

1: Richard Brinsley Sheridan Facts

The School for Scandal is a play, a comedy, written by Richard Brinsley www.enganchecubano.com was first performed in London at Drury Lane Theatre on 8 May

To her the world consists of nothing but scandal and scandalous intrigues, and she does her best to make her vision a reality. Instead, Maria trustingly confides in Lady Candour, whose defense of a reputation ensures its complete annihilation. Sometimes Sir Peter Teazle ponders the wisdom of his marriage to Lady Teazle, doubting the judgment of an old bachelor in marrying a young wife. Lady Teazle is a country-bred girl who is enjoying London life extravagantly and to the full. Sir Oliver Surface is concerned about his two nephews, his problem being the disposal of his great fortune. He retorts that he will do so for only one reason, to look after his own character. Sir Peter escapes as soon as possible. Lady Teazle walks in just as Joseph is on his knees avowing his honest love. Surprised, Lady Teazle tells Maria that she is wanted in the next room. After Maria leaves, Lady Teazle asks Joseph for an explanation of what she has seen, and he tells her that he was pleading with Maria not to tell Sir Peter of his tender concern for Lady Teazle. Rowley himself believes that Joseph does not have as good a character as his reputation seems to indicate and that Charles has a better one. He is much put out, therefore, when Maria once more refuses to marry Joseph. Sir Peter, Sir Oliver, and Rowley plan to test the worthiness of the nephews. Charles is, as usual, in dire need of money, and Sir Oliver arranges to accompany a moneylender who is going to see Charles; Sir Oliver will claim to be Mr. Premium, a man who can supply the money that Charles needs. Upon investigating, Sir Oliver discovers that Charles has, with the exception only of the portraits of his ancestors, turned all of his inherited possessions into cash. Convinced that Charles is a scamp, Sir Oliver, still calling himself Premium, agrees to buy the paintings, and he purchases each picture as presented except his own portrait, which Charles will not sell for any amount of money. Charles receives a draft for eight hundred pounds for the portraits and immediately sends one hundred pounds to Mr. Stanley, a poor relation whose financial circumstances are even worse than his own. He argues that to save her reputation she must ruin it and that he is the man best able to help her. Lady Teazle considers such a doctrine very odd. While they are talking, Sir Peter arrives unexpectedly, and Lady Teazle hides behind the screen that Joseph orders placed against the window. Joseph then pretends to be reading when Sir Peter walks in. Sir Peter has called to inform Joseph of his suspicions that Lady Teazle is having an affair with Charles; Sir Peter also shows Joseph two deeds he has brought with him, one settling eight hundred pounds a year on Lady Teazle for her independent use, the other giving her the bulk of his fortune at his death. Below stairs, Charles inopportunely demands entrance to the house to see his brother. Not wishing to see Charles, Sir Peter asks Joseph where he can hide. Sir Peter catches a glimpse of a petticoat behind the screen, but Joseph assures him that the woman behind the screen is only a French milliner who plagues him. Sir Peter hides in a closet, and Lady Teazle remains in her hiding place behind the screen. Charles mentions that he believes Joseph to be her favorite and recounts all the little incidents that lead him to think so. Embarrassed by this turn in the conversation, Joseph interrupts to say that Sir Peter is within hearing. Placed in a difficult position, Charles explains to Sir Peter that he has merely been playing a joke on Joseph. Sir Peter knows a good joke on Joseph, too, he says: Joseph is having an affair with a milliner. Charles decides that he wants to have a look at the milliner and pulls down the screen, revealing Lady Teazle. Joseph is undone because Lady Teazle refuses to agree with any of the excuses he makes. Sir Peter follows her, leaving Joseph to his own conscience. Sir Oliver, masquerading as Mr. Joseph refuses to help Mr. Stanley, saying that he receives very little money from Sir Oliver and claiming that he has advanced all his funds to Charles. After Sir Oliver leaves, Rowley, who is a party to the whole scheme, comes to tell Joseph that Sir Oliver has arrived in town. Sir Oliver goes again to see Joseph. Still believing that his uncle is Mr. Stanley, Joseph is showing him out just as Charles enters. Charles, surprised to see the man he knows as Mr. Lady Sneerwell is exposed by Snake, who is paid double to speak the truth, and Lady Teazle returns her diploma to the School for Scandal, of which Lady Sneerwell is president. Everyone is happy except Lady Sneerwell and Joseph Surface.

2: School for Scandal Summary - www.enganchecubano.com

The School for Scandal study guide contains a biography of Richard Brinsley Sheridan, literature essays, quiz questions, major themes, characters, and a full summary and analysis.

Apparently he owed his election for Stafford to substantial arguments. He is said to have paid the burgesses 5 guineas each for the honour of representing them, beside gifts in dinners and ale to the non-voting part of the community, for their interest and applause. His 1st speech in parliament was to defend himself against the charge of bribery, and was well received. Under the wing of Fox he filled subordinate offices in the short-lived ministries of and He was under-secretary for foreign affairs in the Rockingham ministry, and secretary of the treasury in the Coalition ministry. In those heated days of parliamentary strife he was almost the only man of mark that was never called out, and yet he had no match in the weapon of ridicule. His speeches in that proceeding were by the unanimous acknowledgment of his contemporaries among the greatest delivered in that generation of great orators. The 1st was on 7 February , on the charges brought against Hastings with regard to the begums or princesses of Oude. Sheridan spoke for more than 5 hours, and the effect of his oratory was such that it was unanimously agreed to adjourn and postpone the final decision till the House should be in a calmer mood. There are passages here and there of gaudy rhetoric, loose ornament and declamatory hyperbole; but the strong common sense, close argumentative force and masterly presentation of telling facts enable us to understand the impression produced by the speech at the time. When Burke denounced the French Revolution, Sheridan joined with Fox in vindicating the principle of non-intervention. He maintained that the French people should be allowed to settle their constitution and manage their affairs in their own way. But when the republic was succeeded by the empire, and it became apparent that France under Napoleon would interfere with the affairs of its neighbors, he employed his eloquence in denouncing Napoleon and urging the prosecution of the war. They call on us to barter all of Good we have inherited and proved, for the desperate Chance of Something better which they promise. Tell your Invaders this; and tell them too, we seek no Change; and, least of all, such Change as they would bring us. He was 1 of the few members who actively opposed the union of the English and Irish parliaments. On being encountered drinking a glass of wine in the street while watching the fire, Sheridan was famously reported to have said: Throughout his parliamentary career Sheridan was a boon companion of the prince, and his champion in parliament in some dubious matters of payment of debts. After a coolness arose between him and his Whig allies he refused a place for his son from the government, lest there should be any suspicion in the public mind that his support had been bought. He sat in parliament for Westminster in At the general election of he stood again for Westminster and was defeated, but was returned as member for Ilchester at the expense apparently of the prince of Wales. In he failed to secure a seat at Stafford. He could not raise money enough to buy the seat. He had quarrelled with the Prince Regent, and seems to have had none but obscure friends to stand by him. It may be regarded as certain, however, that the description of the utter destitution and misery of the last weeks of his life given in the Croker Papers i. The real Sheridan was not a pattern of decorous respectability, but we may fairly believe that he was very far from being the Sheridan of vulgar legend. Against the stories about his reckless management of his affairs we must set the broad facts that he had no source of income but Drury Lane theatre, that he bore from it for 30 years all the expenses of a fashionable life, and that the theatre was twice rebuilt during his proprietorship, the 1st time on account of its having been pronounced unsafe, and the 2nd after a disastrous fire. Enough was lost in this way to account 10 times over for all his debts. He married again in , his 2nd wife being Esther Jane, daughter of Newton Ogle, dean of Winchester. He seems to have tried more than 1 plot, and in the end to have desperately forced 2 separate conceptions together. The dialogue is so brilliant throughout, and the auction scene and the screen scene so effective, that the construction of the comedy meets with little criticism. A black marble gravestone marks the site. In Irish writer Thomas Moore published a 2-volume sympathetic biography *Memoirs of the Life of Richard Brinsley Sheridan* which became a major influence on subsequent perceptions of him. Phileas Fogg lived, in , at No. Sheridan actually lived in No. Evidently, Verne assumed as a matter of course that a French readership more than half a century later

would know who Sheridan was and would need no further explanation. These are published under the name C.

Complete summary of Richard Brinsley Sheridan's School for Scandal. eNotes plot summaries cover all the significant action of School for Scandal.

During his brief career as a playwright, Sheridan helped revive the English Restoration comedy of manners, which depicts the amorous intrigues of wealthy society. Like his Restoration predecessors William Congreve and William Wycherley, Sheridan satirized society, but, unlike them, he softened his humor with gentle morality and sentimentality. While his plays are frequently noted for a lack of incisiveness and psychological depth, they are considered by most commentators to be the work of an outstanding theatrical craftsman. Drawing from earlier dramatic conventions, Sheridan created entertaining and well-wrought comedies that have endured in their popular and critical acclaim. Biographical Information Sheridan was born in Dublin in 1751. His father was a prominent actor and his mother a writer. The family moved to London when Sheridan was still a boy. There, Sheridan disliked his schooling, but proved to be an excellent student and began writing poetry at an early age. After composing dramatic sketches with friends, he considered becoming a playwright. His father, however, intended him to study law. Though she had many suitors, Linley eloped with Sheridan in 1770. Shortly after their marriage, Sheridan abandoned his legal studies in order to devote himself to writing. Undaunted by the poor reception, Sheridan recast several roles, abbreviated sections of the play, and reopened it ten days later to a unanimously positive response. Meanwhile, Sheridan purchased the Drury Lane Theatre and became its manager. In the next two years, he revived a number of Restoration comedies and wrote and staged his most well-known play, *The School for Scandal*. By the end of the decade, Sheridan had produced his last successful stage work, *The Critic ; or, Tragedy Rehearsed*. In 1782, Sheridan was elected to the House of Commons. Somewhat later, in an attempt to beautify the aging theater at Drury Lane, Sheridan had the interior completely rebuilt. The structure burned to the ground shortly thereafter, and left without resources, Sheridan was unable to finance another Parliamentary campaign. Major Works In his comic drama *The Rivals* Sheridan satirizes manners using humor that is pointed but never cruel. Essentially an ironic play about character, *The Rivals* presents a number of absurd individuals and then proceeds to ridicule their flaws and idiosyncrasies. Among its range of characters, the play introduces the infamous figure of Mrs. Critical Reception Although *The Rivals* and *The School for Scandal* have been popular since their inception—the former principally for its fine characterization and the latter for its superb use of language and technical refinement—some recent critics have claimed that Sheridan was neither responsible for an English revival of comedy nor particularly innovative. Others have faulted his refusal to develop emotional subtleties in his characters, and have found his dialogue superficially witty, but lacking depth.

4: Richard Brinsley Sheridan (Author of The School for Scandal)

RICHARD BRINSLEY SHERIDAN The School for Scandal Dramatis Personae sir peter teazle1 snake sir oliver surface careless joseph surface sir toby bumper.

See Article History Alternative Title: His plays, notably *The School for Scandal*, form a link in the history of the comedy of manners between the end of the 17th century and Oscar Wilde in the 19th century. Formative years Sheridan was the third son of Thomas and Frances Sheridan. His grandfather Thomas Sheridan had been a companion and confidant of Jonathan Swift; his father was the author of a pronouncing dictionary and the advocate of a scheme of public education that gave a prominent place to elocution; and his mother gained some fame as a playwright. The family moved to London, and Sheridan never returned to Ireland. He was educated 1768 at Harrow, and in he moved with his family to Bath. There Sheridan fell in love with Elizabeth Ann Linley 1792, whose fine soprano voice delighted audiences at the concerts and festivals conducted by her father, Thomas. In order to avoid the unpleasant attentions of a Welsh squire, Thomas Mathews of Llandaff, she decided to take refuge in a French nunnery. Sheridan accompanied her to Lille in March but returned to fight two duels that same year with Mathews. Meanwhile, Elizabeth had returned home with her father, and Sheridan was ordered by his father to Waltham Abbey, Essex, to pursue his studies. He was entered at the Middle Temple in April but after a week broke with his father, gave up a legal career, and married Elizabeth at Marylebone Church, London. Theatrical career After his marriage Sheridan turned to the theatre for a livelihood. Drastically revised and with a new actor as Sir Lucius, its second performance 11 days later won immediate applause. Even the malapropisms that slow down the play give a proper sense of caricature to the character of Mrs. Sheridan showed his gratitude by writing the amusing little farce *St. Another example of his ability to weave an interesting plot from well-worn materials is seen in *The Duenna*, produced the following November. The characters are generally undeveloped, but the intrigue of the plot and charming lyrics and the music by his father-in-law, Thomas Linley, and his son gave this ballad opera great popularity. Thus, in less than a year Sheridan had brought himself to the forefront of contemporary dramatists. David Garrick, looking for someone to succeed him as manager and proprietor of Drury Lane Theatre, saw in Sheridan a young man with energy, shrewdness, and a real sense of theatre. Nevertheless, he was responsible for the renewed appreciation of Restoration comedy that followed the revival of the plays of William Congreve at Drury Lane. There were several Restoration models e. Sheridan softened his *Lady Teazle*, however, to suit the more refined taste of his day. The part combined innocence and sophistication and was incomparably acted. The other parts were written with equal care to suit the members of the company, and the whole work was a triumph of intelligence and imaginative calculation. With its spirited ridicule of affectation and pretentiousness, it is often considered the greatest comedy of manners in English. Sheridan himself considered the first act to be his finest piece of writing. Although *Puff* is little more than a type, *Sir Fretful Plagiary* is not only a caricature of the dramatist Richard Cumberland but also an epitome of the vanity of authors in every age. Political career Sheridan continued to adapt plays and to improvise spectacular shows at Drury Lane, but as a succession of acting managers took over the burden of direction his time was increasingly given to politics. His only full-length later play was the artistically worthless but popular patriotic melodrama *Pizarro*, based on a German play on the conquest of Peru. Sheridan had become member of Parliament for Stafford in September and was undersecretary for foreign affairs and secretary to the treasury Later he was treasurer of the navy 1807 and a privy councillor. The rest of his 32 years in Parliament were spent as a member of the minority Whig party in opposition to the governing Tories. Sheridan was recognized as one of the most persuasive orators of his time but never achieved greater political influence in Parliament because he was thought to be an unreliable intriguer. Some support for this view is to be found in his behaviour during the regency crisis 1819 following the temporary insanity of George III, when Sheridan acted as adviser to the unpopular, self-indulgent prince of Wales later George IV. He encouraged the prince to think that there would be a great majority for his being regent with all the royal powers simply because he was heir apparent. In the country at large this was seen as a move by Charles James Fox and his friends to take over the government and*

drive out Prime Minister William Pitt. He was one of the few members courageous enough openly to defend those who suffered for their support of the French Revolution. Indeed, Sheridan liked taking an individual stand, and, although he supported Fox in urging that the French had a right to choose their own way of government, he broke with Fox once the French became warlike and threatened the security of England. He also came out on the side of the Tory administration when he condemned mutineers who had rebelled against living conditions in the British Navy Library of Congress, Washington, D. Sheridan, who was determined to support emancipation, stood for election as member from Stafford again in , but he could not pay those who had previously supported him as much as they expected and, as a result, was defeated. With the loss of his parliamentary seat and his income from the theatre, he became a prey to his many creditors. His last years were beset by these and other worries—his circulatory complaints and the cancer that afflicted his second wife, Esther Jane Ogle. Sheridan , to be spoken at the rebuilt Drury Lane Theatre. Though best remembered as the author of brilliant comedies of manners, Sheridan was also a significant politician and orator. His genius both as dramatist and politician lay in humorous criticism and the ability to size up situations and relate them effectively. They are seen at their best in *The School for Scandal*, in which he shaped a plot and dialogue of unusual brilliance from two mediocre draft plays of his own. In person Sheridan was often drunken, moody, and indiscreet, but he possessed great charm and powers of persuasion. As a wit he delivered his sallies against the follies of society with a polish that makes him the natural link in the history of the British comedy of manners between Congreve and Wilde.

5: The School for Scandal (Audiobook) by Richard Brinsley Sheridan | www.enganchecubano.com

to Conquer () and of Richard Brinsley Sheridan's Rivals () and The School for Scandal () briefly reintroduced comic gaiety to the English stage; by the end of the decade, Sheridan's dramatic burlesque, The Critic (first performed), had appeared, with its parody of contemporary dramatic fashions, the sentimental included..

One of the main reasons is that I write it in a word processor, and then read through it before posting it up on Goodreads. Anyway, I went to all the trouble of writing it while I was on the train heading down for an exploration of Kew, and when I get home I suddenly discover that it has disappeared, which means that everything that I had written had suddenly gone and I now have to sit down and write it all again. Oh well, I guess that is life, and maybe I should make sure that I save it properly next time. From what I gathered from Wikipedia , The School for Scandal had been made into a couple of movies in the past, though one is lost and the other is a silent movie I believe that there is a third which is a BBC production, though that could be the lost one due to the BBC having a habit of making movies and then getting rid of them for some unknown reason. The thing is that there are actually some really good stories, such as this one, that could easily be made into a rather engaging movie. However, it seems that Hollywood simply sticks with things that it believes to be tried and true – remakes, rom-coms, and mindless action flicks. So, the School for Scandal is a pretty complex story, one so complex that the synopsis on Wikipedia goes into so much detail that I found myself getting lost in that in the same way that I became lost in the play. Actually, I should have done some research before writing this because there is a film from currently on Youtube , of this play. In short this is a play about money. Okay, while it is a bit off putting that the scandalous people are all female, and the rather innocent and stupid characters are men, due to its age I am willing to put that aside. Anyway, it still works well since the scheming women do tend to be a stereotypical type of character from plays of the period. Anyway, most of the men are stupid so I guess that balances it out somewhat. In a way it is a bit like Merchant of Venice, though it is somewhat grittier, to an extent. The male characters do tend to be of aristocratic origin, which is probably why they are stupid – well, not all of them because the men that have money have the money because they are smart. Okay, while they did manage to get money, that money rarely went to paying off debts, but rather continuing the extravagant lifestyle and putting them further into debt. I guess it is why images of the early modern period creates images of dirty cities and horrid infrastructure – the rulers were more interesting in waging wars and maintaining their lifestyle as opposed to actually developing the economy of their countries. Note that when the countries began to transition to democracies the infrastructure became much better. On the eve of the revolution, the infrastructure of France was dreadful, and was getting worse, simply because the people who could do something about it were too busy building palaces and having parties, and everybody else was basically paying taxes to support that lifestyle. I am quite fortunate that I never got caught up in the debt trap, though I came pretty close. Actually, I am still quite surprised that I was able to live the lifestyle that I did when I was a student on government handouts. However, that probably has a lot to do with things being much cheaper back then, and also that my bank let me overdraw my account to ridiculous levels because they kept on hitting me with overdraft fees everytime I did so. However, the funny thing with debt is that people have this habit of preferring to spend money than pay down debt, so when they get money they spend it on things as opposed to paying off their debt.

"The School for Scandal" is Richard Brinsley Sheridan's classic comedy that pokes fun at London upper class society in the late 18th century. Often referred to as a "comedy of manners," "The School for Scandal" is one of Sheridan's most performed plays and a classic of English comedic drama.

Act II [edit] Scene I: Lady Sneerwell, a wealthy young widow, and her hireling Snake discuss her various scandal-spreading plots. Joseph arrives to confer with Lady Sneerwell. Maria herself then enters, fleeing the attentions of Sir Benjamin Backbite and his uncle Crabtree. Candour enters and ironically talks about how "tale-bearers are as bad as the tale-makers. He also complains that Maria has refused Joseph, whom he calls "a model for the young men of the age," and seems attached to Charles, whom he denounces as a profligate. Act II [edit] Scene I: Sir Peter argues with his wife, Lady Teazle, refusing to be "ruined by [her] extravagance. Lady Teazle excuses herself by appealing to "the fashion", and departs to visit Lady Sneerwell. Despite their quarrel, Sir Peter still finds himself charmed by his wife even when she is arguing with him. So is Sir Peter, when he arrives, and rather breaks up the party with his comments. He departs, the others retire to the next room, and Joseph seizes the opportunity to court Maria, who rejects him again. Sir Oliver calls on his old friend Sir Peter. Their talk turns to the Surface brothers. Sir Oliver describes his plan to visit each of the brothers incognito to test their characters. He will disguise himself as their needy relative Mr. Stanley, and ask each for his help. Moses mentions that he is to introduce Charles to yet another moneylender "Mr. Premium" that very evening. Sir Peter is left alone and when Maria enters, he tries to convince her to marry Joseph expressing him as a worthier match than Charles, whom she favours. When she is not persuaded, he threatens her with "the authority of a guardian". She goes, and Lady Teazle enters asking her husband for two hundred pounds. Sir Peter and Lady Teazle argue again, and conclude that they should separate. Sir Oliver as Mr. Stanley. While they are waiting in the hall, Trip, the servant, tries to negotiate a loan on his own account from Moses. Sir Oliver concludes that "this is the temple of dissipation indeed! Charles and his raucous guests drink heavily and sing merry songs, as they prepare for a night of gambling. Charles raises a toast to Maria. Moses and "Premium" enter, and Sir Oliver is dismayed at the scene. Charles does not recognise his long-lost uncle. Charles frankly asks "Premium" for credit, noting that Sir Oliver whom he believes is in India will soon leave him a fortune. He asks if Charles has any valuables of his own to sell for immediate cash. Charles goes on to sell all of the family portraits to "Premium", using the rolled-up family tree as a gavel. However, he refuses to sell the last portrait, which is of Sir Oliver, out of respect for his benefactor; Charles will not sell it even when "Premium" offers as much for it as for all the rest. Moved, Sir Oliver inwardly forgives Charles. Sir Oliver and Moses leave, and Charles sends a hundred pounds of the proceeds for the relief of "Mr. Stanley". On her entrance, Joseph forswears any interest in Maria, and flirts in earnest with Lady Teazle, perversely suggesting that she should make a "faux pas" for the benefit of her reputation. The servant returns to announce Sir Peter, and Lady Teazle hides in panic behind the screen. Sir Peter confides his intention to give his wife a generous separate maintenance during his life and the bulk of his fortune on his demise. Sir Peter decides to hide, and have Joseph sound Charles out about his relationship with Lady Teazle. Joseph "confesses" that he is not as virtuous as he seems: Sir Peter then hides in the closet. Charles now enters and Joseph questions him about Lady Teazle. Charles disclaims any designs on her, noting that Joseph and the lady seem to be intimate. To stop Charles, Joseph whispers to him that Sir Peter is hiding in the closet, and Charles hauls him forth. Sir Peter tells Charles he now regrets his suspicions about him. Charles passes off his comments about Joseph and Lady Teazle as a joke. When Lady Sneerwell is announced, Joseph rushes out to stop her from coming up. Meanwhile, Sir Peter tells Charles about the "French milliner". Charles insists on having a look at her and flings down the screen as Joseph returns, discovering Lady Teazle. Charles, very amused, leaves the other three dumbstruck individuals. Joseph concocts an explanation for Sir Peter of why he and Lady Teazle are together. She denounces Joseph and exits, and the enraged Sir Peter follows as Joseph continues trying to pretend innocence. Act V [edit] Scene I: Stanley now visits Joseph. Joseph, like Charles, does not recognise his long-lost uncle. He greets "Stanley" with effusive professions of goodwill, but refuses to give "Stanley"

any financial assistance, saying he has donated all his money to support Charles. But Joseph tells "Stanley" that Sir Oliver is in fact very stingy, and has given him nothing except trinkets such as tea, shawls, and "Indian crackers". Furthermore, Joseph has lent a great deal to his brother, so that he has nothing left for "Stanley". Sir Oliver is enraged, as he knows both statements are flat lies – he sent Joseph 12, pounds from India. He stifles his anger, and departs amid further effusions. Rowley arrives with a letter for Joseph announcing that Sir Oliver has arrived in town. Candour, Sir Benjamin, and Crabtree exchange confused rumours about the Teazle affair. When Sir Oliver enters, they take him for a doctor and demand news of the wounded man. At that moment Sir Peter arrives to prove the report wrong, and orders the scandalmongers out of his house. They plot to use Snake as a witness to a supposed relationship between Charles and Lady Sneerwell, and she withdraws. Joseph takes him for "Stanley" and orders him out. Charles arrives and recognises "Premium". Despite the identity confusion, both brothers want the man out before Sir Oliver comes. Joseph now reveals Lady Sneerwell. Charles is baffled, and Rowley then summons Snake. Snake, however, has been bribed to turn against Sneerwell, so her lie is exposed. After Lady Teazle tells her that she Lady Teazle is withdrawing from the School for Scandal, Lady Sneerwell leaves in a rage, and Joseph follows, supposedly to keep her from further malicious attacks. Charles and Maria are reconciled.

Revisions and variant versions[edit]

Playbill for the fourth performance of The School For Scandal Various editions of the play exhibit several relatively minor textual differences. One reason is that Sheridan revised his text repeatedly, not only prior to its first production, but afterwards. In its earliest stages, as detailed by Thomas Moore , Sheridan developed two separate play sketches, one initially entitled "The Slanderers" that began with Lady Sneerwell and Spatter equivalent to Snake in the final version , and the other involving the Teazles. He eventually combined these and with repeated revisions and restructuring arrived at substantially the play that we have today. For example, the Penguin Classics edition gives a text based on the edition of The Works of the Late Right Honourable Richard Brinsley Sheridan published by Murray, Ridgeway, and Wilkie, but states that it has "been emended from earlier manuscripts" and gives a detailed listing of these emendations. The Paragraphs you say were all inserted: They were Madam – and as I copied them myself in a feigned Hand there can be no suspicion whence they came. That is in as fine a Train as your Ladyship could wish. I told the story yesterday to my own maid with directions to communicate it directly to my Hairdresser. Clackit – so that in the common course of Things it must reach Mrs. Here is the opening in that text: The paragraphs, you say, Mr. Snake, were all inserted? They were, madam; and as I copied them myself in a feigned hand, there can be no suspicion whence they came. In the common course of things, I think it must reach Mrs. Another example of strictly verbal differences between the two texts can be found in II. Reception[edit]

The School for Scandal has been widely admired. The School for Scandal is, if not the most original, perhaps the most finished and faultless comedy which we have. When it is acted, you hear people all around you exclaiming, "Surely it is impossible for anything to be cleverer. Besides the wit and ingenuity of this play, there is a genial spirit of frankness and generosity about it, that relieves the heart as well as clears the lungs. It professes a faith in the natural goodness as well as habitual depravity of human nature. On the other hand, the play has also been criticised for some hints of anti-Semitism , specifically "the disparaging remarks made about moneylenders, who were often Jewish. And not only are the characters all witty, but they all talk alike. A New York production of prompted praise in the New York Times for being "just the classy antidote one needs in a celebrity-crazed world where the invasion of privacy is out of control, but the art of gossip is nonexistent. The The School for Scandal was the first sound adaptation.

7: The School for Scandal - Wikipedia

THE SCHOOL FOR SCANDAL by Richard Brinsley Sheridan *THE AUTHOR* Richard Brinsley Sheridan () was born in Dublin to a mother who was a playwright and a father.

The family moved permanently to England in when he was aged seven. She had two plays produced in London in the early s, though she is best known for her novel *The Memoirs of Miss Sidney Biddulph*. Mathews lost his sword and, according to Sheridan, was forced to "beg for his life" and sign a retraction of the article. Sheridan was not obliged to accept this challenge, but could have become a social pariah if he had not. The second duel, fought in July at Kingsdown near Bath, [7] was a much more ferocious affair. This time both men broke their swords but carried on fighting in a "desperate struggle for life and honour". Mathews escaped in a post chaise. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. The young couple entered the fashionable world and apparently held up their end in entertaining. It was a failure on its first night. It has gone on to become a standard of English literature. Shortly after the success of *The Rivals*, Sheridan and his father-in-law Thomas Linley the Elder , a successful composer, produced the opera, *The Duenna*. This piece was accorded such a warm reception that it played for seventy-five performances. Sheridan had a rivalry with his fellow playwright Richard Cumberland and included a parody of Cumberland in his play *The Critic*. On 24 February despite the much vaunted fire safety precautions of the theatre burned down. On being encountered drinking a glass of wine in the street while watching the fire, Sheridan was famously reported to have said, "A man may surely be allowed to take a glass of wine by his own fireside. Member of Parliament[edit] In *Uncorking Old Sherry* , James Gillray caricatured Sheridan as a bottle of sherry , uncorked by Pitt and bursting out with puns, invective, and fibs. In , Sheridan entered Parliament as the ally of Charles James Fox on the side of the American Colonials in the political debate of that year. He is said to have paid the burgesses of Stafford five guineas apiece to allow him to represent them. As a consequence, his first speech in Parliament was a defence against the charge of bribery. To dramatically emphasise his point he threw down a knife onto the floor of the House of Commons. They call on us to barter all of Good we have inherited and proved, for the desperate Chance of Something better which they promise. Tell your Invaders this; and tell them too, we seek no Change; and, least of all, such Change as they would bring us. When he failed to be re-elected to Parliament in , after 32 years, his creditors closed in on him and his last years were harassed by debt and disappointment. The offer was refused. Family life[edit] He was twice married. He and his first wife Elizabeth had a son: A nurse was employed to care for the child at his Wanstead home. She was interred beside her mother at Wells Cathedral. They had at least one child: Charles Brinsley Sheridan &€”

8: Richard Brinsley Sheridan () | Classic Irish Plays

The School For Scandal by Richard Brinsley Sheridan The School For Scandal by Richard Brinsley Sheridan This etext was prepared by Gary R. Young, Mississauga, Canada.

In his own time, Sheridan was equally celebrated as a great Whig orator. His father, Thomas, was an actor and theater manager; his mother, Frances, was the author of novels and plays. The family moved to London in 1753, and Sheridan was educated at Harrow. His first publication, a joint effort with a school friend, N. Halhead, was a metrical translation of Aristaeus. With this friend Sheridan also wrote his first play, a farce called *Jupiter*, which was rejected by both David Garrick and Samuel Foote. *Courtship and Marriage* In the 1760s the Sheridans moved to Bath. There Richard, his brother Charles, and his friend Halhead were among the many who fell in love with a beautiful young singer, Elizabeth Linley. The most importunate of her admirers was a Capt. Terrified by his persecutions, she decided to seek shelter in a French convent, and Sheridan offered to protect her on her journey. In March they fled to France and were secretly married there. Leaving her at the convent, Sheridan returned to England and fought two duels with Mathews. Elizabeth was brought back to Bath by her father, and Sheridan was sent to London by his, but on April 13, 1769, they were allowed to marry openly. Though at first the young couple had nothing to live on except a small dowry, in January Sheridan solved the problem of their support with the production of *The Rivals* at Convent Garden. A comedy of manners that blended brilliant wit with 18th-century sensibility, it became and remained a great success. One measure of its popularity was that it gave a new word to the English language, "malapropism," based on Mrs. The year was a productive one for Sheridan. In May his farce, *St. A son*, Thomas, was also born to the Sheridans in 1769. No fault can be found with his theatrical sense, but misfortunes and financial carelessness plagued him in this career. This comedy is an ingenious blending of two plots, one concerning the young, country-bred wife of a middle-aged husband who is taught town manners by a "school" of scandalmongers, the other concerning the amorous and financial adventures of the Surface brothers, whose contrasting reputations also contrast with their true characters. In October Sheridan produced the last play of his own authorship, *The Critic*, in which he deftly mocked the follies of everyone, from playwright to spectator, connected with the theater. Though he continued as manager of Drury Lane, and though, in 1776, he had a hand in translations of two German plays, *Pizarro* and *The Stranger* at the age of 28 Sheridan had virtually completed the first of his careers. Parliamentary Career Sheridan had long been sympathetic to the position of Charles James Fox and his fellow Whigs; his first service to that party was his extensive contributions to their periodical, *The Englishman* March June 2, 1776. In October Sheridan entered Parliament as the member for Stafford. It soon became apparent that the Whigs had another great orator to add to Edmund Burke and Fox. His greatest orations, however, were delivered in the 7-year impeachment proceedings against Warren Hastings, the first governor general of British India. A typical response to this speech was that of a Mr. Logan, who, before he heard it, had written a spirited defense of Hastings. After the first hour Logan remarked, "All this is declamatory assertion without proof"; after the second, "This is a most wonderful oration"; after the third, "Mr. Hastings has acted very unjustifiably"; after the fourth, "Mr. Hastings is a most atrocious criminal"; and at the end, "Of all monsters of iniquity the most enormous is Warren Hastings! In the prince had appointed him receiver of the duchy of Cornwall, and in Sheridan at last began to benefit from this office. But his fortunes were on the decline, and in he lost his seat in Parliament. In Sheridan had to rebuild Drury Lane Theatre, incurring great debts. In it burned. The theater was again rebuilt, by subscription, but Sheridan did not receive enough for his share to prevent his being harassed by creditors before his death on July 7, 1816. He was buried in Westminster Abbey. The Letters of Richard Brinsley Sheridan 3 vols. Sheridan, started many false and scandalous stories. Of the later accounts, recommended are those of William F. A Biography 2 vols. Sichel, Sheridan, from New and Original Material 2 vols. Raymond Rhodes wrote the most substantial critical study, *Harlequin Sheridan: The Man and the Legends*. A good brief study is William A. Encyclopedia of World Biography. Copyright The Gale Group, Inc.

Fiction > Harvard Classics > Richard Brinsley Sheridan > The School for Scandal You shall see them on a beautiful quarto page, where a neat rivulet of text shall meander through a meadow of margin. " School for Scandal.

He is best known for his contribution to the revival of the English Restoration comedy of manners, which depicts the amorous intrigues of wealthy society. His most popular comedies, *The Rivals* and *The School for Scandal*, display his talent for sparkling dialogue and farce. Like other writers of the genre, Sheridan satirized society, though his dramas reflect gentle morality and sentimentality. His mother, Frances Chamberlaine Sheridan, wrote one fairly successful play and one respected novel. She died while he was an adolescent. His father, Thomas Sheridan, was a playwright, actor, theater manager, orator, and also a scholar of English elocution who published a dictionary. Drama and Marriage When Sheridan was eight, the family moved to London, where he attended the prestigious boarding school, the Harrow School. Though he disliked school, he proved to be an excellent student and began writing poetry at an early age. After composing dramatic sketches with friends, Sheridan considered becoming a playwright. His father, however, intended him to study law, and he began an informal program of legal studies after leaving the Harrow School in . When the family moved to Bath in , Sheridan met Elizabeth Linley, an outstanding singer and famed beauty, with whom he eloped three years later. Shortly after their marriage, Sheridan abandoned his legal studies in order to devote himself to writing. Soon, Sheridan found himself living in London during the " season without an income and with a child on the way. Sheridan would not permit his wife to sing for money, even though she could command as much as fifteen hundred pounds for a series of concerts. While Sheridan was not yet successful writing dramas, the theater had widespread popularity in this period in Great Britain. Theater appealed to the upper, middle, and even lower classes. Upper gallery seats could be purchased for as little as one shilling, allowing for the poor to attend on occasion. The repertoire performed in this period reflected all genres, including comedies, melodramas, farces, tragedies, and dramas. Undaunted by the poor reception, Sheridan recast several roles, abbreviated sections of the play, and reopened it ten days later to a unanimously positive response. The favorable reception of *The Rivals* led immediately to other opportunities for Sheridan. At Covent Garden on May 2, , his two-act farce *St. The farce contains many of the elements of The Rivals: The Duenna* played an unprecedented seventy-five nights that first season and was praised by audiences and critics alike. Sheridan earned a small fortune in this first year and a half of dramatic penmanship and directing. In the following two years, Sheridan revived a number of Restoration comedies, and wrote and produced his most successful comedy, *The School for Scandal*, which debuted on May 8, His last play was *Pizarro* A historical drama, *Pizarro* met with popular acclaim but was soon forgotten. Political Career In , Sheridan made a career change. He was elected to the House of Commons , where he excelled as an orator. His speeches are considered brilliant masterpieces of persuasion and verbal command. At the time, Great Britain was facing challenges to its empire and supremacy. However, Britain soon began settling Australia and New Zealand , adding again to its colonial empire. In an attempt to beautify the aging theater, he rebuilt the interior, but it burned down shortly thereafter. Left without resources, Sheridan was unable to finance another parliamentary campaign. His last years were spent in poverty and disgrace. Sheridan died in London on July 7, , in the sixty-fifth year of his life. It is also believed that Sheridan was greatly influenced by his contemporary William Congreve and Sir John Vanbrugh as well as the comedies of the David Garrick era. Sheridan also reacted to the tenor of his times by including in his plays a tolerance of human nature that he believes will support social good rather than individual self-interest. Influence Plays like *The Rivals* and *The School for Scandal* were believed to be principally responsible for an English revival of comedy, though some later scholars disagreed. *The School for Scandal* in particular affected British playwrights who followed. Through his partial interest in Drury Lane"though he was a distracted manager for much of his tenure" Sheridan was also able to play an influential role in the course of British theater. Works in Critical Context Frequently Performed Sheridan wrote and produced three plays that have been performed more frequently than the works of any other playwright between Shakespeare and Shaw. *The Rivals*, *The School for Scandal*, and *The Critic*

entered the performing repertoire immediately upon their first appearance in the 18th century, and one or more of them is still performed every year. Since their debut, both *The Rivals* and *The School for Scandal* have been popular with critics and audiences alike. It has been presented on stage to paying audiences every year since its premiere. Henry James and George Bernard Shaw, a century after its first appearance, found fault with its sentimentality. There were detractors, including his father, Thomas Sheridan, who remarked: He had but to dip in his own heart and find there the characters both of Joseph and Charles. This English writer was best known for his dictionary and witty aphorisms. His works include *A Dictionary of the English Language*. King George III "George III suffered from mental health issues and over-saw the loss of the American colonies. This British writer and literary critic occasionally supported and praised Sheridan. His books include *The Spirit of the Age*. George Gordon, Lord Byron "This scandalous British poet and writer was often ostracized from society for his misdeeds, despite his wealth and charm. Create a presentation of your lists using examples from the plays. See *The Critic* in particular. Write an essay about your conclusions. Which class does he seem to understand and empathize with the most? Malaprop is responsible for a literary term. Discuss in an essay why audiences find Mrs. Then research malapropism and find your own examples of such usage. Here are some other works that contain the reversal-of-fortune plot, sometimes known as peripeteia: *Great Expectations* ", a novel by Charles Dickens. Things change for the poor orphan Pip when he learns of a large fortune coming his way. A young girl whose father has died in the jungle grows up in poverty, until one day she realizes she is the lost heir to a vast fortune. *Reversal of Fortune* , a film by Barbet Schroeder. *Trading Places* , a film directed by John Landis. In this Academy Award-nominated comedy, two wealthy brothers make a bet on whether or not a poor man will be affected by instant wealth. *Sheridan and the Drama of Georgian England*. Harvard University Press, Periodicals Auburn, Mark S. Cite this article Pick a style below, and copy the text for your bibliography.

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