

1: George Etherege - The Full Wiki

The dramatic works of Sir George Etherege: containing She would if she could, The comical revenge, or, Love in a tub. The man of mode, or, Sir Fopling Flutter.

Success on the stage Soon after the Restoration in he composed his comedy of *The Comical Revenge or Love in a Tub*, which introduced him to Lord Buckhurst , afterwards the earl of Dorset. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Killigrew, but it contains comic scenes that are exceedingly bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before he repeated his experiment. Meanwhile he gained the highest reputation as a poetical beau, and moved in the circle of Sir Charles Sedley , Lord Rochester and the other noble wits of the day. His temperament is best known by the names his contemporaries gave him, of "gentle George" and "easy Etherege. But in this play Etherege first shows himself a new power in literature. We move in an airy and fantastic world, where flirtation is the only serious business of life. At this time Etherege was living a life no less frivolous and unprincipled than those of his Courtals and Freemans. After a silence of eight years, he came forward with one more play, unfortunately his last. *The Man of Mode or, Sir Fopling Flutter* , indisputably the best comedy of manners written in England before the days of Congreve , was acted and printed in , and enjoyed an unbounded success. Besides the merit of its plot and wit, it had the personal charm of being supposed to satirize, or at least to paint, persons well known in London. Sir Fopling Flutter was a portrait of Beau Hewit, the reigning exquisite of the hour; in *Dorimant* the poet drew the Earl of Rochester, and in *Medley* a portrait of himself or, equally plausible, of his fellow playwright and wit Sir Charles Sedley ; while even the drunken shoemaker was a real character, who made his fortune from being thus brought into public notice. Etherege was a friend of John Wilmot ; each had a daughter by the unmarried actress Elizabeth Barry. After this brilliant success Etherege retired from literature; his gallantries and his gambling in a few years deprived him of his fortune, and he looked about for a rich match. He was knighted before , and gained the hand and the money of a rich widow. In March he was appointed resident minister in the imperial German court at Regensburg. His manuscript despatches are preserved in the British Museum , where they were discovered and described by Gosse in ; they are available in editions by Sybil Rosenfeld and Frederic Bracher Reputation Etherege holds a distinguished place in English literature as one of the "big five" of Restoration comedy. He inaugurated a period of genuine wit and sprightliness. He invented the comedy of manners, and led the way for the masterpieces of Congreve and Sheridan. His wit is sparkling and frivolous, his style picturesque. Etherege is noted for his delicate touches of dress, furniture and scene; he vividly draws the fine airs of London gentlemen and ladies, perhaps better than Congreve.

2: George Etherege - The Full Wiki

Sir George Etherege (c. , Maidenhead, Berkshire - c. 10 May , Paris) was an English www.enganchecubano.com wrote the plays *The Comical Revenge* or, *Love in a Tub* in , *She Would if She Could* in , and *The Man of Mode* or, *Sir Fopling Flutter* in

Sir George Etherege developed and refined the comedy of manners with his dramatic works. The developmental process is evident in his first work, *The Comical Revenge*, and the fruition of his efforts is revealed in his *The Man of Mode*. Rather, it has four more or less unconnected subplots. The action in this subplot revolves around highly stylized conflicts between love and honor. Graciana and Lord Beaufort are madly in love. Colonel Bruce does not care particularly about Graciana, whom he has not met, but would like to be connected to the family of his best friend. When Colonel Bruce discovers that Beaufort might be his rival for Graciana, he fights a duel with him, is disarmed but is magnanimously given his life by Beaufort. Not to be outdone in honor, Bruce falls on his sword. She pledges to Bruce that if he survives she will marry him; if he dies, she will remain forever a virgin. At the last minute, everybody accidentally overhears everybody else confessing his and her true thoughts. All are overcome by how honorable all the rest are, and the right couples get together and live happily ever after. The second plot is low farcical comedy of a kind to delight those who guffaw at dialect jokes and pratfalls. He looks pale and unhealthy, and when people ask the cause, he claims he is languishing from unrequited love for Betty, a waiting woman. Actually, it soon comes out, he is languishing from a venereal disease. It is difficult to guess how boisterously audiences may have responded to this kind of comedy. The third plot seems to derive from the comedy of Ben Jonson, or perhaps of Thomas Middleton. It involves Sir Nicholas Cully, who, as his name suggests, is a gull waiting to be swindled. He falls into the clutches of Wheadle and Palmer, two con artists; thinking all the time that he is the one who is doing the swindling, Cully gets the treatment he deserves. What separates this plot from the first two is its astonishing, almost documentary realism: For example, Wheadle and Palmer, having maneuvered Cully into a tavern to play cards, want to shift from the public table where they are seated to a back-room table, where they can cheat their victim in private. It involves Sir Frederick Frolick, a young rake and gallant and wit about town. Audiences were no doubt accustomed to the nonspecific, timeless settings of William Shakespeare and to the remote and imaginary settings of the romantic plays of Beaumont and Fletcher. Suddenly, Sir Frederick walks in off the very London streets the playgoers themselves have just quitted to see this play. The language he speaks is their language, and the class to which he belongs is theirs. His conversation is topical. He is indeed a sad young rake, keeping his wench, intriguing with dozens of women, drinking, carousing, fighting, breaking windows, and otherwise tearing about. He is also, at least to a degree, witty, fashionable, and genteel. The play as a whole is not memorable. Except for the moments of fine realism in the swindling scenes, the motivation for actions and the conflicts to be overcome are all weakly contrived. The four plots are but faintly connected. At the end, all the playersâ€™servants, whores, swindlers, rakes, and romantic loversâ€™are improbably brought onstage together in a mass marriage ceremony. With the exception of this unlikely event, they could as easily have been in separate plays. Still, the play contained important innovations, and Etherege, shrewdly observing his audience, must have seen their delight and response to his contemporary rake speaking their language and frequenting the same places of pleasure as they did. He must also have recognized his facility in rendering such a character so like himself and his witty language. He made such characters the center of his subsequent plays, wisely phasing out the other subplots or rather disguising, shifting, and transforming them until they were no longer recognizable, serving instead as underpinnings to his main plot. The structure is clearer, simpler, and the actions more logically motivated. Three plot lines are discernible, but one of these is clearly the major plot, and the two minor plots are closely integrated with it, supporting its actions and commenting on it thematically. Most important, in the play as a whole, the contrast between the Truewit and the Witwoud, or would-be wit, has become central, setting the pattern for the great comedies of manners of the period. The Witwouds are at the center of the two minor plots. Worst of all, however, is the country. For the wits, the chief pleasures in life were found in association with town and court: The severest

penance, therefore, would be to live in the country, where everything is several years out of date, where the only diversion is going for long walks. Witty young people forced to live in the country by cruel parents who do not trust them among the seductions of London are justified in using any means to escape to the town. Older people from the country are automatically assumed to be foolish and out of fashion. Sir Oliver Cockwood is typical of the country knights. If he stayed in the country, got drunk every night, and hunted foxes during the day, no one would object to him. His fault is that he has come to town to act like a young rake and to boast of all of his amorous adventures. He spends most of his time running away from his wife to make ineffectual dates with prostitutes. He becomes a comic butt because of his pretensions to being a man of honor that is, a duelist and a lover when he is actually timid and impotent. In the other subplot, his wife, Lady Cockwood, is equally well named, though with an opposite signification. She tries to make assignations with any young man who will look at her. The problem is that she also wants to maintain her reputation for honor and virtue. She becomes a comic butt because of her pretensions to being modest and chaste, when it is obvious to everyone that she would readily be unchaste if she could. He marries at the end a wealthy widow, behavior that Etherege himself was not above. Courtall is above it. He is much more self-assured than Frollick and has his drives, emotions, and true feelings absolutely under control—an important sign of the Truewit. Losing control, however, and thus putting himself at the mercy of others, is the unmistakable sign of the Witwoud. Courtall needs to marry a rich heiress but will not consider a widow. His wife, in addition to being rich, must also be young, beautiful, as witty as he, and untouched by other men. Of particular interest in this play are the roles of the female characters. Lady Cockwood is an archetypal character—the lustful woman—who has appeared in both comedy and tragedy from the classical drama onward. Etherege, however, makes specific Restoration uses of her. She is made comic by her pretension to heroic virtue and by the fact that she has so little control of her emotions that she gives herself away at every word. By the lights of the Restoration society, she is not wrong in wishing to have a reputation for chastity, for without such a reputation a woman was lost with the exception of mistresses of high royalty. At the same time, she was not wrong to possess sexual desire, for women, in this realistic society, were allowed to have at least moderate appetites. She was wrong, and therefore comic, in her extreme pretension of virtue, in her extreme libidinousness, and in her consequent inability to control herself. The world of Restoration theater is one in which a person must control himself or be controlled. Courtall, for example, by pretending to be interested in her, used Lady Cockwood in order to gain access to Gatty and Ariana, who are staying in her house, and then uses her desire to save her reputation to fend her off. He fends her off, interestingly, because her overeagerness has rendered her undesirable. Gatty and Ariana represent the feminine witty ideal. They put on masks very popular at the time to disguise their identities and go strolling in the fashionable Mulberry Garden in hopes of flirting innocently with some handsome and witty men. Though the men whom they encounter Courtall and Freeman are tremendously attractive to them, the women easily fend them off with witty conversation and a dissembling of their emotions. This response does not mean that they lack emotions, for in private they admit to each other how much the men tempt them. As Gatty says to Ariana: *She Would if She Could*, in short, is a didactic play, suggesting which emotions, which pretenses, which modes of behavior are proper—that is, witty—and which are not. The modern theatergoer, losing sight of this and responding to the play as simply a realistic social document, can misinterpret it in certain ways, seeing cruelty, for example, where a Restoration theatergoer would see a didactic point being made. The finest thing of all in *She Would if She Could* is The entire section is 5, words.

3: Etherege, George Sir | Open Library

the greatest of these comedies—Sir George Etherege's *Man of Mode* (), for example, or William Wycherley's *Country-Wife* () or William Congreve's *Way of the World* ()—the premium is on the energy and the grace with which the game is played, and the highest dramatic approval is reserved for those.

English playwright and poet. Etherege has been credited as a principal founder of the comedy of manners tradition in English drama. This dramatic genre represents the satirical exploitation of the manners and fashions of the aristocratic class on the stage for their own amusement. Based on these experiences, Etherege wrote comedies in which he affectionately, yet incisively parodied Carolinian attitudes toward a vast array of ideological concerns, including sexuality, naturalism, fashion, and social class. Little is known about his formative years, other than the fact that his father, who was a royalist during the Civil War, fled to France in 1649 and died in exile six years later. Placed in the care of his grandfather, Etherege was apprenticed to attorney George Gosnold of Beaconsfield in 1655. Five years later, he was admitted to Clements Inn to study law, during which time he was involved in a lawsuit between his uncle and grandfather over a disputed inheritance. Literary scholars have noted that Etherege exhibited neither the aptitude nor the inclination to study law; instead, he began writing poems and bawdy verse that earned him some notoriety in academic and courtly circles. Also during this period, Etherege became acquainted with Charles Sackville, Lord Buckhurst and later the earl of Dorset, who would become a close friend and patron. In fact, many scholars contend that the rake Dorimant in *The Man of Mode* was modeled on Rochester and his real-life antics. Etherege followed Harvey on a diplomatic mission to Constantinople in late 1661, and after some three years there, he made his way to Paris and then back to London. In the years that followed, Etherege was knighted and he married a rich widow named Mary Arnold. In fact, some biographers have posited that Etherege married Arnold for her fortune in order to pay off his gambling debts and to purchase a knighthood. By all accounts, Etherege missed his life of ease at the English court. He despised living in conservative, provincial Germany, and he became embroiled in several gambling and sex scandals. The following year, Etherege joined James and the exiled court in Paris, where it is believed that he died in 1668. It is this element, critics have contended, which invigorates his characters and creates humorous scenes that resonated with Carolinian audiences. Dismissing as inferior the serious high plot written in heroic rhyming couplets, commentators instead have focused on the comic plot featuring Sir Frederick Frolick. They have posited that Frolick is the embryonic representation of a character type known as the Restoration rake, a libertine aristocrat with a sharp wit who subscribes to free living, drinking, gambling, and pursuing women for romantic trysts. In *She Would If She Could*, critics have contended that Etherege displayed marked improvement in developing a cohesive dramatic structure and in polishing his witty dialogue. Further, commentators have noticed that Etherege initiated a more complex exploration of sexual politics between his characters, especially Courtall and Lady Cockwood. According to most critics, Etherege demonstrates the full power of his dramatic genius in *The Man of Mode*. Commentators have regarded Dorimant, the central character, as the consummate Restoration rake, still given to liberal excess, but also exhibiting a worldly cynicism which suggests a more complex perception of the character than the farcical, one-dimensional Sir Frederick Frolick. The significance of Sir Fopling Flutter himself as the foil to Dorimant has not been lost on commentators: In fact, Sir Fopling initiated the popular stage convention of the foppish imitator of flamboyant French courtly manners who is oblivious to the mocking ridicule of the other characters. A generation later, the comedies were disdained as vulgar products of a licentious and immoral age. In the late nineteenth century, commentators began to reexamine Etherege as a leading innovator in the English comedy of manners, but still generally dismissed his works as superficial showpieces intended merely to appease the degenerate tastes of Carolinian theatergoers. This opinion prevailed well into the twentieth century. To some, the playwright has been redeemed as a brilliant satirist of the ideological turbulence of the Restoration period; to others, he remains an unsophisticated dramatist who merely intended to amuse and delight his peers by lampooning their court manners on the stage.

4: George Etherege Etherege, George (Literary Criticism ()) - Essay - www.enganchecubano.com

The Dramatic Works of Sir George Etherege, Ed. with Introduction and Notes by H. F. B. Brett-Smith Hardcover - Be the first to review this item See all formats and editions Hide other formats and editions.

An allusion in one of his plays suggests he may have been personally acquainted with Roger de Rabutin, Comte de Bussy. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Thomas Killigrew, but it contains comic scenes that are notably bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before repeating the experiment. Meanwhile he gained a high reputation as a poetical beau and moved in the circle of Sir Charles Sedley, Lord Rochester and other noble wits of the day. His temperament is best shown by the names his contemporaries gave him: In he brought out *She Would if she Could*, a comedy of action, wit and spirit, although by some thought to be frivolous and immoral. Here Etherege first showed himself as a new power in literature. He presents an airy and fantastic world, where flirtation is the only serious business in life. Etherege himself was living a life no less frivolous and unprincipled. After a silence of eight years, he came forward with only one further play: *The Man of Mode or, Sir Fopling Flutter*, which is widely considered the best comedy of manners written in England before the days of Congreve. It was acted and printed in and enjoyed great success, which may be attributed to the belief that it satirises, or at least refers to well-known contemporaries in London. Sir Fopling Flutter was seen as a portrait of Beau Hewit, the reigning exquisite, Dorimant to be a reference to the Earl of Rochester, and Medley a portrait of Etherege himself or equally plausible, his fellow playwright and wit, Sir Charles Sedley. Even the drunken shoemaker was a real character, who made his fortune from being brought to public notice in this fashion. Life after the theatre[edit] Etherege was part of the circle of John Wilmot; both men had a daughter by the unmarried actress Elizabeth Barry. After his success, Etheredge retired from literature, and a few years later lost much of his fortune to gambling. He was knighted at some time before, and married a wealthy widow, Mary Sheppard Arnold. Later editions were produced by Sybil Rosenfeld and Frederic Bracher Legacy[edit] Etherege holds a distinguished place in English literature as one of the "big five" in Restoration comedy, who invented the comedy of manners and led the way to the achievements of Congreve and Sheridan. Brett-Smith, 2 vols

5: The Man of Mode; or, Sir Fopling Flutter | comedy by Etherege | www.enganchecubano.com

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He is often attributed to leading the way for notable playwrights such as William Congreve and Richard Brinsley Sheridan, who utilized the comedy of intrigue, which Etherege first displayed in his writings. George Etherege was born in Maidenhead, Berkshire, England, around 1633, the exact date is unknown to George Etherege and Mary Powney; he was the eldest of six children. He is said to have attended Cambridge University; [3] however, John Dennis, one of his educators, assures that to his certain knowledge Etherege understood neither Greek nor Latin, thus giving rise to doubts that he actually attended there. In any event, if he attended he left the university before completing his degree, in order to travel to France and Flanders. He probably traveled abroad to France with his father who stayed with the exiled queen, Henrietta Maria. This not only influenced his life, but his work as well, as is evidenced in some of his plays. On his return to London he studied law at one of the Inns of Court. His tastes were those of a fine gentleman, and he indulged freely in pleasure, especially drinking, due to his rich circumstances. His wealth and wit, the distinction and charm of his manners, won him the general worship of society. His success was not only prevalent within his plays, but extended to his winning personality as well. His temperament is best shown by the names his contemporaries gave him, of "Gentle George" and "Easy Etherege. Elizabeth Barry, who unhappily died in her youth. Little else is known about his daughter or his relationship with her mother. After a silence of eight years, solely due to his class, which upbraided him for inattention to literature, Etherege came out with his final and most successful play, *The Man of Mode, or Sir Fopling Flutter*. After this brilliant success Etherege retired from literature, but his gallantries and his gambling soon deprived him of his fortune. To provide for himself he began to search for a rich wife. In 1674, he met with a wealthy elderly widow whom he intended to marry. She consented to marry him if he made a lady of her. In an effort to fulfill his part of the agreement, he was knighted in 1675, gaining her hand and her money. After his marriage, he was sent by Charles II on a mission to The Hague, and in March to Regensburg, Germany, where he was appointed resident minister in the imperial German court. He collected a library at Regensburg, some volumes of which are in the theological college there. Since he was very uncomfortable in Germany, after three and a half years of residing there he moved to Paris, where he died, though the cause and date of death are unknown. It is partly in rhymed heroic verse, but it contains comic scenes that are exceedingly bright and fresh, with a style of wit hitherto unknown upon the English stage. The play was a huge success on the stage, but Etherege waited four years before he repeated his experiment. Meanwhile, he gained the highest reputation as a poetical beau, and moved into the esteemed social circle of Sir Charles Sedley, Lord Rochester and other noble wits of the day. In 1676 he brought out *She would if she could*, an admirable comedy in many respects, full of action, wit and spirit, but considered frivolous and immoral by the general public at the time. The premise of the play implored that we seem to move in an airy and fantastic world, where flirtation is the only serious business of life, upsetting many. Even though it was rejected by many, this play was the initial signifier of Etherege as a new power in literature, representing a significant break with the rudeness of his predecessors or the grossness of his contemporaries. The play is also critically acclaimed, as it was the first comedy of manners to attain unity of tone by shedding the incongruous romantic verse element. After a silence of eight years, he returned with one more play, unfortunately his last. *The Man of Mode or Sir Fopling Flutter*, indisputably the best comedy of intrigue written in England before the days of William Congreve, was acted and printed in 1676, and enjoyed an unbounded success. Known for its wit, his audiences responded with great laughter. Although his repertoire is not typically produced in the modern theater, George Etherege was highly acclaimed and praised during his life for his work, and is still studied in modern times as well. Part of its success was no doubt due to that fact that it included caricatures of prominent London citizens of the day. *Sir Fopling Flutter* was based on Beau Hewit, the reigning exquisite of the hour. One of the main characters, Dorimant, drew on the Earl of

Rochester, and the character Medley was based on the author himself. Even the drunken shoemaker in the play was based on a real person, who made his fortune from being thus brought into public notice. Plot Summary

The main theme of the play is the restoration of order in love and marriage. Two of the main characters, Dorimant and Harriet are the two who are most immersed in the game of love. Woodville, who has made arrangements for her to marry Young Bellair, a young gentleman who already has his eye on someone else, Emilia. An element of tragedy is added to the equation as Mrs. Loveit enters the picture, breaking her fans and acting hysterically. Having long since lost interest in her, Dorimant continues to lead her on, giving her hope, but leaves her in despair. All men are villains or fools," before she parades out. By the end of the play, we see one marriage, as expected, but it is between Young Bellair and Emilia, who broke with tradition by marrying secretly without parental consent from Old Bellair. The young couple is nonetheless forgiven for their actions. While Harriet sinks into a depressing mood, thinking of her lonely house in the country and the poignant noise of the rooks, Dorimant admits his love to her, saying: Sir Fopling Flutter, madam, desires to know if you are to be seen. Desire him to walk up. Do not you fall on him, Medley, and snub him. Soothe him up in his extravagance. He will show the better. You know I have a natural indulgence for fools, and need not this caution, sir. Enter Sir Fopling Flutter with his Page after him. I would fain wear in fashion as long as I can, sir. Thou art a man of wit, and understandest the town. Prithce let thee and I be intimate. There is no living without making some good man the confidant of our pleasures. The play itself pokes at Sir Fopling, through the characters Medley and Dorimant, encouraging the audience to do the same. It also demonstrates the comedy of manners which Etherege helped to pioneer in English theater. Legacy George Etherege holds a distinguished place in English literature, and is considered to be one of the "big five" of Restoration Comedy. He inaugurated a period of genuine wit and sprightliness, encouraging others to do the same. In addition, he helped to invent the comedy of manners as well as the comedy of intrigue, which were usually written by sophisticated authors for members of their own coterie or social class. The comedy of manners has historically thrived in periods and societies that combined material prosperity and moral latitude. Playwrights declared themselves against affected wit and acquired follies, satirizing these qualities by creating characters that caricature such follies. In the character of Sir Fopling Flutter Etherege helped to initiate the use of such characters. This method allowed Etherege to pave the way for the masterpieces of William Congreve and Sheridan. His wit is sparkling and frivolous, his style picturesque. Etheredge is noted for his delicate touches of dress, furniture and scene throughout each of his plays. He vividly draws the fine airs of London gentlemen and ladies, setting his plays in a higher caliber milieu than the rest. Retrieved June 21, Basil Blackwell, , xi-lxxxiii. Oldys, Biographia Britannica, Vol. III, original , Cambridge University Press, November 30, Etherege and the seventeenth-century comedy of manners.

6: George Etherege :: English Language Poet :: English Poetry

Biography of Sir George Etherege () He was the creator of the comedy of manners ('comedy of Customs') English of the restoration period. Very few details of his life are known prior to his success as a playwright.

Sir George Etherege ? May 10, , Paris [1] was an English dramatist. Success on the stage Soon after the Restoration in he composed his comedy of *The Comical Revenge or Love in a Tub*, which introduced him to Lord Buckhurst, afterwards the earl of Dorset. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Killigrew, but it contains comic scenes that are exceedingly bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before he repeated his experiment. Meanwhile he gained the highest reputation as a poetical beau, and moved in the circle of Sir Charles Sedley, Lord Rochester and the other noble wits of the day. His temperament is best known by the names his contemporaries gave him, of "gentle George" and "easy Etheredge. But in this play Etherege first shows himself a new power in literature. We move in an airy and fantastic world, where flirtation is the only serious business of life. At this time Etherege was living a life no less frivolous and unprincipled than those of his Courtals and Freemans. After a silence of eight years, he came forward with one more play, unfortunately his last. *The Man of Mode or, Sir Fopling Flutter*, indisputably the best comedy of manners written in England before the days of Congreve, was acted and printed in , and enjoyed an unbounded success. Besides the merit of its plot and wit, it had the personal charm of being supposed to satirize, or at least to paint, persons well known in London. Sir Fopling Flutter was a portrait of Beau Hewit, the reigning exquisite of the hour; in *Dorimant* the poet drew the Earl of Rochester, and in *Medley* a portrait of himself or, equally plausible, of his fellow playwright and wit Sir Charles Sedley ; while even the drunken shoemaker was a real character, who made his fortune from being thus brought into public notice. Etherege was a friend of John Wilmot; each had a daughter by the unmarried actress Elizabeth Barry. After this brilliant success Etheredge retired from literature; his gallantries and his gambling in a few years deprived him of his fortune, and he looked about for a rich match. He was knighted before , and gained the hand and the money of a rich widow. In March he was appointed resident minister in the imperial German court at Regensburg. His manuscript despatches are preserved in the British Museum, where they were discovered and described by Gosse in ; they are available in editions by Sybil Rosenfeld and Frederic Bracher Reputation Etheredge holds a distinguished place in English literature as one of the "big five" of Restoration comedy. He inaugurated a period of genuine wit and sprightliness. He invented the comedy of manners, and led the way for the masterpieces of Congreve and Sheridan. His wit is sparkling and frivolous, his style picturesque. Etheredge is noted for his delicate touches of dress, furniture and scene; he vividly draws the fine airs of London gentlemen and ladies, perhaps better than Congreve; but he has less insight and less energy than Congreve. The article is available here: Pamphlet, London, 2 November, It uses material from a Wikipedia article. To access the original click here. A copy of the license is included in the section entitled " GNU.

7: Sir George Etherege (The Diary of Samuel Pepys)

Sir George Etherege developed and refined the comedy of manners with his dramatic works. The developmental process is evident in his first work, The Comical Revenge, and the fruition of his.

An allusion in one of his plays suggests he may have been personally acquainted with Roger de Rabutin, Comte de Bussy. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Thomas Killigrew, but it contains comic scenes that are notably bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before repeating the experiment. Meanwhile he gained a high reputation as a poetical beau and moved in the circle of Sir Charles Sedley, Lord Rochester and other noble wits of the day. His temperament is best shown by the names his contemporaries gave him: In he brought out *She Would if she Could*, a comedy of action, wit and spirit, although by some thought to be frivolous and immoral. Here Etherege first showed himself as a new power in literature. He presents an airy and fantastic world, where flirtation is the only serious business in life. Etherege himself was living a life no less frivolous and unprincipled. After a silence of eight years, he came forward with only one further play: *The Man of Mode or, Sir Fopling Flutter*, which is widely considered the best comedy of manners written in England before the days of Congreve. It was acted and printed in and enjoyed great success, which may be attributed to the belief that it satirises, or at least refers to well-known contemporaries in London. Sir Fopling Flutter was seen as a portrait of Beau Hewit, the reigning exquisite, Dorimant to be a reference to the Earl of Rochester, and Medley a portrait of Etherege himself or equally plausible, his fellow playwright and wit, Sir Charles Sedley. Even the drunken shoemaker was a real character, who made his fortune from being brought to public notice in this fashion. Life after the theatre Etherege was part of the circle of John Wilmot; both men had a daughter by the unmarried actress Elizabeth Barry. After his success, Etherege retired from literature, and a few years later lost much of his fortune to gambling. He was knighted at some time before, and married a wealthy widow, Mary Sheppard Arnold. Later editions were produced by Sybil Rosenfeld and Frederic Bracher. Legacy Etherege holds a distinguished place in English literature as one of the "big five" in Restoration comedy, who invented the comedy of manners and led the way to the achievements of Congreve and Sheridan. References A widow whom Etherege is rumoured to have married for her money. Brett-Smith, 2 vols

8: George Etherege - New World Encyclopedia

Sir George Etherege (c. , Maidenhead, Berkshire - c. 10 May , Paris) was an English dramatist. He wrote the plays *The Comical Revenge or, Love in a Tub in* , *She Would if She Could in* , and *The Man of Mode or, Sir Fopling Flutter in*

An allusion in one of his plays suggests he may have been personally acquainted with Roger de Rabutin, Comte de Bussy. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Thomas Killigrew , but it contains comic scenes that are notably bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before repeating the experiment. Meanwhile he gained a high reputation as a poetical beau and moved in the circle of Sir Charles Sedley , Lord Rochester and other noble wits of the day. His temperament is best shown by the names his contemporaries gave him: In he brought out *She Would if she Could*, a comedy of action, wit and spirit, although by some thought to be frivolous and immoral. Here Etherege first showed himself as a new power in literature. He presents an airy and fantastic world, where flirtation is the only serious business in life. Etherege himself was living a life no less frivolous and unprincipled. After a silence of eight years, he came forward with only one further play: *The Man of Mode or, Sir Fopling Flutter* , which is widely considered the best comedy of manners written in England before the days of Congreve. It was acted and printed in and enjoyed great success, which may be attributed to the belief that it satirises, or at least refers to well-known contemporaries in London. Sir Fopling Flutter was seen as a portrait of Beau Hewit, the reigning exquisite, Dorimant to be a reference to the Earl of Rochester , and Medley a portrait of Etherege himself or equally plausible, his fellow playwright and wit, Sir Charles Sedley. Even the drunken shoemaker was a real character, who made his fortune from being brought to public notice in this fashion. Life after the theatre Etherege was part of the circle of John Wilmot ; both men had a daughter by the unmarried actress Elizabeth Barry. After his success, Etheredge retired from literature, and a few years later lost much of his fortune to gambling. He was knighted at some time before , and married a wealthy widow, Mary Sheppard Arnold. Later editions were produced by Sybil Rosenfeld and Frederic Bracher Legacy Etherege holds a distinguished place in English literature as one of the "big five" in Restoration comedy , who invented the comedy of manners and led the way to the achievements of Congreve and Sheridan. Brett-Smith, 2 vols

9: George Etherege

The Works of Sir George Etherege: Plays and Poems (plays and poetry) The Dramatic Works of Sir George Etherege 2 vols. (plays) The Letterbook of Sir George Etherege (letters)

Mary Arnold [1] m. Success on the stage Soon after the Restoration in he composed his comedy of *The Comical Revenge or Love in a Tub*, which introduced him to Lord Buckhurst , afterwards the earl of Dorset. It is partly in rhymed heroic verse, like the stilted tragedies of the Howards and Killigrew, but it contains comic scenes that are exceedingly bright and fresh. The sparring between Sir Frederick and the Widow introduced a style of wit hitherto unknown upon the English stage. The success of this play was very great, but Etherege waited four years before he repeated his experiment. Meanwhile, he gained the highest reputation as a poetical beau, and moved in the circle of Sir Charles Sedley , Lord Rochester and the other noble wits of the day. His temperament is best known by the names his contemporaries gave him, of "gentle George" and "easy Etheredge. But in this play Etherege first shows himself a new power in literature. We move in an airy and fantastic world, where flirtation is the only serious business of life. At this time Etherege was living a life no less frivolous and unprincipled than those of his Courtals and Freemans. After a silence of eight years, he came forward with one more play, which would be his last. *The Man of Mode or, Sir Fopling Flutter* , widely considered the best comedy of manners written in England before the days of Congreve , was acted and printed in , and enjoyed an unbounded success. This may be attributed to the belief that it satirises, or at least references, well known contemporaries of London. Sir Fopling Flutter was a portrait of Beau Hewit, the reigning exquisite of the hour, Dorimant a reference to the Earl of Rochester , and Medley a portrait of Etherege himself or, equally plausible, of his fellow playwright and wit Sir Charles Sedley ; while even the drunken shoemaker was a real character, who made his fortune from being thus brought into public notice. Life after the theatre Etherege was part of the circle of John Wilmot ; both men had a daughter by the unmarried actress Elizabeth Barry. After his brilliant success Etheredge retired from literature, and a few years later had lost much of his fortune to gambling. He was knighted at some time before , and married the wealthy widow Mary Sheppard Arnold. In March he was appointed resident minister in the imperial German court at Regensburg. His manuscript despatches are preserved in the British Museum , where they were discovered and described by Gosse in ; they are available in editions by Sybil Rosenfeld and Frederic Bracher Legacy Etherege holds a distinguished place in English literature as one of the "big five" of Restoration comedy , inventing the comedy of manners and leading the way for the masterpieces of Congreve and Sheridan. Brett-Smith, 2 vols

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