

Sheridan Comedies Casebook

It attests to Farquhar's stature as a man that he composed this warm-hearted and vibrant play while he was dying. Like *The Recruiting Officer*, the play is set in a provincial town and its plot is slight: Aimwell and Archer, two impecunious London gentlemen, arrive in Lichfield looking for an heiress to marry. Aimwell, posing as his elder brother, falls in love with his 'prey' Dorinda and confesses his imposture to her; his 'man-servant' Archer arouses the wistful interest of the unhappily married Mrs Sullen. The introduction to this edition discusses the play for its theatrical merits and argues that it dramatises the ills of marriage in early modern England, shown by Farquhar to be more injurious to the wife than to the husband, and calls for a reform of the divorce laws.

Offers five plays that feature witty banter, farcical situations, and flamboyant characters, including "The School for Scandal," in which the rumor mill goes into overdrive after a man marries a woman who may be involved in an extramarital affair.

The long period from the Renaissance to the nineteenth century supplied numerous sources for Kierkegaard's thought in any number of different fields. The present volume covers the period from the birth of Savonarola in 1452 through the beginning of the nineteenth century and into Kierkegaard's own time. The Danish thinker read authors representing vastly different traditions and time periods, and a diverse range of genres including philosophy, theology, literature, drama and music. The present volume consists of three tomes that are intended to cover Kierkegaard's sources in these different fields of thought. Tome III covers the sources that are relevant for literature, drama and music.

A dictionary of playwrights which contains 485 entries, each of which includes biographical information on the playwright, complete lists of published works (with dates of performance) and a bibliography of critical studies on the playwright.

This book is a systematic attempt to establish Sheridan as a major figure in the history of English comedy. Leading scholars address Sheridan's role not only as an outstanding playwright, but also as the manager of Drury Lane Theatre, and his subsequent career as a Member of Parliament. The essays examine the theatrical world in which Sheridan worked, discuss his major plays, and include a modern director's observations on the production of his work today. This is combined with an important re-evaluation of Sheridan's achievements as a master of rhetoric in the political arena, to provide a much needed contemporary assessment of this multifaceted man and his work.

A selection of critical commentary, from the casebook series, on three major plays in the early to middle period of Stoppard's career as a dramatist, including his own comments on his aims and methods.

The goal of this anthology is to present a wealth of poetry, prose, and drama from the full sweep of the literary history of the British Isles and its empire, and to do so in ways that will bring out both the works' original cultural contexts and their lasting aesthetic power.-Pref.

The Literature Workbook is a practical introductory textbook for literary studies, which can be used either for independent study or as part of a taught class. Laying the ground for further study, The Literature Workbook introduces the beginning student to the essential analytic and interpretative skills that are needed for literary appreciation and evaluation. It also equips the teacher with practical tools and materials for use in seminars or when setting written assessments and projects. Arranged according to genre and chronology, the chapters acquaint the reader with a range of key figures in

English literature and encourage the reader to think about them in their historical and cultural contexts. Adopting a user-friendly case-study approach, each chapter contains * exercises and activities * discussion hints * project work * suggestions for further reading The Workbook also includes: * a glossary * a subject and name index.

A world list of books in the English language.

Surveys the rise and development of the Gothick tale of mystery and horror, from the mid-18th Century to the eve of the Victorian period. Particular attention is given to Walpole's *Castle of Otranto*, Beckford's *Vathek*, Lewis's *The Monk*, Ann Radcliffe's *Mysteries of Udolpho* and Mary Shelley's *Frankenstein*.

Both Sheridan and Goldsmith lamented the popularity of sentimental comedy in the later eighteenth century and wrote their witty and satirical plays (though never lascivious in the manner of Restoration comedies) to counteract the sentimental mode. *The Rivals* (1775) was a qualified success: the suave young officer who is 'forced' by his father to marry the very girl to whom he is secretly engaged must always please; but first audiences were as uncertain as later critics about how to evaluate his neurotic friend Faulkland, who invents a series of caveats for his marriage to the earnest Julia. A country squire who becomes alarmingly foppish in town, an impetuous Irishman and the linguistically challenged Mrs Malaprop complete the cast. This edition includes the original preface and several prologues; in an appendix it lists all the fashionable books and songs to which the characters allude.

This book examines the history and literary representation of one of the most idiosyncratic aspects of English socio-economic history, namely primogeniture as a rule governing the succession to landed estates. This double approach roughly covers the 17th, 18th and 19th centuries. Although this inheritance custom usually made the elder son sole heir to the whole paternal estate, to the exclusion and sometimes the utter impoverishment of the other children, and was therefore denounced as unjust and against nature, it also had its unflinching supporters. Indeed there was enough weight in the socio-political arguments of the latter to explain why this custom continued to dominate English social life for so long. This fundamental contradiction was at the heart of an ideological debate in which the plight of younger sons and the relationship between the individual, the nuclear and patrilineal family were among the issues permanently discussed. Neither were these issues the only hotly debated primogeniture-related questions. Indeed there was not one major economic, social and political development throughout the period examined to which primogeniture and entail did not directly or indirectly relate. The survey of the ideological debate on primogeniture and entail undertaken here is, to our knowledge, unprecedented. Moreover, primogeniture and entail were perceived by playwrights and novelists as a major cultural phenomenon and treated as such. The overview of their literary representation attempted here is, we believe, also unprecedented. As may be expected, emphasis throughout this book is laid on the interaction between history and literature.

Each generation needs to be introduced to the culture and great works of the past and to reinterpret them in its own ways. This series re-examines the important English dramatists of earlier centuries in the light of new information, new interests and new attitudes. The books will be relevant to those interested in literature, theatre and cultural history, and to theatre-goers and general readers who want an up-to-date view of these dramatists and their plays, with the emphasis on performance and relevant culture history. This book explores the reasons for the deep and lasting appeal of Sheridan's and Goldsmith's comedies, showing how they operate at the profound imaginative level and draw on their author's experience as Irish wits in an English scene. Their subtle dramatic techniques are examined in relation to physical features of the eighteenth-century stage. A chapter on sentimental comedy relates to plays such as Hugh Kelly's *False Delicacy* to the balance of irony and sentiment in Goldsmith's *The Good Natur'd Man* and Sheridan's *A Trip to Scarborough*. The continuing freshness of the comedy of mistakes, masks and Harlequin-like role playing which the two playwrights draw from the operatic and theatrical conventions of their day is illustrated from modern productions. These have helped to illuminate the psychological truth and social awareness underlying the sparkling surfaces of Sheridan's and Goldsmith's classic comedies.

A celebration of the tenacious life of the enduring Irish classics, this book by one of Irish writing's most eloquent readers offers a brilliant and accessible survey of the greatest works since 1600 in Gaelic and English, which together have shaped one of the world's most original literary cultures. In the course of his discussion of the great seventeenth- and eighteenth-century Gaelic poems of dispossession, and of later work in that language that refuses to die, Declan Kiberd provides vivid and idiomatic translations that bring the Irish texts alive for the English-speaking reader. Extending from the Irish poets who confronted modernity as a cataclysm, and who responded by using traditional forms in novel and radical ways, to the great modern practitioners of such paradoxically conservative and revolutionary writing, Kiberd's work embraces three sorts of Irish classics: those of awesome beauty and internal rigor, such as works by the Gaelic bards, Yeats, Synge, Beckett, and Joyce; those that generate a myth so powerful as to obscure the individual writer and unleash an almost superhuman force, such as the Cuchulain story, the lament for Art O'Laoghaire, and even Dracula; and those whose power exerts a palpable influence on the course of human action, such as Swift's *Drapier's Letters*, the speeches of Edmund Burke, or the autobiography of Wolfe Tone. The book closes with a moving and daring coda on the Anglo-Irish agreement, claiming that the seeds of such a settlement were sown in the works of Irish literature. A delight to read throughout, *Irish Classics* is a fitting tribute to the works it reads so well and inspires us to read, and read again.

Publisher description

Enduringly popular less for its plots than for its verbal brilliance and wit, *The School for Scandal* (1777) was the most frequently performed play of its time. Sir Peter Teazle has made the perennial mistake of elderly bachelors in English comedy and married a much younger wife in the hope that she will be too innocent to cross him. In fact, Lady Teazle spends her time with Lady Sneerwell and the worst set of scandalmongers in town, who have a beady eye on Charles Surface, the reckless young libertine, in expectation of seeing him ruined. Charles, however, turns out to possess the sterling virtues of

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generosity and loyalty to friends and family; and it is his hypocritical brother Joseph who ends up the villain of the piece. This edition discusses Sheridan's earlier drafts for the play and sets it into its theatrical context of anti-sentimentalism and its social context of the London High Society in which Sheridan had begun to move.

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