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ROYALIST WOMEN WRITERS 1650–1689



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Royalist Women Writers 1650 1689

A Gutmann



Royalist Women Writers 1650 1689:

Royalist Women Writers, 1650-1689 Hero Chalmers, 2004-10-14 Looking in detail at the work of Margaret Cavendish Katherine Philips and Aphra Behn Royalist Women Writers argues that their writings inaugurate a more assertive model of the Englishwoman as literary author which is crucially enabled by their royalist affiliations Chalmers reveals new political sub texts in the three writers work and shows how these inflect their representations of gender Royalists and Royalism in 17th-Century Literature Philip Major, 2019-09-23 Author of plays love lyrics essays and among other works The Civil War the Davideis and the Pindarique Odes Abraham Cowley made a deep impression on seventeenth century letters attested by his extravagant funeral and his burial next to Chaucer and Spenser in Westminster Abbey Ejected from Cambridge for his politics he found refuge in royalist Oxford before seeing long service as secretary to Queen Henrietta Maria and as a Crown agent on the continent In the mid 1650s he returned to England was imprisoned and made an accommodation with the Cromwellian regime This volume of essays provides the modern critical attention Cowley s life and writings merit

Women, Royalisms and Exiles 1640-1669 Sonya Cronin, 2022-03-21 This book examines a range of royalist women s cultural responses to war dislocation diaspora and exile through a rich variety of media across multiple geographies of the archipelago of the British Isles and as far as The Hague and Antwerp on the Continent thereby uniquely documenting comparative links between women s cultural production types of exile and political allegiance Offering the first full length study to theorize the royalist condition as one of diaspora it chronologically charts a series of ruptures beginning with initial displacement and dispersal due to civil war in the early 1640s and concludes with examination of the homecoming for royalist exiles after the restoration in 1660 As it retrieves its subjects varied experiences of exile and documents how these politically conscious women produce contrasting yet continuous forms of cultural personal and political identities it challenges conventional paradigms which all too neatly categorize royalism and exile during this seminal period in British and European history *The History of British Women's Writing, 1610-1690* M. Suzuki, 2011-01-19 During the seventeenth century in response to political and social upheavals such as the English Civil Wars women produced writings in both manuscript and print This volume represents recent scholarship that has uncovered new texts as well as introduced new paradigms to further our understanding of women s literary history during this period Women, Poetry, and Politics in Seventeenth-Century Britain Sarah C. E. Ross, 2015-02-26 Women Poetry and Politics in Seventeenth Century Britain offers a new account of women s engagement in the poetic and political cultures of seventeenth century England and Scotland based on poetry that was produced and circulated in manuscript Katherine Philips is often regarded as the first in a cluster of women writers including Margaret Cavendish and Aphra Behn who were political secular literary print published and renowned Sarah C E Ross explores a new corpus of political poetry by women offering detailed readings of Elizabeth Melville Anne Southwell Jane Cavendish Hester Pulter and Lucy Hutchinson and making the compelling case that female political

poetics emerge out of social and religious poetic modes and out of manuscript based authorial practices Situating each writer in her political and intellectual contexts from early covenanting Scotland to Restoration England this volume explores women's political articulation in the devotional lyric biblical verse paraphrase occasional verse elegy and emblem For women excluded from the public political sphere these rhetorically modest genres and the figural language of poetry offered vital modes of political expression and women of diverse affiliations use religious and social poetics the tropes of family and household and the genres of occasionality that proliferated in manuscript culture to imagine the state Attending also to the transmission and reception of women's poetry in networks of varying reach Sarah C E Ross reveals continuities and evolutions in women's relationship to politics and poetry and identifies a female tradition of politicised poetry in manuscript spanning the decades before during and after the Civil Wars *The Oxford Handbook of Restoration Literature* Matthew C. Augustine, Steven N. Zwicker, 2024-10-22 The Oxford Handbook of Restoration Literature begins by asking if there was a distinctive literature of the Restoration For a long time the answer seemed obvious heroic drama libertine comedy scandalous lyrics and the short but brilliant career of John Wilmot earl of Rochester Could there be an age when the coincidence of literary culture and political rule were any more obvious But as this Handbook will remind us some of the most wonderful literature of this Restoration came from writers who had lived across the decades of turbulence and into an age when the Stuart kings returned when the Church and House of Lords were restored a world made safe for bishops and for the memory of divine right rule Of course these returns and restorations did not meet with uniform celebration John Milton wrote his great epic poems not in quiet submission but in a kind of resistance to the dominant culture of the 1660s and Andrew Marvell produced his most brilliant satiric verse by holding up a looking glass to court corruption and Anglican intolerance So we begin with the most obvious conclusion Restoration literature does and does not fit to the categories that so long defined the late Stuart age This book explores and contests challenges and reimagines the experience embodied by the writing of the late Stuart world and invites readers new to this world and those who have often read its literatures to the pleasures but as well to the challenges and discomforts of its texts *Collecting Women* Chantel M. Lavoie, 2009 This book addresses the place of women writers in anthologies and other literary collections in eighteenth century England It explores and contextualizes the ways in which two different kinds of printed material poetic miscellanies and biographical collections complemented one another in defining expectations about the woman writer Far more than the single authored text it was the collection in one form or another that invested poems and their authors with authority By attending to this fascinating cultural context Chantel Lavoie explores how women poets were placed posthumously in the world of eighteenth century English letters Investigating the lives and works of four well known poets Katherine Philips Aphra Behn Anne Finch and Elizabeth Rowe Lavoie illuminates the way in which celebrated women were collected alongside their poetry the effect of collocation on individual reputations and the intersection between bibliography and biography as female poets themselves

became curiosities In so doing *Collecting Women* contributes to the understanding of the intersection of cultural history canon formation and literary collecting in eighteenth century England **Women Writing the English Republic, 1625-1681** Katharine Gillespie, 2017-04-07 The first book length study of the contributions that women writers made to the social cultural and philosophical milieu of seventeenth century English republicanism Drawing on the works of six women writers of the period the book examines their writings and explores the key themes and concepts that they build upon

Publishing the Woman Writer in England, 1670-1750 Leah Orr, 2023-06-14 In the late seventeenth and eighteenth centuries the woman writer emerged as a category of authorship in England *Publishing the Woman Writer in England 1670 1750* seeks to uncover how exactly this happened and the ways publishers tried to market a new kind of author to the public Based on a survey of nearly seven hundred works with female authors from this period this book contends that authorship was constructed not always by the author for market appeal that biography often supported an authorial persona rooted in the genre of the work and that authorship was a role rather than an identity Through an emphasis on paratexts including prefaces title pages portraits and biographical notes Leah Orr analyses the representation of women writers in this period of intense change to make two related arguments First women writers were represented in a variety of ways as publishers sought successful models for a new kind of writer in print Second a new approach is needed for studying early women writers and others who occupy gaps in the historical record This book shows that a study of the material contexts of printed books is one way to work with the evidence that survives It therefore begins with a very familiar kind of author centric literary history and deconstructs it to conclude with a reception centered history that takes a more encompassing view of authorship In addition to analysis of many little known and anonymous authors case studies include Aphra Behn Catharine Trotter Cockburn Laetitia Pilkington Marie Catherine d'Aulnoy and Anne Dacier **The Oxford History of Poetry in English**

Laura L. Knoppers, 2024-08-08 Beginning with the last years of the reign of Elizabeth I and ending late in the seventeenth century this volume traces the growth of the literary marketplace the development of poetic genres and the participation of different writers in a century of poetic continuity change and transformation [The Oxford History of Poetry in English](#), 2024-08-08 The Oxford History of Poetry in English OHOPe is designed to offer a fresh multi voiced and comprehensive analysis of poetry from Anglo Saxon culture through contemporary British Irish American and Global culture including English Scottish and Welsh poetry Anglo American colonial and post colonial poetry and poetry in Canada Australia New Zealand the Caribbean India Africa Asia and other international locales OHOPe both synthesizes existing scholarship and presents cutting edge research employing a global team of expert contributors for each of the fourteen volumes By taking as its purview the full seventeenth century 1603 1700 this volume re draws the existing literary historical map and expands upon recent rethinking of the canon Placing the revolutionary years at the centre of a century of poetic transformation and putting the Restoration back into the seventeenth century the volume registers the transformative effects

on poetic forms of a century of social political and religious upheaval It considers the achievements of a number of women poets not yet fully integrated into traditional literary histories It assimilates the vibrant literature of the English Revolution to what came before and after registering its long term impact It traces the development of print culture and of the literary marketplace alongside the continued circulation of poetry in manuscript It places John Milton Andrew Marvell Margaret Cavendish and Katherine Philips and other mid century poets into the full century of specifically literary development It traces continuity and change imitation and innovation in the full century trajectory of such poetic genres as sonnet elegy satire georgic epigram ode devotional lyric and epic The volume s attention to poetic form builds on the current upswing in historicist formalism allowing a close focus on poetry as an intensely aesthetic and social literary mode Designed for maximum classroom utility the organization is both thematic and in the authors section chronological After a comprehensive Introduction organizational sections focus on Transitions Materiality Production and Circulation Poetics and Form Genres and Poets

Women's Bookscapes in Early Modern Britain Leah Knight, Micheline White, Elizabeth Sauer, 2018-11-08

Women in 16th and 17th century Britain read annotated circulated inventoried cherished criticized proscribed and proscribed books in various historically distinctive ways Yet unlike that of their male counterparts the study of women s reading practices and book ownership has been an elusive and largely overlooked field In thirteen probing essays *Women s Bookscapes in Early Modern Britain* brings together the work of internationally renowned scholars investigating key questions about early modern British women s figurative material and cultural relationships with books What constitutes evidence of women s readerly engagement How did women use books to achieve personal political religious literary economic social familial or communal goals How does new evidence of women s libraries and book usage challenge received ideas about gender in relation to knowledge education confessional affiliations family ties and sociability How do digital tools offer new possibilities for the recovery of information on early modern women readers The volume s three part structure highlights case studies of individual readers and their libraries analyses of readers and readership in the context of their interpretive communities and new types of scholarly evidence lists of confiscated books and convent rules for example as well as new methodologies and technologies for ongoing research These essays dismantle binaries of private and public reading and writing female and male literary engagement and production and ownership and authorship Interdisciplinary timely cohesive and concise this collection s fresh revisionary approaches represent substantial contributions to scholarship in early modern material culture book history and print culture women s literary and cultural history library studies and reading and collecting practices more generally

The Politics of Female Alliance in Early Modern England Christina Luckyj, Niamh J. O'Leary, 2017 2018 Best Collaborative Project from the Society for the Study of Early Modern Women In the last thirty years scholarship has increasingly engaged the topic of women s alliances in early modern Europe *The Politics of Female Alliance in Early Modern England* expands our knowledge of yet another facet of female alliance the political Archival

discoveries as well as new work on politics and law help shape this work as a timely reevaluation of the nature and extent of women's political alliances. Grouped into three sections: domestic court and kinship alliances, these essays investigate historical documents, drama and poetry, insisting that female alliances much like male friendship discourse had political meaning in early modern England. Offering new perspectives on female authors such as the Cavendish sisters Anne Clifford, Aemilia Lanyer and Katherine Philips as well as on male authored texts such as *Romeo and Juliet*, *The Winter's Tale*, *Swetnam the Woman Hater* and *The Maid's Tragedy*, the essays bring both familiar and unfamiliar texts into conversation about the political potential of female alliances. Some contributors are skeptical about allied women's political power while others suggest that such female communities had considerable potential to contain, maintain or subvert political hierarchies. A wide variety of approaches to the political are represented in the volume and the scope will make it appealing to a broad audience.

The Devil from Over the Sea Sarah Covington, 2022. Since his brutal conquest of Ireland, Oliver Cromwell has attained the status of Ireland's national ogre. This book uncovers the ways in which he was memorialised and sometimes conveniently forgotten from 1660 to 1900, exploring his diverse personae in history writing, religious works, literature, political polemic, folklore and the landscape.

The Matter of Song in Early Modern England Katherine R. Larson, 2019-08-29. Given the variety and richness of the sixteenth and seventeenth century English songscape, it might seem unsurprising to suggest that early modern song needs to be considered as sung. When a reader encounters a song in a sonnet sequence, a romance and even a masque or a play, however, the tendency is to engage with it as poem rather than as musical performance. Opening up the notion of song from a performance based perspective, *The Matter of Song in Early Modern England* considers the implications of reading song not simply as lyric text but as an embodied and gendered musical practice. Animating the traces of song preserved in physiological and philosophical commentaries, singing handbooks, poetic treatises and literary texts ranging from Mary Sidney Herbert's *Psalmes* to John Milton's *Comus*, the book confronts song's ephemerality, its lexical and sonic capriciousness and its airy substance. These features can resist critical analysis but were vital to song's affective workings in the early modern period. The volume foregrounds the need to attend much more closely to the embodied and musical dimensions of literary production and circulation in sixteenth and seventeenth century England. It also makes an important and timely contribution to our understanding of women's engagement with song as writers and as performers. A companion recording of fourteen songs featuring Larson soprano and Lucas Harris lute brings the project's innovative methodology and central case studies to life.

Katherine Philips: Form, Reception, and Literary Contexts Marie-Louise Coolahan, Gillian Wright, 2019-12-18. Katherine Philips (1632-1664) is widely regarded as a pioneering figure within English language women's literary history. Best known as a poet, she was also a skilled translator, letter writer and literary critic whose subjects ranged from friendship and retirement to politics and public life. Her poetry achieved a high reputation among coterie networks in London, Wales and Ireland during her lifetime and was published to great acclaim after her death.

The present volume drawing on important recent research into her early manuscripts and printed texts represents a new and innovative phase in Philips's scholarship. Emphasizing her literary responses to other writers as well as the ambition and sophistication of her work, it includes groundbreaking studies of her use of form and genre, her practices as a translator, her engagement with philosophy and political theory, and her experiences in Restoration Dublin. It also examines the posthumous reception of Philips's poetry and models theoretical and digital humanities approaches to her work. This book was originally published as two special issues of *Women's Writing*. *A History of Feminist Literary Criticism* Gill Plain, Susan Sellers, 2007-08-30. Feminism has transformed the academic study of literature, fundamentally altering the canon of what is taught and setting new agendas for literary analysis. In this authoritative history of feminist literary criticism, leading scholars chart the development of the practice from the Middle Ages to the present. The first section of the book explores protofeminist thought from the Middle Ages onwards and analyses the work of pioneers such as Wollstonecraft and Woolf. The second section examines the rise of second-wave feminism and maps its interventions across the twentieth century. A final section examines the impact of postmodernism on feminist thought and practice. This book offers a comprehensive guide to the history and development of feminist literary criticism and a lively reassessment of the main issues and authors in the field. It is essential reading for all students and scholars of feminist writing and literary criticism. *A New Companion to Renaissance Drama* Arthur F. Kinney, Thomas Warren Hopper, 2017-07-11. *A New Companion to Renaissance Drama* provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time. Original interpretations from leading scholars set the scene for important paths of future inquiry. A colorful, comprehensive, and interdisciplinary overview of the material conditions of Renaissance plays, England's most important dramatic period. Contributors are both established and emerging scholars, with many leading international figures in the discipline. Offers a unique approach by organizing the chapters by cultural context, theatre history, genre studies, theoretical applications, and material studies. Chapters address newest departures and future directions for Renaissance drama scholarship. Arthur Kinney is a world-renowned figure in the field. *Writings of Exile in the English Revolution and Restoration* Philip Major, 2016-02-11. *Writings of Exile in the English Revolution and Restoration* opens a window onto exile in the years 1640-1680 as it is experienced across a broad spectrum of political and religious allegiances and communicated through a rich variety of genres. Examining previously undiscovered and understudied as well as canonical writings, it challenges conventional paradigms which assume a neat demarcation of chronology, geography, and allegiance in this seminal period of British and American history. Crossing disciplinary lines, it casts new light on how the ruptures and, in some cases, liberation of exile in these years both reflected and informed events in the public sphere. It also lays bare the personal, psychological, and familial repercussions of exile and their attendant literary modes in terms of both inner mental withdrawal and physical displacement. *The Cambridge Companion to Andrew Marvell* Derek Hirst, Steven N. Zwicker, 2011. A set of specially

commissioned essays forming a fresh understanding of the poet within his time and place

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