

Sentimental comedy

And

characteristic of

sentimental

comedy



*The sentimental
style,
in
'The Dragon
Takes His Leave'
painted by
M. Garnier*

Sentimental Comedy Theory And Practice

Frank Hale Ellis



Sentimental Comedy Theory And Practice:

Sentimental Comedy Frank Hale Ellis, 1991 Sentimental comedy became a distinctive dramatic form on the London stage in the eighteenth century featuring a complex blend of humour and pathos Frank Ellis's authoritative study of the genre expounds a theory of sentimental comedy derived from detailed knowledge of a comprehensive range of plays in this period Women the lower classes money and the past are shown to be typical objects of sentimental attitudes which are not always merely comic but also potentially indicative of social revolutions such as the growing sympathy towards negro slaves The practice of sentimental comedy is illustrated by detailed analysis of sentimental attitudes in ten popular plays from 1696 to 1793 An appendix comprises the texts of *The School for Lovers* by William Whitehead 1762 and Elizabeth Inchbald's *Every One Has His Fault* 1793 This major study providing a wealth of fascinating detail about eighteenth century performance and stage production will also appeal to scholars interested in revising the current understanding of sentimentalism *The Sentimental Novel in the Eighteenth Century* Albert J. Rivero, 2019-03-21 Provides twenty first century readers with a new comprehensive and suggestive account of the sentimental novel in the eighteenth century *Colley Cibber's Theory and Practice of Sentimental Comedy* Edward Horadesky, Ronald C. Hood, Theodore C. Hoffman, 1952 **Dickens and the Sentimental Tradition** Valerie Purton, 2014-10-01 Dickens and the Sentimental Tradition is a timely study of the sentimental in Dickens's novels which places them in the context of the tradition of Fielding Richardson Sterne Goldsmith Sheridan and Lamb This study re-evaluates Dickens's presentation of emotion first within the eighteenth century tradition and then within the dissimilar nineteenth century tradition as part of a complex literary heritage that enables him to critique nineteenth century society The book sheds light on the construction of feelings and of the good heart ideas which resonate with current critical debates about literary affect Sentimentalism as the text demonstrates is crucial to understanding fully the achievement of Dickens and his contemporaries Novel Histories Lisa Kasmer, 2012-01-16 Novel Histories British Women Writing History 1760 1830 argues that British women's history and historical fiction in the late eighteenth and early nineteenth centuries changed not only the shape but also the political significance of women's writing At a time when women's participation in the republic of letters was both celebrated and reviled these authors took cues from developments that revolutionized British history writing to push the limits of narrated history to respond to contemporary national politics Through an examination of the conventions of historical and literary genres historiography during the period and the gendering of civic and literary roles this study shows not only a social political and literary lineage among women's history writing and fiction but also among women's writing and the writing of history Restoration Plays and Players David Roberts, 2014-10-30 An accessible and engaging introduction to Restoration drama this book looks at the texts performances playhouses and people of seventeenth century theatre **Theatres of Feeling** Jean I. Marsden, 2019-06-27 Engaging account of theatregoing in the later eighteenth century that explores how audiences responded emotionally to the

performances The Re-Imagined Text Jean I. Marsden, 2021-10-21 Shakespeare's plays were not always the inviolable texts they are almost universally considered to be today. The Restoration and eighteenth century committed what many critics view as one of the most subversive acts in literary history: the rewriting and restructuring of Shakespeare's plays. Many of us are familiar with Nahum Tate's audacious adaptation of *King Lear* with its resoundingly happy ending, but Tate was only one of a score of playwrights who adapted Shakespeare's plays. Between 1660 and 1777 more than fifty adaptations appeared in print and on the stage, works in which playwrights augmented, substantially cut, or completely rewrote the original plays. The plays were staged with new characters, new scenes, new endings, and underlying all this novelty, new words. Why did this happen? And why, in the later eighteenth century, did it stop? These questions have serious implications regarding both the aesthetics of the literary text and its treatment. For the adaptations manifest the period's perceptions of Shakespeare. As such, they demonstrate an important evolution in the definition of poetic language and in the idea of what constitutes a literary work. In *The Re-Imagined Text*, Jean I. Marsden examines both the adaptations and the network of literary theory that surrounds them, thereby exploring the problems of textual sanctity and of the author's relationship to the text. As she demonstrates, Shakespeare's works and English literature in general came to be defined by their words rather than by the plots and morality on which the older aesthetic theory focused, a clear step toward our modern concern for the word and its varying levels of signification.

Theatre Histories Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, 2013-03-07 This new edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers overviews of theatre and drama in many world cultures and periods, together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians. Completely revised and renewed, in color, enhancements and new material include a full color text design with added timelines to each opening section, a wealth of new color illustrations to help convey the vitality of performances described, new case studies on African, Asian, and Western subjects, a new chapter on modernism, and updated and expanded chapters and part introductions, fuller definitions of terms and concepts throughout, in a new glossary, a re-designed support website offering links to new audio-visual resources, expanded bibliographies, approaches to teaching theatre and performance history, discussion questions relating to case studies, and an online glossary.

The Witlings and the Woman Hater Geoffrey M. Sill, 2016-06-16 This edition contains two of Frances Burney's comedies: *The Witlings* (1778-80) which satirizes the bluestockings, and *The Woman Hater* (1800-02) which explores social pretension and gender conflict.

Latitudinarianism and Didacticism in Eighteenth-century Literature Patrick Müller, 2009 The relationship between Latitudinarian moral theology and eighteenth-century literature has been much debated among scholars. However, this issue can only be tackled if the exact objectives of the Latitudinarians' moral theology are clearly delineated. In doing so, Patrick Müller unveils the intricate connection between the didactic bias of Latitudinarianism and the resurgent interest in didactic literary genres in the first half of the eighteenth century. His study sheds new light on the complex and contradictory

reception of the Latitudinarians controversial theses in the work of three of the major eighteenth century novelists Henry Fielding Laurence Sterne and Oliver Goldsmith Adaptations of Laurence Sterne's Fiction Mary-Celine Newbould,2016-03-23 Exploring how readers received and responded to literary works in the long eighteenth century M C Newbould focuses on the role played by Laurence Sterne s fiction and its adaptations Literary adaptation flourished throughout the eighteenth century encouraging an interactive relationship between writers readers and artists when well known works were transformed into new forms across a variety of media Laurence Sterne offers a particularly dynamic subject the immense interest provoked by *The Life and Opinions of Tristram Shandy Gentleman* and *A Sentimental Journey through France and Italy* inspired an unrivalled number and range of adaptations from their initial publication onwards In placing her examination of Sterneana within the context of its production Newbould demonstrates how literary adaptation operates across generic and formal boundaries She breaks new ground by bringing together several potentially disparate aspects of Sterneana belonging to areas of literary studies that include drama music travel writing sentimental fiction and the visual Her study is a vital resource for Sterne scholars and for readers generally interested in cultural productivity in this period **The Rival Widows, or Fair Libertine (1735)** Tiffany Potter,2016-12-05 Elizabeth Cooper s *The Rival Widows or Fair Libertine* provides a unique opportunity to restore to scholarly and pedagogical attention a neglected female writer and a play with broad and significant implications for studies of eighteenth century history culture and gender Following the adventures of Lady Bellair a glowing joyous young Widow the storyline regenders standard expectations about desire marriage libertinism and sentiment The play has not been reprinted since 1735 therefore this old spelling edition gives scholars access to an important but neglected resource for studies of women writers and eighteenth century theatre In an original and extensive introduction Tiffany Potter presents cultural and historical information that highlights the scholarly implications of this newly available play She offers a brief biographical sketch of the playwright a summary of sources for specific elements of the play an overview of the theatrical climate of the time with particular focus on the conditions leading to the Licensing Act of 1737 a discussion of the place of women in eighteenth century society a summary of symbiotic cultural discourses of libertinism and sensibility in the early eighteenth century and a discussion of the general cultural significance of Cooper s demonstration of the malleability of prescriptive gender roles Further value is added to this edition through its appendices which reproduce documents relating to the playwright Elizabeth Cooper and to the Licensing Act of 1737 including the text of the Act itself *New Perspectives on Delarivier Manley and Eighteenth Century Literature* Aleksandra Hultquist,Elizabeth Mathews,2016-07-01 This first critical collection on Delarivier Manley revisits the most heated discussions adds new perspectives in light of growing awareness of Manley s multifaceted contributions to eighteenth century literature and demonstrates the wide range of thinking about her literary production and significance While contributors reconsider some well known texts through her generic intertextuality or unresolved political moments the

volume focuses more on those works that have had less attention: dramas, correspondence, journalistic endeavors, and late prose fiction. The methodological approaches incorporate traditional investigations of Manley, such as historical research, gender theory, and comparative close readings, as well as some recently influential theories like geocriticism and affect studies. This book forges new paths in the many underdeveloped directions in Manley scholarship, including her work's exploration of foreign locales, the power dynamics between individuals and in relation to states, sexuality beyond heteronormativity, and the shifting operations and influences of genre. While it draws on previous writing about Manley's engagement with Whig/Tory politics, gender, and queerness, it also argues for Manley's contributions as a writer with wide-ranging knowledge of both the inner sanctums of London and the outer developing British Empire, an astute reader of politics, a sophisticated explorer of emotional and gender dynamics, and a flexible and clever stylist. In contrast to the many ways Manley has been too easily dismissed, this collection carefully considers many points of view and opens the way for new analyses of Manley's life, work, and vital contributions to the full range of forms in which she wrote.

Partial Histories

Elaine M. McGirr, 2016-06-22. This book explores the multiple portrayals of the actor and theatre manager Colley Cibber, king of the dunces, professional fop, defacer of Shakespeare, and the cruel and unforgiving father of Charlotte Charke. But these portraits of Cibber are doubly partial, exposing even as they paper over gaps and biases in the archive while reflecting back modern desires and methodologies. The Colley Cibber everybody knows has been variously constructed through the rise of English literature as both a cultural enterprise and an academic discipline, a process which made Shakespeare the nation's poet and canonised Cibber's enemies. Pope and Fielding's theatre history's narrative of the birth of naturalism and the reclamation and celebration of Charlotte Charke by women's literary history. Each of these stories requires a Colley Cibber to be its butt, antithesis, and/or *le noir*. This monograph challenges these partial histories and returns the theatre manager, playwright, poet laureate, and *bon viveur* to the centre of eighteenth-century culture and cultural studies.

The Cambridge

History of English Literature, 1660-1780 John Richetti, 2005-01-06. The Cambridge History of English Literature 1660-1780 offers readers discussions of the entire range of literary expression from the Restoration to the end of the eighteenth century. In essays by thirty distinguished scholars, recent historical perspectives and new critical approaches and methods are brought to bear on the classic authors and texts of the period. Forgotten or neglected authors and themes, as well as new and emerging genres within the expanding marketplace for printed matter during the eighteenth century, receive special attention and emphasis. The volume's guiding purpose is to examine the social and historical circumstances within which literary production and imaginative writing take place in the period and to evaluate the enduring verbal complexity and cultural insights they articulate so powerfully.

Interpreting Emotions in Russia and Eastern Europe

Mark D. Steinberg, Valeria Sobol, 2011-06-01. Bringing together important new work by an international and interdisciplinary group of leading scholars, *Interpreting Emotions in Russia and Eastern Europe* approaches emotions as a phenomenon complexly

intertwined with society culture politics and history The stories in this book involve sensitive aristocrats committed revolutionaries aggressive nationalists political leaders female victims of sexual violence perpetrators and victims of Stalinist terror citizens in the former Yugoslavia in the wake of war workers in post socialist Romania Balkan Romani Gypsy musicians and veterans of the Afghan and Chechen wars These essays explore emotional perception and expression not only as private inward feeling but also as a way of interpreting and judging a troubled world acting in it and perhaps changing it Essential reading for those interested in new perspectives on the study of Russia and Eastern Europe past and present this volume will appeal to scholars across the social sciences and humanities who are seeking new and deeper approaches to understanding human experience thought and feeling

Eighteenth-Century Women Playwrights, vol 6 Derek Hughes,2024-11-01 This six volume anthology documents the history of women s drama throughout the 18th century starting with the emergence in 1695 6 of the second generation of women dramatists to Aphra Benn It includes the work of Catherine Trotter Mary Pix Eliza Haywood and Elizabeth Griffith

Reader in Comedy Magda Romanska,Alan Ackerman,2016-11-17 This unique anthology presents a selection of over seventy of the most important historical essays on comedy ranging from antiquity to the present divided into historical periods and arranged chronologically Across its span it traces the development of comic theory highlighting the relationships between comedy politics economics philosophy religion and other arts and genres Students of literature and theatre will find this collection an invaluable and accessible guide to writing from Plato and Aristotle through to the twenty first century in which special attention has been paid to writings since the start of the twentieth century Reader in Comedy is arranged in five sections each featuring an introduction providing concise and informed historical and theoretical frameworks for the texts from the period Antiquity and the Middle Ages The Renaissance Restoration to Romanticism The Industrial Age The Twentieth and Early Twenty First Centuries Among the many authors included are Plato Aristotle Horace Donatus Dante Alighieri Erasmus Trissino Sir Thomas Elyot Thomas Wilson Sir Philip Sidney Ben Jonson Battista Guarini Moli re William Congreve John Dryden Henry Fielding Samuel Johnson Oliver Goldsmith Jean Paul Richter William Hazlitt Charles Lamb S ren Kierkegaard Charles Baudelaire Bernard Shaw Mark Twain Henri Bergson Constance Rourke Northrop Frye Jacques Derrida Mikhail Bakhtin Georges Bataille Simon Critchley and Michael North As the selection demonstrates from Plato and Aristotle to Henri Bergson and Sigmund Freud comedy has attracted the attention of serious thinkers Bringing together diverse theories of comedy from across the ages the Reader reveals that far from being peripheral comedy speaks to the most pragmatic aspects of human life

A Literary History of Women's Writing in Britain, 1660-1789 Susan Staves,2006-09-07 Drawing on three decades of feminist scholarship bent on rediscovering lost and abandoned women writers Susan Staves provides a comprehensive history of women s writing in Britain from the Restoration to the French Revolution This major work of criticism also offers fresh insights about women s writing in all literary forms not only fiction but also poetry drama memoir autobiography biography history essay translation and the familiar letter Authors

celebrated in their own time and who have been neglected and those who have been revalued and studied are given equal attention The book s organisation by chronology and its attention to history challenge the way we periodise literary history Each chapter includes a list of key works written in the period covered as well as a narrative and critical assessment of the works This magisterial work includes a comprehensive bibliography and list of prevalent editions of the authors discussed

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