

# Falstaff's wedding - a comedy, being a sequel to the second part of the play King Henry the Fourth, written in imitation of Shakespeare.

Printed for J. Wilkie, F. Blyth, T. Lowndes, W. Owen, Becket... - Falstaff's Wedding : A Comedy. Being a Sequel to the Second Part of the Play of King Henry the Fourth. Written in Imitation of Shakespeare, by Mr. Kenrick. the Second Edition.



Description: -

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Notes: Previous ed., 1760.

This edition was published in 1766



Filesize: 57.1010 MB

Tags: #The #Cambridge #Dover #Wilson #Shakespeare, #Volume #08: #The #First #Part #of #the #History #of #Henry #IV

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Nay, tell me, if you speak in jest or no? In addition to the plays, preface, portrait, and dedication, the volume included a list of the principal actors in the plays and three prefatory poems, as well as Jonson's two, by Hugh Holland, Leonard Digges, and I. Plays could earn companies money and goodwill in more ways than through the box office.

**Marjorie Garber · I'll be back: Sequels · LRB 19 August 1999**

Comedies and tragedies were fairly randomly sequenced. It may have been this man, the father of Richard Burbage, afterwards Shakespeare's most famous fellow-actor, who employed Shakespeare to take charge of the horses which his customers of the Smithfield district hired to ride to the play.

**Marjorie Garber · I'll be back: Sequels · LRB 19 August 1999**

That with his pretty buzzing melody, Came here to make us merry! Charles Dickens, who knew Shakespeare as an actor and theatre critic as well as a reader, was unable to write a novel without extensive use of Shakespeare.

**Falstaff's Wedding. A comedy [in five acts, in prose and in verse], being a sequel to the second part of the play of King Henry the Fourth. Written in imitation of Shakespeare. on Apple Books**

The moment he set foot in London, Shakespeare was in such a forcing-house. With Coventry, too, a town rich in memories of the period which he was afterwards to summon to life on the stage Shakespeare must have been acquainted in his boyhood.

## The Project Gutenberg eBook of William Shakespeare

William Combe was the son of the William Combe from whom Shakespeare had bought the land in Old Stratford, and cousin of John Combe who left Shakespeare £5 in his will in 1614. Dryden here also identifies Shakespeare as the poetic equivalent of divine kingship: ' Shakespear's pow'r is sacred as a King's' Davenant and Dryden, *The Tempest*, 1670, sig. Most of the poems, with their account of homoerotic desire between the older poet and a younger and unfaithful man sonnets 1— 126 , the counter-attractions of heterosexual desire 127— 152 , and a continual return to self-humiliation, self-loathing, and sexual disgust, may well have been revised.

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