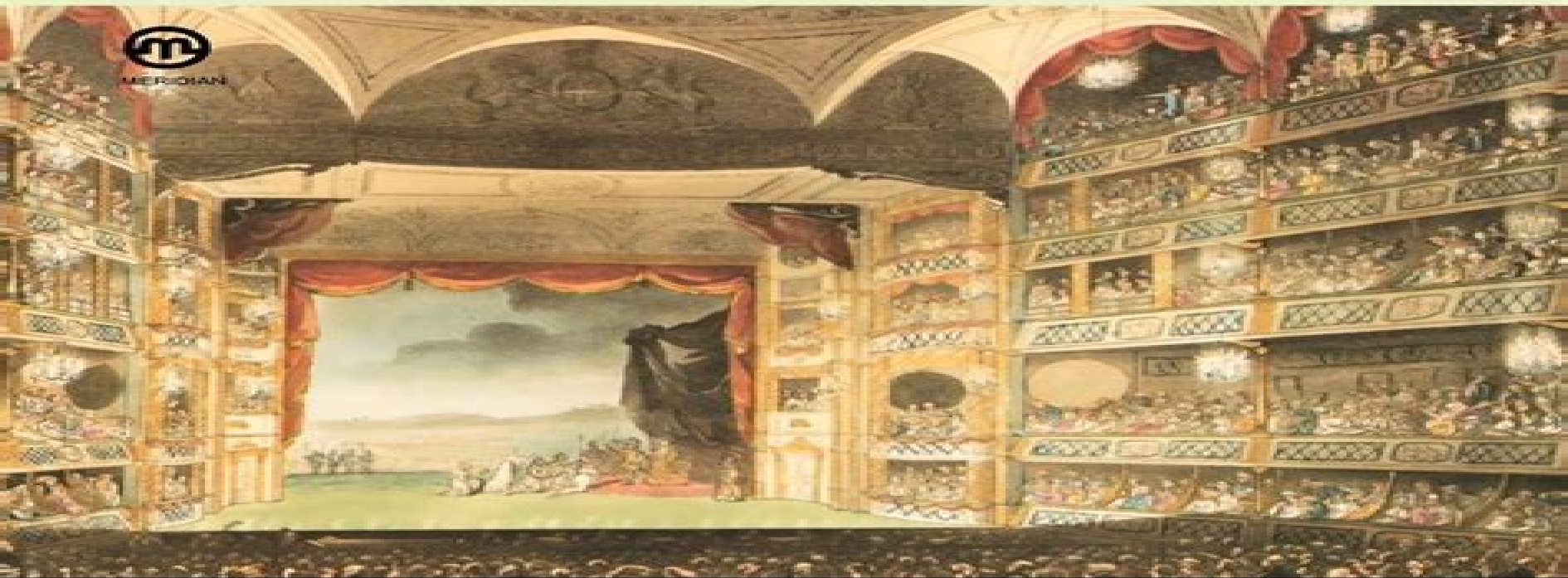


The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women

APHRA BEHN • FRANCES BURNEY • SUSANNA CENTLIVRE
HANNAH COWLEY • ELIZABETH INCHBALD
MARY GRIFFITH PIX • MERCY OTIS WARREN



KATHARINE M. ROGERS, Editor

Meridian Anthology Of Restoration And Eighteenth Century Plays By Women

Alexander Leggatt



Meridian Anthology Of Restoration And Eighteenth Century Plays By Women:

The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women Katharine M. Rogers, 1994-07

This extraordinary edition includes seven full length plays from the era including an unproduced play by Frances Burney unavailable for centuries. Women playwrights of the Restoration and eighteenth century were bawdy and proper, apologetic and defiant, often derided and occasionally praised. The seven women represented in this groundbreaking anthology, the only collection of Restoration and eighteenth century plays devoted exclusively to women, had but one thing in common: the desire to ignore convention and write for the stage. In 1660, when theatres in England reopened after years of Puritan repression, women trod the boards as actors for the very first time. By the end of the century, they had stormed and breached another bastion of the male domain and become dramatists as well. Most available collections of plays from the period exclude them; traditional criticism overlooks or diminishes them. But their works, as seen here, hold their own against the most popular productions for the theater from 1678 to 1787 and do it with a distinctively female spirit. Each of these women—Aphra Behn, Frances Burney, Susanna Centlivre, Hannah Cowley, Elizabeth Inchbald, Mary Griffith, Pix, and Mercy Otis Warren—legitimized the profession of playwright for their sex. They were the genre's prolific women pioneers whose body of work has remained unmatched until the twentieth century. *The Broadview Anthology of Restoration and Eighteenth-Century Drama - Second Edition* Diana Solomon, David Weston, J. Douglas Canfield, 2024-11-01. This exciting second edition provides an exceptional range of plays edited by leading scholars of Restoration and eighteenth century theatre. In addition to fifteen plays from the first edition, are four new plays and one new afterpiece: Nathaniel Lee's *The Rival Queens*, John Vanbrugh's *The Provoked Wife*, David Garrick's *Miss in Her Teens*, Richard Cumberland's *The West Indian*, and Elizabeth Inchbald's *Such Things Are*. Every play now features an engaging headnote and a fully edited *dramatis personae* prologue and epilogue. The innovative introduction plunges its readers into the experience of playgoing in London, and the edition features supplementary texts including select actor and actress biographies and theatrical documents that provide a vivid cultural context.

Eighteenth-Century Women Playwrights, vol 6 Derek Hughes, 2024-11-01. This six volume anthology documents the history of women's drama throughout the 18th century, starting with the emergence in 1695 of the second generation of women dramatists, to Aphra Benn. It includes the work of Catherine Trotter, Mary Pix, Eliza Haywood, and Elizabeth Griffith.

Early Women Dramatists 1550-1801 Margarete Rubik, 2016-01-14. A comprehensive survey of women's drama between the Renaissance and the end of the eighteenth century, assessing the plays' characteristic features and the ruptures in the text indicating the writers' precarious social and artistic position and ambiguous stances to their own creativity and sex. Chapters are devoted to individual writers as well as to general developments in specific periods. The most significant plays are analysed in detail and related to the male literary canon of the time in order to stress both their originality and the existence of an albeit tentative female literary tradition. [Women's Romantic Theatre and Drama](#) Keir Elam, 2016-12-05. As

theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally the contributions of women as playwrights actresses and managers are also being revalued This volume which brings together leading British North American and Italian critics is a crucial step towards reclaiming the importance of women's dramatic and theatrical activities during the period Writing for the theatre implied assuming a public role a hazardous undertaking for women who especially after the French Revolution were assigned to the private primarily domestic sphere As the contributors examine the covert strategies women used to become full participants in the public theatre they shed light on the issue of women's agency expressed both through the writing of highly politicized or ethicized drama as in the case of Elizabeth Inchbald or Joanna Baillie and through women's professional practice as theatre managers and stage producers as in the case of Elizabeth Vestris and Jane Scott Among the topics considered are women's history plays domesticity ethics and sexuality in women's closet drama the politics of drama and performance and the role of women as managers and producers Specialists in performance studies Romantic Period drama and women's writing will find the essays both challenging and inspiring

Teaching British Women Writers, 1750-1900 Jeanne Moskal, Shannon R. Wooden, 2005 The exuberant recovery from obscurity of scores of British women writers has prompted professors and publishers to revisit publication of women's writings New curricular inclusion of these sometimes quirky often passionate writers profoundly disrupts traditional pedagogical assumptions about what constitutes literature This book addresses this radically changed educational landscape offering practical proven teaching strategies for newly recovered writers both in special topics courses and in traditional teaching environments Moreover it addresses the institutional issues confronting feminist scholars who teach women writers in a variety of settings and the kinds of career altering effects the decision to teach this material can have on junior and senior scholars alike Collectively these essays argue that teaching noncanonical women writers invigorates the curriculum as a whole not only by introducing the voices of women writers but by incorporating new genres by asking new questions about readers assumptions and aesthetic values and by altering the power relations between teacher and student for the better

Ottomiller's Index to Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide [Ottomiller's Index to Plays in Collections](#) John Henry Ottomiller, Denise L. Montgomery, 2011-08-11 The standard location tool for full length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in

Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide *English Stage Comedy 1490-1990* Alexander Leggatt, 2002-01-31 First published in 2004 English stage comedy has weathered centuries of social and theatrical change How did it survive *English Stage Comedy 1490 1990* is a unique and beautifully written study of the comedy of the English stage from the Tudor period to the late twentieth century Organized thematically it shows how this remarkably enduring genre has dealt with the tensions of social life using its conventions as tools for social inquiry Through an examination of comedy Alexander Leggatt demonstrates that an approach through genre neglected in recent criticism can have much to say about our current concerns with the relations between literature and society *English Stage Comedy 1490 1990* surveys five centuries of classic comic drama focusing on major playwrights such as Shakespeare Jonson Etherege Wycherley Congreve Vanbrugh Goldsmith Sheridan Wilde Shaw Coward Orton Ayckbourn and many lesser known figures *Enrico; or, Byzantium Conquered* Lucrezia Marinella, 2009-09-15 *Lucrezia Marinella 1571 1653* is by all accounts a phenomenon in early modernity a woman who wrote and published in many genres whose fame shone brightly within and outside her native Venice and whose voice is simultaneously original and reflective of her time and culture In *Enrico or Byzantium Conquered* one of the most ambitious and rewarding of her numerous narrative works Marinella demonstrates her skill as an epic poet Now available for the first time in English translation *Enrico* retells the story of the conquest of Byzantium in the Fourth Crusade 1202 04 Marinella intersperses historical events in her account of the invasion with numerous invented episodes drawing on the rich imaginative legacy of the chivalric romance Fast moving colorful and narrated with the zest that characterizes Marinella's other works this poem is a great example of a woman engaging critically with a quintessentially masculine form and subject matter writing in a genre in which the work of women poets was typically shunned *Selected Philosophical and Scientific Writings* Emilie Du Châtelet, 2009-09-15 Though most historians remember her as the mistress of Voltaire Emilie Du Châtelet 1706 49 was an accomplished writer in her own right who published multiple editions of her scientific writings during her lifetime as well as a translation of Newton's *Principia Mathematica* that is still the standard edition of that work in French Had she been a man her reputation as a member of the eighteenth century French intellectual elite would have been assured In the 1970s feminist historians of science began the slow work of recovering Du Châtelet's writings and her contributions to history and philosophy For this edition Judith P Zinsser has selected key sections from Du Châtelet's published and unpublished works as well as related correspondence part of her little known critique of the Old and New Testaments and a treatise on happiness that is a refreshingly uncensored piece of autobiography making all of them available for the first time

in English The resulting volume will recover Chatelet's place in the pantheon of French letters and culture

A Study Guide for Aphra Behn's "The Forc'd Marriage" Gale, Cengage Learning, 2016 A Study Guide for Aphra Behn's *The Forc'd Marriage* excerpted from Gale's acclaimed *Drama For Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Drama For Students* for all of your research needs

Backstage in the Novel Francesca Saggini, 2012 Saggini traces the unique interplay between fiction and theatre in the eighteenth century through an examination of the work of the English novelist diarist and playwright Frances Burney Dust jacket

The Gendering of Men, 1600-1750 Thomas Alan King, 2004 Taking on nothing less than the formation of modern sexual and gender identities King examines the way masculinity in the 17th and 18th centuries was reconfigured and how heterosexuality in turn became naturalized This is a crucial work by one of the field's leading scholars *The Gendering of Men 1600-1750* traces the transition from a society based on alliance which had subordinated all men women and boys to higher ranked males to one founded in sexuality through which men have embodied their claims to personal and political privacy King proposes that the male body is a performative production marking men's resistance to their subjection within patriarchy and sovereignty Emphasizing that categories of gender must come under historical analysis *The Gendering of Men* explores men's participation in an ongoing struggle for access to a universal manliness transcending other biological and social differentials

A Bold Stroke for a Wife Susanna Centlivre, 1995-04-11 Though critics and literary historians have always had to admit that Susanna Centlivre's comedies were extremely popular they have tended to devote themselves to a search for evidence in them of supposed deficiencies of the female pen and to pay as much attention to the playwright's marriages and amorous liaisons than to the plays themselves Only in recent years has Centlivre come to be recognized quite straightforwardly as one of the most brilliant playwrights of her time *A Bold Stroke for a Wife* is perhaps the finest example of Centlivre's masterful plotting of comic intrigue The soldier Fainwell and Anne Lovely are in love but their path to the altar is blocked by her guardians each of whom has a different view of what sort of husband would make the right match Fainwell resorts to disguises of social types The play thus provides a wide range of opportunity for Centlivre to satirize Tory respectability religious propriety and capitalist speculative greed and to give voice to tolerance to liberty of choice that sweetens life Yet in the end it is Centlivre's comic muse that gives enduring life to the play as one of the most entertaining of eighteenth century comedies

Women and Dramatic Production 1550 - 1700 Alison Findlay, Gweno Williams, Stephanie Wright, 2014-09-25 There is a traditional view that women were absent from the field of dramatic production in the early modern period because of their exclusion from professional theatre *Women and Dramatic Production 1550-1700* challenges this view and breaks new ground in arguing that far from writing in closeted retreat a select number of women took an active part in directing and controlling dramatic self representations Examining texts from the mid sixteenth century through to the end of the seventeenth the

chapters trace the development of a women centred aesthetic in a variety of dramatic forms Plays by noblewomen such as Mary Sidney Elizabeth Cary Mary Wroth Rachel Fane and the women of the Cavendish family form an alternative dramatic tradition centred on the household The powerful directorial and performative roles played by queens in royal progresses and masques are explored as examples of women s dramatic production in the royal court The book also highlights women s performances in alternative venues such as the courtroom and the pulpit arguing that the practices of martyrs like Margaret Clitherow or visionaries like Anna Trapnel call into question traditional definitions of theatre The challenges faced by women who were admitted to the professional theatre companies after 1660 are explored in two chapters which deal with the plays of Katherine Philips Elizabeth Polwhele Aphra Behn and Mary Pix among others By considering the theatrical dimensions of a wide range of early modern women s writing this book reveals the breathtaking panorama of women s dramatic production and will be essential reading for students of women s writing and renaissance drama

The Complete Plays of Frances Burney Vol 1 Peter Sabor, Geoffrey M Sill, 2024-10-28 The complete plays of Fanny Burney taken from the original manuscripts of her work The work includes a general introduction headnotes to each play explanatory notes and variant readings

Eighteenth-century Women, 2003

The Complete Plays of Frances Burney Peter Sabor, 2016-12-14 The complete plays of Fanny Burney taken from the original manuscripts of her work The work includes a general introduction headnotes to each play explanatory notes and variant readings

Ashgate Critical Essays on Women Writers in England, 1550-1700 Sara H. Mendelson, 2017-05-15 A maverick in her own time Margaret Cavendish Duchess of Newcastle 1623 1673 was dismissed for three centuries as an eccentric crank Yet the past few decades have witnessed a true renaissance in Cavendish studies as scholars from diverse academic disciplines produce books articles and theses on every aspect of her oeuvre Cavendish s literary creations hold a wide appeal for modern readers because of her talent for thinking outside the rigid box that delimited the hierarchies of class race and gender in seventeenth century Europe In so doing she challenged the ultimate building blocks of early modern society whether the tenets of Christianity the social and political imperatives of patriarchy or the arrogant claims of the new Baconian science At the same time Cavendish offers keen insights into current social issues Her works have become a springboard for critical discourse on such topics as the nature of gender difference and the role of science in human life Sara Mendelson s aim in compiling this volume is to convey to readers some idea of the scope and variety of scholarship on Cavendish not only in terms of dominant themes but of critical controversies and intriguing new pathways for investigation

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