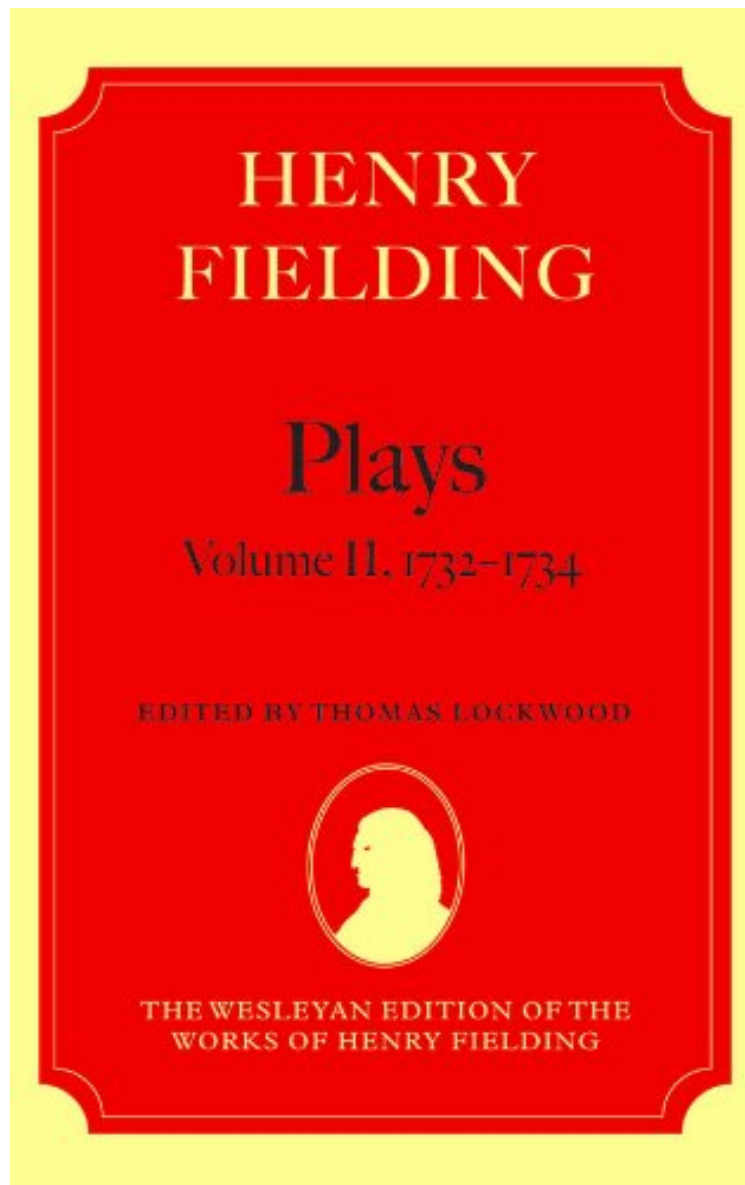


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## Henry Fielding - Plays, Volume II, 1731 - 1734: 2 (The Wesleyan Edition of the Works of Henry Fielding)

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**From Clarendon Press : Henry Fielding - Plays, Volume II, 1731 - 1734: 2 (The Wesleyan Edition of the Works of Henry Fielding)** before purchasing it in order to gage whether or not it would be worth my time, and all praised

Henry Fielding - Plays, Volume II, 1731 - 1734: 2 (The Wesleyan Edition of the Works of Henry Fielding):

This is the second of three volumes representing the only modern edition of Fielding's dramatic works. Most of these plays have not appeared in print for a century, and never previously in fully-edited form. Fielding is best known as a classic novelist and the author of *Tom Jones*, but like his great model Cervantes, he came to novel-writing from an important first career in professional theatre. He wrote twenty-eight plays, including comedies, satiric extravaganzas, and ballad operas. He was the leading playwright of his generation, an experimentalist and entrepreneur of dramatic form who sometimes also brought contemporary politics and public figures onto his stage with results even more dramatic off-stage. This volume presents nine plays from one of the most productive and successful periods of Fielding's theatre career. One of them, *The Grub-Street Opera*, is a ballad opera cheerfully mocking various public characters including the Prime Minister, Prince of Wales, and even King and Queen. Another, *The Modern Husband*, is a dark comedy attacking the cynical merchandising of sex, marriage, and influence among what passes for polite society in 1730s London. Most of the plays in this volume were major hits with long stage lives in repertory, including *The Lottery*, *The Intriguing Chambermaid*, and two of the great Moliere adaptations of the century, *The Mock Doctor* and *The Miser*. Fielding wrote all four of those plays as star vehicles for the great Drury Lane musical actress Catherine Clive. The plays are given in critical unmodernized texts based on careful collation of the original editions, with explanatory notes and commentary on sources, stage history, and critical reception. All music is included, with appendices giving complete accounts of textual variation and bibliographic history for each play.

"This is, hands down, the best edition ever published of any long-eighteenth-century playwright." --Huntington Library Quarterly  
About the Author  
Thomas Lockwood is Professor and former Chair of English at the University of Washington, Seattle, where he also serves as a member of the faculty of the interdisciplinary Textual Studies Program. He received his Ph.D. from Rice University and has published widely on subjects in eighteenth-century English literature. Lockwood's work has appeared in *ELH*, *Modern Philology*, *The Journal of English Studies*, *Philological Quarterly*, *Nineteenth-Century Fiction*, *Prose Studies*, and *Revue de la littérature comparée*. He is the author of *Post-Augustan Satire* (1979), co-editor with Ronald Paulson of *Henry Fielding: The Critical Heritage* (1969), and editor of the drama volumes of the Oxford 'Wesleyan Edition' of Fielding's works, the first volume of which was published in 2004.