

Chapter 1 : George Etherege, Famous Poet - Family Friend Poems

Sir George Etherege (c. , Maidenhead, Berkshire - c. 10 May , Paris) was an English playwright. 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[edit] 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[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

Chapter 2 : Sir George Etherege Poetry: British Analysis - Essay - blog.quintoapp.com

Sir George Etherege, (born c. , Maidenhead, Berkshire, England?â€”died c. May 10,), English diplomat and creator of the Restoration-era comedy of manners.. Etherege probably accompanied his father to France in the s.

Written by Ephelia London, EtG 1 Copy in: A quarto composite miscellany of poems on affairs of state, pages plus eight pages of later additions and eight blank pages , in modern cloth. In a single hand, including sixteen poems by Rochester, pp. This MS recorded in Vieth, Gyldenstolpe, p. Including 27 poems by Cowley; eleven poems by Katherine Philips, evidently derived from printed sources; 10 poems by Rochester, as well as apocryphal items; twelve poems by Sedley, plus one of doubtful authorship; and 15 poems by Waller, evidently derived from printed sources. A note on a flyleaf relating to the bookseller John Dunton A note on f. Date at the end of the volume: Neither Dunton nor Corbett are known to have used this MS for publication purposes. This MS collated in Thorpe. EtG 3 Copy, untitled, on two quarto leaves. A tall folio composite volume of verse MSS, in various hands and paper sizes, leaves, mounted on guards, in half-morocco. Compiled chiefly by members of the Caryll family. Early 17th century Vol. I ; Late 17th-early 18th century Dorset. EtG 4 Copy in a small quarto verse miscellany ff. A folio guard book of miscellaneous MSS, 95 leaves, in 19th-century black morocco gilt. Collected by John Payne Collier British Library, Egerton MS , f. An octavo verse miscellany, principally in a single non-professional hand pp. EtG 5 Copy in: A long, narrow, ledger-size composite miscellany of poems on affairs of state, pages some misnumbered and pp. A compendium of several separate collections of poems, each with its general heading, including nineteen poems by the Earl of Rochester, copied in a single hand, that of Robert Mylne ? Recorded and selectively collated in Vieth and in Walker. EtG 6 Copy in: A folio volume principally of poems, the majority at least 20 by Edmund Waller, some probably by members of his family, 73 unnumbered leaves, in calf gilt. Later owned by Sir Thomas Phillipps, Bt , manuscript and book collector: Harvard, fMS Eng , f. EtG 7 Copy in: A quarto booklet of poems, in a single probably professional hand, on eight leaves, foliated 64r-6v blank , unbound. This entry separately classified as EL A. A quarto verse miscellany, in a single hand, entitled p. Compiled by Thomas Walker b. Bernard Halliday, bookseller of Leicester, February An octavo miscellany of chiefly satirical poems, including at least twelve by Rochester, in a single rounded hand but for an addition at the end pp. National Library of Ireland, MS , pp. EtG 9 Copy in: A folio miscellany of poems on affairs of state, in several hands, one professional stylish hand predominating, with ff. Including 29 poems by Rochester plus a second copy of one and Sodom, as well as apocryphal items. Also used by one James Parks. Recorded in Vieth, Gyldenstolpe, and selectively collated in Walker. A large quarto miscellany of poems chiefly on affairs of state, in a single neat italic hand, 81 leaves including blanks , unbound. University of Nottingham, Pw 2 V 7, ff. EtG 11 Copy in: A formal quarto miscellany, of poems on affairs of state, including 29 poems by Rochester, as well as apocryphal items, in three professional hands A, pp. A complete facsimile edition in Vieth, Gyldenstolpe EtG 12 Copy in: A quarto miscellany of verse and prose, with a title-page, pages numbered pp. In non-professional hands, the miscellany entitled A Collection of Witt and Learningâ€”consisting of verses, poems, songs, sonnets, Ballads, Lampoons, Libells, Dialouges Yale, Osborn MS b 54, pp. EtG 13 Copy in: Including 30 poems by Rochester and probably others by him on missing leaves ; pp. Owned, in by Dr A. Rosenbach , Philadelphia book dealer, collector and scholar. The MS was identified by David M. Vieth as an independent scribal transcript of the copy-text used for the first edition of Poems on Several Occasions By the Right Honourable, the E. The Rochester Circle and Osborn b. Edited in part from this MS in Thorpe and collated, pp. Yale, Osborn MS b , pp. A large octavo verse miscellany, chiefly lampoons and poems on affairs of state, including 21 poems by Rochester and various others in the Rochester apocrypha, nearly pages in all, with a page index. Written in a single hand which can be identified as that of the Scottish pasquil-writer and antiquary Robert Mylne ? EtG 14 Copy in: Formerly among the papers of the Aston family, of Tixall, Staffordshire. A quarto verse miscellany, including ff. Once owned by Thomas Rawlinson and afterwards among the collections of Edward Harley, second Earl of Oxford A folio verse miscellany, with a title-page: EtG 17 Copy, partly written lengthways down the margins, on p. A quarto

DOWNLOAD PDF SIR GEORGE ETHEREGE

composite volume of letters, historical and heraldic collections, leaves, in 18th-century quarter-vellum boards.
Owned on 21 August by Thomas Hearne , antiquary.

Etherege's standing at court, established by two plays and a group of aristocratic friends, was further confirmed by his appointment in as secretary to Sir Daniel Harvey, England's ambassador to Turkey.

Etherege delights in investigating the wooing, the rejecting, and the successes and failures which characterize the game. In the true spirit of Restoration poetry, however, these investigations are never conducted in a personal mode; Etherege is not interested in examining love philosophically or personally. He is most often objective and detached, sometimes bemused, but never intensely involved in his subject matter. Consequently, his investigations of love appear in conventional, readily recognizable forms: In this song, Gatty confesses her love for Courtall. Following her song, Gatty is chided by her sister for her frank admission of affection; her sister feels she should dissemble. The rules of the game of love call for pretense rather than a sincere declaration of love. To heed this warning is to play the game successfully. Pastoral poems Etherege occasionally wrote in the pastoral mode, loosely following a long tradition of poetry which utilizes the theme of rural bliss in uncluttered, paradisiacal settings. The artificiality of pastoral paradises was congenial to his poetic tastes since he apparently never desired to explore anything of topical, immediate significance. Instead, he preferred the timeless world of the pastoral and its often inherent paradox of unhappiness amid pastoral perfection. Why so dull a lover? Thus, Etherege creates a tension between the bliss of rural retirement and the quickness with which such happiness can vanish. Readers are meant to pity Phillis and to consider that such pain might be inflicted on them, but not necessarily to gird against the caprices of fate. He felt no urge, however, to moralize. His sole poetic impulse was to examine the game of love from all sides. Only the playing of the game matters—a game at which no one wins. The lover gives her the traditional answer that because all life is transitory, he can make no such guarantee. In the spirit of the *carpe diem* tradition, however, he urges her not to be sad but to anticipate their future bliss together, limited though it may be. This poem is noteworthy because it is one of the few times Etherege ventures forth from his amorality to assert a message of warmth. The poem concludes with the lover addressing his mistress: The entire section is 2, words.

Sir George Etherege (10 May ,) 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

Very few details of his life are known prior to his success as a playwright. Apparently, during his first youth he traveled France, perhaps joining his father at the time of the Republican revolution of Oliver Cromwell. Towards began to work, through the mediation of his grandfather, as an intern in the office of a lawyer in Beaconsfield Buckinghamshire. The work won a fulminant success that helped the author inserted in the London of the restoration courtiers and literary circles. Comedy, innovating for their incisive irony to the worldliness of his time especially in the creation of the character of the elegant sir Frederick Frolick , was still the aftertaste of the previous dramatic tradition, both in its use of the romantic plot and in its heroic meters, in the use of the classic white verse and in the employment of the satirical sub-item. Companion of dissolute sir Charles Sedley, Duke of Rochester, raids and the libertine Duke of Dorset, Etherege was also involved in numerous scandals, the most important of which was the revolt in Epsom Surrey in . Despite its rejection by the public, this work is, actually, the first Customs comedy perfectly accomplished, already stripped of romantic elements and heroic distorting of the previous dramatic tradition. The failure of his second work did not diminish the popularity of Etherege carolina Court. Protected by the King, Etherege served as Ambassador to various diplomatic missions, since, even though he was a man barely equipped for political responsibility, he demonstrated an unwavering loyalty to his Lord. His experience in the Ottoman Court would come a series of literary stamps where Etherege portrayed with their particular humor customs and characters he encountered in his travels. After his return to England, he wrote the dramatic prologue for the inauguration of the new Dorset Garden Theatre in . The work, which was an immediate success, ridiculed the Knight petrimetre type with vibrant wit and cocky that he imitates the French fashions to hilarious extremes. Despite the success of The Man of Mode, Etherege left the creative dramatics and surrendered completely to his political activities. His stay in Germany would come out two thick volumes of correspondence Letterbooks where mixing official business with its exquisite observation of local customs. The works of Etherege, next to the of his contemporary William Wicherley, constitute the origin of the comedy of manners, a genre that would have a huge success on the British theatre until the end of the 19th century. Famous for his demeanour and his exquisite manners, Etherege was, primarily, a lover of life and a special observer for frivolous society who attended, which he portrayed with exquisite ingenuity. Although the comedy of manners was not a completely original creation - as came from dramaturgy carolina-, Etherege was able to give dramatically finished this cult genre. His characters were cynical Libertines, pedantic petrimetres, refined ladies and obtuse braggarts engaged in battles of wits and duels of excellence between the sexes. The genre had a lasting success throughout the 18th and 19th centuries, but Etherege works perhaps by its temporality attached to worldly fashions of the restoration ceased to represent from the second half of the 18th. Etherege wrote also some lyrical poems among the which love theme are among the most beautiful in his time , letters in prose and verse and different political Lampoons.

Chapter 5 : The Man of Mode - Wikipedia

Sir George Etherege's official letterbooks, two folio volumes, pages (plus blanks), the first volume in quarter-vellum marbled boards, the second volume disbound.

Its History, Literature and Influence on Civilization, vol. Historical Publishing Company, Purchase Plays by George Etherege George Etherege, a Londoner who lived between and , deserves to hold a more distinguished place in dramatic literature than has generally been allotted to him. In a dull and heavy age, he inaugurated a period of genuine wit and sprightliness; he invented the comedy of intrigue, and led the way for the masterpieces of Congreve and Sheridan. Before his time the manner of Ben Jonson had prevailed in comedy, and traditional "humours" and typical eccentricities, instead of real characters, had crowded the comic stage. Etherege paints with a light, faint hand, but it is from nature, and his portraits of fops and beaux are simply unexcelled. No one knows better than he how to present a gay young gentleman, "an unconfined rover after amorous adventures. No one approaches Etherege in delicate touches of scene and description; he makes the fine airs of London gentlemen and ladies live before our eyes even more vividly than Congreve; but he has less insight and less energy than Congreve. He was a scion of an ancient and distinguished Oxfordshire family, and was educated at Cambridge, but left the university early to travel in France and Flanders, returning to London to enter one of the Inns of Court. His tastes were those of a fine gentleman, and he indulged freely in pleasure, especially the pleasures of the cup. 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 success of the play was very great, but Etherege waited four years before he repeated his experiment, meanwhile gaining the highest reputation as a poetical beau, and moving in the circle of Sir Charles Sedley, Lord Rochester, and other noble wits of the day. In Etherege brought out *She Would If She Could*, a comedy in many respects admirable, full of action, wit and spirit, but to the last degree frivolous and immoral; so that we seem to move in an airy and fantastic world, where flirtation is the only serious business of life. At this time Etherege himself was living a life no less frivolous and unprincipled than those of his own characters. His wealth and wit, the distinction and charm of his manners, won him the general worship of society, and his temperament is best shown by the names his contemporaries gave him, of "gentle Gerge" and "easy Etherege. *The Man of Mode*, or *Sir Fopling Flutter*, indisputably the best comedy of intrigue written in England before the days of Congreve, was acted and printed in , and had an unbounded success. Besides the merits of its plot and wit, it had the personal charm of being supposed to satirize, or at least to describe, 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 elegant Sir Charles Sedley, and in *Medley* a portrait of himself; while even the drunken shoemaker was a real character, who made his fortune from being thus brought into public notice. 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 wife. In he met with a wealthy elderly widow, who consented to marry him if he made a lady of her. He accordingly got himself knighted, and gained her hand and her money. It is said that before this he had been sent on an embassy to Turkey; and it is certain that soon afterward he was appointed resident minister in the German court at Ratisbon, where, in , he met his death by accident.

Sir George Etherege (10 May ,) 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 George Etherege was born in Maidenhead, Berkshire, around , to George Etherege.

Plot[edit] The protagonist of The Man of Mode is Dorimant, a notorious libertine and man-about-town. The story opens with Dorimant addressing a billet-doux to Mrs. Loveit, with whom he is having an affair, to lie about his whereabouts. An "Orange-Woman" is let in and informs him of the arrival in London of a beautiful heiress – later known to be Harriet. Dorimant expresses his wish to break off his relationship with Mrs. Loveit, being already involved with her younger friend Belinda. The two friends plot to encourage Mrs. Young Bellair, the handsome acquaintance of both men, enters and relates his infatuation with Emilia, a woman serving as companion to Lady Townley – his devotion is ridiculed. The three debate the fop Sir Fopling Flutter, newly come to London. A letter arrives from Mrs. Loveit and Dorimant departs. Belinda enters and informs her of a masked woman that Dorimant was seen in public with. Dorimant appears and accuses the women of spying on him and also that Mrs. Loveit has encouraged the affections of Sir Fopling; in a pretended state of jealousy, he leaves. Emilia then reveals her interest in Dorimant to Belinda and Lady Townley. Dorimant meets with Fopling and pretends that Mrs. Loveit has affections for him Fopling. Loveit encounters Fopling she acts flirtatious, in spite of not liking him and succeeds in making Dorimant jealous. Woodvill chides Dorimant and his reputation in front of him, not seeing through his disguise. Dorimant admits to Emilia that he loves Harriet but continues to be obstinate. Fopling appears and almost uncovers Dorimant but the latter leaves to meet Belinda. She expresses her jealousy at Mrs. Loveit, imploring him to never see her again. Belinda returns to Mrs. Dorimant arrives afterwards and confronts Mrs. Loveit; she says she is aware that he is only faking jealousy to spend time with another woman. Lady Woodvill and Old Bellair rush their children to get married. Dorimant interrupts; his true identity is revealed when Mrs. Loveit and Belinda arrive to confront him. Woodvill is in dismay. Young Bellair and Emilia publicly show their love for each other. Old Bellair concedes to the match and Woodvill admits that she likes Dorimant despite the gossip she has heard about him. Harriet admits she loves Dorimant, so Woodvill allows for their marriage while warning Harriet that the match will bring ruin upon her. Both young couples will marry. Harriet advises Belinda and Mrs. Loveit to stay away from Dorimant for their own good and perhaps join a nunnery to preserve their goodness. Dorimant and Harriet will move back to the country to live with the Woodvills. Fopling is glad not to commit to anyone. Genre and style[edit] Brian Gibbons argues that the play "offers the comedy of manners in its most concentrated form".

Chapter 7 : Sylvia By Sir George Etherege, Famous Love Poem

George Etherege, a Londoner who lived between and , deserves to hold a more distinguished place in dramatic literature than has generally been allotted to him. In a dull and heavy age, he inaugurated a period of genuine wit and sprightliness; he invented the comedy of intrigue, and led the.

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

Chapter 8 : CELM: Sir George Etherege (1633/2)

Sir George Etherege, from England, lived from His main focus was writing plays, many of which were comedies. "Sylvia" is written about the subject of a beautiful woman who makes people believe in love, but the narrator will not allow others to love her, for she is his.

He was one of the great British Restoration period dramatists. He had an expert touch with portraits of vain social show-offs, witty urban gentlemen on the make, and duplicitous young women plotting to get their man. In some ways, however, his greatest character was the persona he created for himself—a diplomat and gentleman of the court with a taste for the fast life. He left only three plays and a handful of poetry, and most of the information about him comes from letters written long after he ceased writing for the stage. To provide for him, his grandfather apprenticed him in to an attorney. Etherege later studied law in London, but he left the profession in and began working on his first play. He may have traveled in France during this time. Charles II had only recently been restored to power in England, following the rule of the strict Puritan leader Oliver Cromwell following the English Civil War, which had culminated in the overthrow and execution of Charles I in Cromwell had restricted theatrical productions as morally unhealthy, among other efforts at regulating what he and his followers saw as the sinfulness of life in England. When Charles II returned to England after his exile in France, however, he brought with him the French court tastes for extravagance, clever conversation, flirtation, and comic theater. England celebrated his return, and the period dominated by the distinctly un-Puritan character of his reign is known as the Restoration. One of the crew recalled it as being more successful than any preceding comedy. Its success opened doors for Etherege, and he was soon established as one of the witty group of courtiers including Sir Charles Sedley and John Wilmot, earl of Rochester. This play, which critics have generally considered superior to *The Comical Revenge*, generated less interest at the time. He accompanied Harvey to Constantinople now called Istanbul from to , and, upon his return to London, Etherege seems to have taken up the easy, directionless life he had left. Of the two the Sex is my strongest passion. The first recorded performance took place on March 11, There are reports of pranks and tavern brawls. In , Etherege was nonetheless thought respectable enough for knighthood, which he may have purchased rather than earned in order to marry a rich widow, Mary Arnold. Etherege was appointed as a diplomat to Germany soon after his marriage, and he lived there much as he did in London, continuing to indulge his passions for gambling and women. He had dancing and fencing instructors and enjoyed what opera and other music was available. He gave some time to tennis and more to hunting, but how much he gave to business is debatable. He left Germany for France early in , but little else is known after that. The place and date of his death are unknown, although research points to Paris in Irish nobleman and the main organizer of the Irish Rebellion, the event that sparked the Eleven Years War. After having the king executed in , he claimed absolute power and appointed himself Lord Protector for Life. Cavendish was one of the most prolific, ambitious, and thoughtful writers of the period. Her *Sociable Letters* gives a vivid, first-person account of her remarkable times. English philosopher and father of Materialism, or the reduction of all events and thoughts to the effects of physical motion. He argued for a clean break between philosophy and theology. English poet best known for his mock-epic poem *Hudibras*, which satirizes the hypocrisy of the Puritans. Works in Literary Context Restoration Comedy Until recently, Etherege has been considered one of the inventors of a genre known variously as the comedy of manners. This type of play is reflective of the lightheartedness of the era that produced it. After years of imposed seriousness during the Puritan rule of Oliver Cromwell, high society was eager for some naughty fun. His plays feature explicit sexual situations, drunkenness, rowdy violence, feasting, and revelry—with little worry about morals. Works in Critical Context The Man of Mode Moral issues tended to dominate critical discussion of Restoration comedy up through the middle of the twentieth century. Characters like Dorimant in *The Man of Mode* are seen on the one hand as accurate representations of a court wit of the period, and on the other hand as dangerous role models who can have a bad influence on the behavior of audiences and readers. Indeed, this was a view that was common up to the early twentieth century. His plays are morally as well as artistically sound. He felt and

saw the comedy of contemporary life; and he honestly sought and found the means to express it. How and why does Etherege use it in his comedies? Do you feel that Etherege wrote with insight about the people and society he knew best, or did he write an idealized version of people and relationships that were always outside of his own circle and situation? Is it relevant that Etherege did not write about many things he knew from his own life, such as his diplomatic work? William Shakespeare was known for writing plays that appealed to all the social levels of English society. Were they meant to be successful with all types of audiences? If not, how do you think this has affected his popularity among modern audiences? Following are some examples of works containing either audacious or notably foppish characters. Wilmot, who was good friends with Etherege, wrote biting satires of human hypocrisy while developing a reputation in the court of Charles II as a libertine. This adventure tale set during the French Revolution features a character with a secret identity: Elmer Gantry, a novel by Sinclair Lewis. A smug, womanizing college football player notices the power and money that evangelical preachers are making, so he decides to become one himself, destroying anyone who gets in his way. He is exposed as a fraud, but the publicity only gives him greater status. Pirates of the Caribbean: This adventure film features the memorable antihero pirate Captain Jack Sparrow, a man without a social compass, who swaggers and bluffs his way in and out of several tight spots on the high seas. Likenesses of Truth in Elizabethan and Restoration Drama. The First Modern Comedies: The Significance of Etherege, Wycherley, and Congreve. Harvard University Press, University of Wisconsin Press, A Mirror to Nature: Transformation in Drama and Aesthetics – University of Kentucky Press, Cite this article Pick a style below, and copy the text for your bibliography.

Chapter 9 : Sir George Etherege (The Diary of Samuel Pepys)

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 Apr 22,