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6From Scaramouche to Harlequin: Dances 'in grotesque characters' on the London Stage7 Music, Magic, and Morality: Stage Reform and the Pastoral Mode; 8Madness 'Free from Vice': Musical Eroticism in the Pastoral World of The Fickle Shepherdess; 9 'Let all be husht': Songs in Praise of Anne Bracegirdle and Arabella Hunt; 10Burning and Stoic Men: Mad Rants and the Performance of Passionate Pain in the Plays of Nathaniel Lee, 1674 to 1678; 11Appreciating Bononcini's Astianatte (1727): An Italian Opera for the London Stage; Part IIIAfterpiece: Comedy, Farce, and Competition; 12 The Right to Write or, Colley Cibber and The Drury-Lane Monster13 'Quotation is the sincerest form of ...?': Signature Songs as Inter-Theatrical References; Bibliography; Index

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Sommario/riassunto

Reflecting the myriad options available to London audiences at the turn of the eighteenth century, this volume offers readers a portrait of the interrelated music, drama and dance productions that characterized this rich period. By bringing together work by scholars in different fields, this cross-disciplinary collection illuminates the interconnecting strands that shaped a vibrant theatrical world.

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