



Shakespearean Intertextuality: Studies in Selected Sources and Plays (Contributions in Drama & Theatre Studies)

Stephen Lynch

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In reshaping Lodge's *Rosalynde* into *As You Like It*, Shakespeare not only undermines the Petrarchan and pastoral traditions of the romance, but also refutes the implicit gender structures upon which such Petrarchanisms are based. In refashioning *The True Chronicle Historie of King Leir* into the tragedy of *King Lear*, Shakespeare does not simply reject the explicit Christian setting and happy ending of *Leir*, but engages and responds to the highly Reformational and Calvinistic assumptions that shape and inform the source play. In rewriting Greene's *Pandosto* into *The Winter's Tale*, Shakespeare not only adapts the plot and characterization of the source, but consistently counters and refutes the rhetorical and linguistic structures of Greene's romance. And in *Pericles*, Shakespeare adapts the Appolinus story from Gower's *Confessio Amantis*, but also responds to suggestions in the source text about the authority of the role of the author.

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