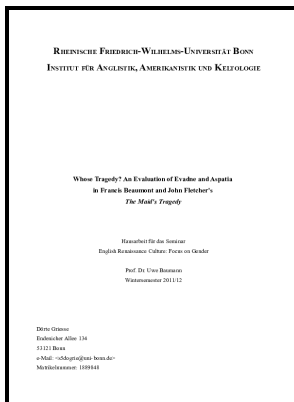


Studies in Beaumont, Fletcher, and Massinger

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Description: -

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Pluscareden Abbey.

Topology.

Massinger, Philip, -- 1583-1640.

Fletcher, John, -- 1579-1625.

Beaumont, Francis, -- 1584-1616. Studies in Beaumont, Fletcher, and Massinger

-Studies in Beaumont, Fletcher, and Massinger

Notes: Includes bibliographical references and index.

This edition was published in 1966



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Massinger, Philip 1583

Bald's Bibliographical Studies in the Beaumont and Fletcher Folio of 1647 1938 and Baldwin Maxwell's Studies in Beaumont , Fletcher and Massinger. The Drama to 1642, Part Two.

Massinger, Philip 1583

Scholars have assumed that Massinger became 's primary collaborator after 1613 when got married and retired from the theatre. Even in cases where the play was produced long after Beaumont had ceased to write for the stage there can be no certainty that we are not dealing with a piece which is an adaptation of an earlier play by a later hand. Shirley, on the other hand, may certainly be classed as a pupil who copied their style in water-colour; his best tragedy and his best comedy, The Traitor and The Lady of Pleasure, might pass muster undetected among the plays of Fletcher, and might fairly claim to take rank above the lowest class of these.

Studies in Beaumont, Fletcher, and Massinger. (edition)

This is noted as a fault by Dyce; but may well be forgiven for the sake of the magnificent scene which follows, and the highest tragic effect ever attained on the stage of either poet. Its success led the play to be performed for over thirty years and made Beaumont and Fletcher the only authors besides Shakespeare and Jonson to be granted the accolade of a posthumous collection of their plays in Folio. It was originally staged by the ; the cast list provided in the second Beaumont and Fletcher folio of 1679 names , , , , , , and.

Studies in Beaumont, Fletcher, and Massinger (1939 edition)

With John Fletcher, , and? The loveliest, though not the lofiest, of tragic plays that we owe to the comrades or the successors of Shakespeare, Philaster, has generally been regarded as the first-born issue of their common genius. After 1630, Massinger wrote numerous plays, all for the King's Men. Author: Lawrence Bergmann Wallis Publisher: ISBN: UOM:39015081195813 Category: English drama Page: 315 View: 944 Studies the tragicomedies of Fletcher and Beaumont to fill a gap in the history of the repudiations of the Elizabeth-Stuart playwrights and thus have an additional usefulness for readers of Jacobean drama.

\$8. Massinger's collaboration with Fletcher. V. Beaumont and Fletcher. Vol. 6. The Drama to 1642, Part Two. The Cambridge

History of English and American Literature: An Encyclopedia in Eighteen Volumes. 1907

As representing to the end the views of its distinguished author, it is therefore retained as written, the results of later research being epitomized in the Bibliographical Appendix at the end. His first play under having died in 1625 was *The Roman Actor* 1626, a tragedy about the. Boyle respectively on Fletcher and Massinger in the Dict.

Studies in Beaumont, Fletcher, and Massinger : Maxwell, Baldwin, 1893

The lighter genius is palpably subordinate to the stronger, and loyally submits itself to the impression of a loftier spirit. In another field than this Beaumont and Fletcher hold as high and secure a station of their own as any poet of their race. Cleon, a rich citizen, is a selfish glutton; the mature women are sexually rapacious, one even attempting to seduce her own stepson; and the city's slaves are badly abused.

Studies in Beaumont, Fletcher, and Massinger. (1966 edition)

He left eight children by his first marriage in such distress that their uncle, Dr Giles Fletcher, author of a treatise on the Russian commonwealth which is still held in some repute, was obliged to draw up a petition to the queen on their behalf, which was supported by the intercession of Essex, but with what result is uncertain. Whereas only the lowest potboiling third of the dramatic repertory of the time was produced by multiple authorship, this hybrid drama by a pair of young dramatists was also a new type of tragicomedy. Philip Massinger: *The Man and the Playwright*.

Philip Massinger

They are as much enactments of the interpretive work of a spectator as of acting, and as such they are a potential source of information about early modern conceptions of audiences, spectatorship and perception. Among the plays examined are *Henry VIII*, *The Two Noble Kinsmen*, *Macbeth*, *Pericles*, and *Sir Thomas More*.

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