

# EIGHTEENTH CENTURY COMEDY

EDITED  
WITH AN INTRODUCTION  
BY  
W. D. TAYLOR



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# Eighteenth Century Comedy Oxford Paperbacks 181

**Sebastian Brünink**



## **Eighteenth Century Comedy Oxford Paperbacks 181:**

*Library of Congress Catalogs* Library of Congress,1976

*Library of Congress Catalog* Library of Congress,1970

**Shakespeare Adaptations from the Early Eighteenth Century** Kristine Johanson,2013-12-11 This book presents a scholarly edition of five of the first adaptations of Shakespeare from the eighteenth century the period when Shakespeare became Shakespeare Written by men influential in early Augustan cultural spheres these adaptations demonstrate how contemporary literary principles and contemporary politics were applied to Shakespeare s texts In these adaptations of Henry V Richard II Coriolanus 2 Henry VI and 3 Henry VI we see the various ways that eighteenth century authors righted Shakespeare s wrongs through the addition and alteration of female characters and romantic sub plots the introduction of new scenes the use of the unities of time and place and the inclusion of overt moral and political arguments The critical introduction contextualizes the five adaptations through its discussion of early eighteenth century theatre and politics First providing an overview of the state of the theatre at the beginning of the Augustan age the introduction then examines the multiple political conspiracies that rocked the first years of George I s reign and that provide the backdrop to these adaptations Furthermore the introduction draws particular attention to the importance of the actress in the early eighteenth century highlighting how Shakespeare s adaptors drew on actresses cultural capital to alter Shakespeare s texts Finally the edition provides a critical introduction to each of the plays Extensive explanatory notes are provided which situate further these plays in their contemporary context In its introduction and explanatory notes Shakespeare Adaptationssupplies an important critical apparatus to five plays which are often noted in the annals of Shakespearean theatrical history with derision However this edition reveals how these plays documented their own time and helped shape Shakespeare into the most recognizable literary icon in the Western canon

**Feminist Comedy** Willow White,2024-06-14 Feminist Comedy Women Playwrights of London identifies the eighteenth century comedic stage as a key site of feminist critique practice and experimentation While the history of feminism and comedy is undeniably vexed by focusing on five women playwrights of the latter half of the eighteenth century Catherine Clive Frances Brooke Frances Burney Hannah Cowley and Elizabeth Inchbald this book demonstrates that stage comedy was crucial to these women s professional success in a male dominated industry and reveals a unifying thread of feminist critique that connects their works Though male detractors denied women s comic ability throughout the era eighteenth century women playwrights were on the cutting edge of comedy and their work had important feminist influence that can be traced to today s stages and screens

[Books for College Libraries: Language and literature](#) ,1975

**The Oxford Handbook of the British Musical** Robert Gordon,Olaf Jubin,2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical s development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave

rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay s *The Beggar s Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Mis rables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today

New Contexts for Eighteenth-Century British Fiction Christopher D. Johnson, 2011-04-18 *New Contexts for Eighteenth Century British Fiction* is a collection of thirteen essays honoring Professor Jerry C Beasley who retired from the University of Delaware in 2005 The essays written by friends collaborators and former students reflect the scholarly interests that defined Professor Beasley s career and point to new directions of critical inquiry The initial essays which discuss Tobias Smollett Elizabeth Singer Rowe and Samuel Richardson suggest new directions in biographical writing including the intriguing discourse of life writing explored by Paula Backscheider Subsequent essays enrich understandings of eighteenth century fiction by examining lesser known works by Jane Barker Eliza Haywood and Charlotte Lennox Many of the essays especially those that focus on Smollett use political pamphlets material artifacts and urban legends to place familiar novels in new contexts The collection s final essay demonstrates the vital importance of bibliographic study

*Representation, Heterodoxy, and Aesthetics* Ashley Marshall, 2014-12-23 The chapters constituting this book are different in subject and method striking testimony to the range of Paulson s interests and the versatility of his critical powers In his prolific career he has produced extensive analysis of art poetry fiction and aesthetics produced in England between 1650 and 1830 Paulson s unique contribution has to do with his understanding of seeing and reading as closely related enterprises and popular forms in art and literature as intimately connected connections illustrated by literary critics and art historians here Every essay shares some of the concerns and methods that characterize Paulson s wonderfully idiosyncratic thought except for the final essay an attempt systematically to analyze Paulson s critical principles and methods Recurrent themes are a concern with satire in the eighteenth century a connection between verbal and visual reading an insistence on the importance of individual artistic choices to the history of

culture an attention to the aims and motives of individual makers of art and a sensitivity to the crucial links between high and low art This volume offers rich explorations of a range of subjects Swift s relationship to Congreve Zoffany s condemnation of Gillray and Hogarth and broader implications for the role of art in public discourse the presentation of mourning in the work of the Welsh artist and writer Edward Pugh G M Woodward s Coffee House Characters representing a turn from satire on morals towards satire on manners Adam Smith s evolving aesthetic program Samuel Richardson s notions of social reading The discussions represent a variety of exemplifications of the Paulsonesque showing a concern with satiric representation in mixed media with different forms of heterodoxy and iconoclasm and with the values of producers of popular and polite culture in this period

**Libel and Lampoon** Andrew Benjamin Bricker,2022-12-07 Libel and Lampoon shows how English satire and the law mutually shaped each other during the long eighteenth century Following the lapse of prepublication licensing in 1695 the authorities quickly turned to the courts and newly repurposed libel laws in an attempt to regulate the press In response satirists and their booksellers devised a range of evasions Writers increasingly capitalized on forms of verbal ambiguity including irony allegory circumlocution and indirection while shifty printers and booksellers turned to a host of publication ruses that complicated the mechanics of both detection and prosecution In effect the elegant insults comical periphrases and booksellers tricks that came to typify eighteenth century satire were a way of writing and publishing born of legal necessity Early on these emergent satiric practices stymied the authorities and the courts But they also led to new legislation and innovative courtroom procedures that targeted satire s most routine evasions Especially important were a series of rulings that increased the legal liabilities of printers and booksellers and that expanded and refined doctrines for the courtroom interpretation of verbal ambiguity irony and allegory By the mid eighteenth century satirists and their booksellers faced a range of newfound legal pressures Rather than disappearing however personal and political satire began to migrate to dramatic mimicry and caricature acoustic and visual forms that relied less on verbal ambiguity and were therefore not subject to either the provisions of preperformance dramatic licensing or the courtroom interpretive procedures that had earlier enabled the prosecution of printed satire

In the Event of Laughter Alfie Bown,2018-11-15 Using Lacanian psychoanalysis as well as its pre history and afterlives In the Event of Laughter argues for a new framework for discussing laughter Responding to a tradition of comedy studies that has been interested only in the causes of laughter in why we laugh it proposes a different relationship between laughter and causality Ultimately it argues that laughter is both cause and effect troubling chronological time and asking for a more nuanced way of conceiving the relationship between subjects and their laughter than existing theories have accounted for Making this visible via psychoanalytic ideas of retroactivity Alfie Bown explores how laughter far from being a mere response to a stimulus changes the relationship between the present the past and the future Bown investigates this hypothesis in relation to a range of comic texts from the history of laughter discussing Chaucer Shakespeare Kafka and Chaplin as well as lesser known but vital figures from the comic genre

Speculative

Enterprise Mattie Burkert, 2021-05-07 In the wake of the 1688 revolution England's transition to financial capitalism accelerated dramatically Londoners witnessed the rise of credit based currencies securities markets speculative bubbles insurance schemes and lotteries Many understood these phenomena in terms shaped by their experience with another risky venture at the heart of London life the public theater Speculative Enterprise traces the links these observers drew between the operations of Drury Lane and Exchange Alley including their hypercommercialism dependence on collective opinion and accessibility to people of different classes and genders Mattie Burkert identifies a discursive theater finance nexus at work in plays by Colley Cibber Richard Steele and Susanna Centlivre as well as in the vibrant eighteenth century media landscape As Burkert demonstrates the stock market and the entertainment industry were recognized as deeply interconnected institutions that when considered together illuminated the nature of the public more broadly and gave rise to new modes of publicity and resistance In telling this story Speculative Enterprise combines methods from literary studies theater and performance history media theory and work on print and material culture to provide a fresh understanding of the centrality of theater to public life in eighteenth century London *Samuel Johnson and the Powers of Friendship* A. D. Cousins, Daniel Derrin, Dani Napton, 2023-11-30 This book is the first to assess Johnson's diverse insights into friendship that is to say his profound as well as widely ranging appreciation of it over the course of his long literary career It examines his engagements with ancient philosophies of friendship and with subsequent reformulations of or departures from that diverse inheritance The volume explores and illuminates Johnson's understanding of friendship in the private and public spheres in particular friendship's therapeutic amelioration of personal experience and transformative impact upon civil life Doing so it considers both his portrayals of interaction with his friends and his more overtly fictional representations of friendship across the many genres in which he wrote It presents at once an original re assessment of Johnson's writings and new interpretations of friendship as an element of civility in mid eighteenth century British culture **Haydn's Sunrise, Beethoven's Shadow** Deirdre Loughridge, 2016-09-06 The years between roughly 1760 and 1810 a period stretching from the rise of Joseph Haydn's career to the height of Ludwig van Beethoven's are often viewed as a golden age for musical culture when audiences started to revel in the sounds of the concert hall But the latter half of the eighteenth century also saw proliferating optical technologies including magnifying instruments magic lanterns peepshows and shadow plays that offered new performance tools fostered musical innovation and shaped the very idea of pure music Haydn's Sunrise Beethoven's Shadow is a fascinating exploration of the early romantic blending of sight and sound as encountered in popular science street entertainments opera and music criticism Deirdre Loughridge reveals that allusions in musical writings to optical technologies reflect their spread from fairgrounds and laboratories into public consciousness and a range of discourses including that of music She demonstrates how concrete points of intersection composers treatments of telescopes and peepshows in opera for instance or a shadow play performance of a ballad could then fuel new modes of listening that aimed

to extend the senses An illuminating look at romantic musical practices and aesthetics this book yields surprising relations between the past and present and offers insight into our own contemporary audiovisual culture Queen Anne and the Arts Cedric D. Reverand II, 2014-12-18 The cultural highlights of the reign of Queen Anne 1702 1714 have long been overlooked However recent scholarship including the present volume is demonstrating that Anne has been seriously underestimated both as a person and as a monarch and that there was much cultural activity of note in what might be called an interim period coming after the deaths of Dryden and Purcell but before the blossoming of Pope and Handel after the glories of Baroque architecture but before the triumph of Burlingtonian neoclassicism The authors of Queen Anne and the Arts make a case for Anne s reign as a time of experimentation and considerable accomplishment in new genres some of which developed some of which faded away The volume includes essays on the music drama poetry quasi operas political pamphlets and architecture as well as on newer genres such as coin and medal collecting hymns and poetical miscellanies all produced during Anne s reign

**Jonathan Swift's Gulliver's Travels** Roger D. Lund, 2013-12-16 An extremely complex yet widely studied text Jonathan Swift s *Gulliver s Travels* ranks as one of the most scathing satires of British and European society ever published Students will therefore welcome the publication of Roger Lund s sourcebook which provides a clear way through the wealth of contextual and critical material that surrounds the text This indispensable guide presents extensive introductory comment on the contexts and many interpretations of the text from publication to present annotated extracts from key contextual documents reviews critical works and the text itself cross references between documents and sections of the guide in order to suggest links between texts contexts and criticism suggestions for further reading Part of the Routledge Guides to Literature series this volume is essential reading for all those beginning detailed study of Swift s controversial novel

**Women Writers in the Romantic Age** John Claiborne Isbell, 2025-04-17 This groundbreaking book offers a comprehensive review of six hundred and fifty women writers from over fifty national traditions spanning Europe and the Americas during the transformative years of 1776 to 1848 Framed by revolutionary upheavals the book explores how women writers shaped and reflected Romanticism s global currents It fills a critical scholarly gap connecting disparate traditions and uncovering voices often overlooked in male dominated literary histories Through concise entries the book names every woman writer identified in its vast research from celebrated figures like Phillis Wheatley to lesser known authors whose manuscripts lay buried in archives Each entry provides essential biographical details while select excerpts in seventeen languages bring these voices to life revealing how women navigated the era s revolutionary ideals and patriarchal barriers Structured democratically the volume treats all writers equally whether anonymous pseudonymous or celebrated in their time It highlights their diverse experiences poets and novelists abolitionists and suffragists mothers and mill workers From memoirs to political tracts their works testify to the rich tapestry of women s contributions to Romanticism By illuminating these stories this book challenges national silos offering a panoramic view of Romanticism as a truly transnational female

inclusive phenomenon It represents a go to resource for students and interested readers while setting the ground for future scholars to expand this vital field of study      *Conduct Literature and the Politics of the Stage Controversy, 1689-1728* Chih-Hsin Huang, 2025-06-10 Examines the struggle between factions debating the morality and impact on public behaviour of the theatre following the Glorious Revolution and the political significance of public feeling around this controversy In 1698 the Jacobite clergyman Jeremy Collier published his famous pamphlet in which he attacked a number of prominent playwrights on the grounds that their work contained profanity blasphemy and indecency and therefore was undermining public morality He called for the closure of the stage and in so doing sparked vigorous public debates that lasted for three decades This book investigates the relationship between this Stage Controversy and the period of political instability evident in Britain in the aftermath of the Glorious Revolution Instead of adopting the definition of the Stage Controversy as a pamphlet war and as a literary or moral event Huang argues that in both pamphlets and plays especially reform comedies the discussions of conduct were employed to make political points The book characterizes this controversy as a competition for public opinion and support in which the stage controversialists sought to convince the audiences of the rightness of their interpretations of behaviour in drama Contributing to debates about the nature of post revolutionary political thinking and action this work will be of great interest and use to scholars and students of the political social and cultural history of late seventeenth and early eighteenth century England k characterizes this controversy as a competition for public opinion and support in which the stage controversialists sought to convince the audiences of the rightness of their interpretations of behaviour in drama Contributing to debates about the nature of post revolutionary political thinking and action this work will be of great interest and use to scholars and students of the political social and cultural history of late seventeenth and early eighteenth century England k characterizes this controversy as a competition for public opinion and support in which the stage controversialists sought to convince the audiences of the rightness of their interpretations of behaviour in drama Contributing to debates about the nature of post revolutionary political thinking and action this work will be of great interest and use to scholars and students of the political social and cultural history of late seventeenth and early eighteenth century England k characterizes this controversy as a competition for public opinion and support in which the stage controversialists sought to convince the audiences of the rightness of their interpretations of behaviour in drama Contributing to debates about the nature of post revolutionary political thinking and action this work will be of great interest and use to scholars and students of the political social and cultural history of late seventeenth and early eighteenth century England      *British Theatre and the Other Arts, 1660-1800* Shirley Strum Kenny, 1984 Fifteen outstanding scholars of theater music art and literature explore the interrelations of eighteenth century British theater and the various art forms that it incorporated into itself The essays examine the theater s increasing reliance on set designers costumers musicians and composers poets dramatists and librettists focusing on the ways in which this dependence fundamentally changed the theater Illustrated



Cruelty & Laughter Simon Dickie, 2011-10-04 Eighteenth century British culture is often seen as polite and sentimental the creation of an emerging middle class Simon Dickie disputes these assumptions in *Cruelty and Laughter* a wildly enjoyable but shocking plunge into the forgotten comic literature of the age Beneath the surface of Enlightenment civility Dickie uncovers a rich vein of cruel humor that forces us to recognize just how slowly ordinary human sufferings became worthy of sympathy Delving into an enormous archive of comic novels jestbooks farces variety shows and cartoons Dickie finds a vast repository of jokes about cripples blind men rape and wife beating Epigrams about syphilis and scurvy sit alongside one act comedies about hunchbacks in love He shows us that everyone rich and poor women as well as men laughed along In the process Dickie also expands our understanding of many of the century's major authors including Samuel Richardson Lady Mary Wortley Montagu Tobias Smollett Frances Burney and Jane Austen He devotes particular attention to Henry Fielding's *Joseph Andrews* a novel that reflects repeatedly on the limits of compassion and the ethical problems of laughter *Cruelty and Laughter* is an engaging far reaching study of the other side of culture in eighteenth century Britain

**The Encyclopedia of British Literature, 3 Volume Set** Gary Day, Jack Lynch, 2015-03-09 Provides a comprehensive overview of all aspects of the poetry drama fiction and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution Comprises over 340 entries arranged in A Z format across three fully indexed and cross referenced volumes Written by an international team of leading and emerging scholars Features an impressive scope and range of subjects from courtship and circulating libraries to the works of Samuel Johnson and Sarah Scott Includes coverage of both canonical and lesser known authors as well as entries addressing gender sexuality and other topics that have previously been underrepresented in traditional scholarship Represents the most comprehensive resource available on this period and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era 3 Volumes [www.literatureencyclopedia.com](http://www.literatureencyclopedia.com)

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In a world consumed by screens and the ceaseless chatter of instantaneous connection, the melodic splendor and emotional symphony developed by the published term often diminish in to the background, eclipsed by the relentless noise and disturbances that permeate our lives. But, situated within the pages of **Eighteenth Century Comedy Oxford Paperbacks 181** a charming literary treasure brimming with natural feelings, lies an immersive symphony waiting to be embraced. Constructed by a masterful composer of language, that charming masterpiece conducts viewers on a mental trip, well unraveling the concealed songs and profound affect resonating within each carefully constructed phrase. Within the depths of this touching assessment, we shall investigate the book is main harmonies, analyze their enthralling writing model, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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