the theater Europe s Languages on England s Stages 1590 1620 contributes to our emerging sense of how local identities and global knowledge in early modern England were necessarily shaped by encounters with nearby lands particularly encounters staged for aural consumption

Theatrical Convention and Audience Response in Early Modern Drama Jeremy Lopez, 2002-12-05 This book gives a detailed and comprehensive survey of the diverse theatrically vital formal conventions of the drama of Shakespeare and his contemporaries Besides providing readings of plays such as Hamlet Othello Merchant of Venice and Titus Andronicus it also places Shakespeare emphatically within his own theatrical context and focuses on the relationship between the demanding repertory system of the time and the conventions and content of the plays Lopez argues that the limitations of the relatively bare stage and non naturalistic mode of early modern theatre would have made the potential for failure very great and he proposes that understanding this potential for failure is crucial for understanding the way in which the drama succeeded on stage The book offers perspectives on familiar conventions such as the pun the aside and the expository speech and it works toward a definition of early modern

theatrical genres based on the relationship between these well known conventions and the incoherent experience of early modern theatrical narratives **The Insatiate Countess** John Marston, William Barksted, 1984 A New History of Early English Drama John D. Cox, David Scott Kastan, 1997 Twenty six original essays by leading theorists and historians of the pre seventeenth century English stage chart a paradigmatic shift within the field In contrast to the traditional emphasis on individual authors the contributors to this storehouse of new historical information and critical insight explore the place of the stage within the larger society as well as issues of performance and physical space providing an innovative approach to both literary studies and cultural history Boy Actors in Early Modern England Harry R. McCarthy, 2022-09 This innovative study draws on theatre history and present day performance to re appraise the remarkable skills of early modern boy actors

The Drama of John Marston T. F. Wharton, 2000 This is an invaluable collection of critical essays on the work of dramatist John Marston

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