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In the final chapter, I return to the subject of Fletcher's dramatic practice and his material conventions. As pre-Classical critics have argued, Fletcher's plays are set in the Elizabethan and Jacobean periods, and in the Baroque and Rococo eras in England and on the continent. However, it is also clear that Fletcher and his most active collaborator Philip Massinger were very much attached to which their plays arguably belong as the key expression of their art. The two theorists would also mean exorcizing the uncontrollable anger that had been hovering over the thesis eight years ago. In proofs, I was trying to play down the uncompromising tone of my earlier self. The result, however, still bears many of the traces.

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