

PLAYWRIGHTS AND
PLAGIARISTS IN
EARLY MODERN ENGLAND

Gender, Authorship, Literary Property

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Ithaca and London

Playwrights And Plagiarists In Early Modern England

Gary Day, Jack Lynch



Playwrights And Plagiarists In Early Modern England:

Playwrights and Plagiarists in Early Modern England Laura J. Rosenthal, 2019-05-15 Passage of the first copyright law in 1710 marked a radical change in the perception of authorship According to Laura J Rosenthal the new construction of the author as the owner of literary property bore different consequences for women than for men for amateurs than for professionals and for playwrights than for other authors Rosenthal explores distinctions between legitimate and illegitimate forms of literary appropriation in drama from 1650 to 1730 In considering the alleged plagiarists Margaret Cavendish the Duchess of Newcastle Aphra Behn John Dryden Colley Cibber and Susanna Centlivre Rosenthal maintains that accusations had less to do with the degree of repetition in texts than with the gender of the authors and the cultural location of the plays Questions of literary property then became not just legal matters but part of a discourse aimed at conferring or withholding cultural authority Struggles over literary property must be seen in the context of competing conceptions of property in general Rosenthal asserts and she shows how both Filmerian and Lockean models gender the position of the owner Drawing on feminist theory and from scholarship in history philosophy and political science Rosenthal debates the relationship between women and property in modern England Gender and class she contends continue to influence judgments as to what stories a playwright can own or use as to whom critics praise as heirs to Shakespeare and Jonson and as to whom they damn as plagiarists Plagiarism and Literary Property in the Romantic Period Tilar J. Mazzeo, 2013-04-23 In a series of articles published in Tait's Magazine in 1834 Thomas DeQuincey catalogued four potential instances of plagiarism in the work of his friend and literary competitor Samuel Taylor Coleridge DeQuincey's charges and the controversy they ignited have shaped readers responses to the work of such writers as Coleridge Lord Byron William Wordsworth and John Clare ever since But what did plagiarism mean some two hundred years ago in Britain What was at stake when early nineteenth century authors levied such charges against each other How would matters change if we were to evaluate these writers by the standards of their own national moment And what does our moral investment in plagiarism tell us about ourselves and about our relationship to the Romantic myth of authorship In Plagiarism and Literary Property in the Romantic Period Tilar Mazzeo historicizes the discussion of late eighteenth and early nineteenth century plagiarism and demonstrates that it had little in common with our current understanding of the term The book offers a major reassessment of the role of borrowing textual appropriation and narrative mastery in British Romantic literature and provides a new picture of the period and its central aesthetic contests Above all Mazzeo challenges the almost exclusive modern association of Romanticism with originality and takes a fresh look at some of the most familiar writings of the period and the controversies surrounding them **Alchemy**

Tried in the Fire William R. Newman, Lawrence M. Principe, 2010-11-15 Winner of the 2005 Pfizer Prize from the History of Science Society What actually took place in the private laboratory of a mid seventeenth century alchemist How did he direct his quest after the secrets of Nature What instruments and theoretical principles did he employ Using as their guide the

previously misunderstood interactions between Robert Boyle widely known as the father of chemistry and George Starkey an alchemist and the most prominent American scientific writer before Benjamin Franklin as their guide Newman and Principe reveal the hitherto hidden laboratory operations of a famous alchemist and argue that many of the principles and practices characteristic of modern chemistry derive from alchemy By analyzing Starkey's extraordinary laboratory notebooks the authors show how this American chymist translated the wildly figurative writings of traditional alchemy into quantitative carefully reasoned laboratory practice and then encoded his own work in allegorical secretive treatises under the name of Eirenaeus Philalethes The intriguing mystic Joan Baptista Van Helmont a favorite of Starkey Boyle and even of Lavoisier emerges from this study as a surprisingly central figure in seventeenth century chymistry A common emphasis on quantification material production and analysis synthesis the authors argue illustrates a continuity of goals and practices from late medieval alchemy down to and beyond the Chemical Revolution For anyone who wants to understand how alchemy was actually practiced during the Scientific Revolution and what it contributed to the development of modern chemistry *Alchemy Tried in the Fire* will be a veritable philosopher's stone **Original Copy** Robert Macfarlane, 2007-03-08

Originality is only plagiarizing from a great many remarked Rupert Brooke stealing the line from Voltaire Questions of originality and accusations of plagiarism are as old as literature but different literary cultures have interpreted the relationship between originality and plagiarism in startlingly dissimilar ways *Original Copy* investigates and documents the drastic reappraisal of literary originality and plagiarism which occurred over the course of the nineteenth century from the heroic visions of original authorship that characterised the 1820s and 1830s through to the stickle brick creativity of Oscar Wilde and Lionel Johnson at the century's end It reveals how ideas of originality and plagiarism were not only a theoretical concern of Victorian commentators on literature but also provided many important Victorian writers Eliot Dickens Reade Pater Wilde and Lionel Johnson among them with a creative resource Moving between numerous different fields of thought and knowledge literary criticism the history of science manuscript culture anthropology and written in a supple and elegant style this book shows that the ideas of originality and plagiarism were the subjects of nineteenth century literature as well as what it was subject to Originality and Intellectual Property in the French and English Enlightenment Reginald

McGinnis, 2013-10-17 Are legal concepts of intellectual property and copyright related to artistic notions of invention and originality Do literary and legal scholars have anything to learn from each other or should the legal debate be viewed as separate from questions of aesthetics Bridging what are usually perceived as two distinct areas of inquiry this interdisciplinary volume begins with a reflection on the origins of literary and legal questions in the Enlightenment to consider their ramifications in the post Enlightenment and contemporary world Tying in to the growing scholarly interest in connections between law and literature on the one hand and to the contemporary interrogation of originality and authorship on the other hand the present volume furthers research in the field by providing a dense study of the legal and historical

context to re examine our current assumptions about supposed earlier Enlightenment and Romantic ideals of individual authorship and originality

Women, Theatre and Performance Maggie Barbara Gale, Viv Gardner, 2000 This collection addresses key questions in women's theatre history and retrieves a number of previously hidden histories of women performers The essays range across the past 300 years topics covered include Susanna Centlivre and the notion of intertheatricality gender and theatrical space the repositioning of women performers such as Wagner's Muse Willhelmina Schröder Devrient the Comédie Française Mademoiselle Mars Mme Arnould Plessey and the actresses of the Russian serf theatre

Publishing the Woman Writer in England, 1670-1750 Leah Orr, 2023 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

Authority, Authorship and Aristocratic Identity in Seventeenth-Century England Peter Edwards, Elspeth Graham, 2016-11-01 The lives of William Cavendish first duke of Newcastle and his family including centrally his second wife Margaret Cavendish are intimately bound up with the overarching story of seventeenth century England the violently negotiated changes in structures of power that constituted the Civil Wars and the ensuing Commonwealth and Restoration of the monarchy William Cavendish 1st Duke of Newcastle and his Political Social and Cultural Connections Authority Authorship and Aristocratic Identity in Seventeenth Century England brings together a series of interrelated essays that present William Cavendish his family household and connections as an aristocratic royalist case study relating the intellectual and political underpinnings and implications of their beliefs actions and writings to wider cultural currents in England and mainland Europe

Samuel Pepys and His Books Kate Loveman, 2015 This study uses Pepys's surviving papers to examine reading practices collecting and the exchange of information in the late 17th century

Back cover [The Oxford Handbook of Eighteenth-Century Satire](#) Paddy Bullard, 2019-07-30 Eighteenth century Britain thought of itself as a polite sentimental enlightened place but often its literature belied this self image This was an age of satire and the century's novels poems plays and prints resound with mockery and laughter with cruelty and wit The street level invective of Grub Street pamphleteers is full of satire and the same accents of raillery echo through the high scepticism of the period's philosophers and poets many of whom were part time pamphleteers themselves The novel a genre that emerged during the eighteenth century was from the beginning shot through with satirical colours borrowed from popular romances and scandal sheets This Handbook is a guide to the different kinds of satire written in English during the long eighteenth century It focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789 Outlier chapters extend the story back to first decade of the seventeenth century and forward to the second decade of the nineteenth The scope of the volume is not confined by genre however So prevalent was the satirical mode in writing of the age that this book serves as a broad and characteristic survey of its literature The

Oxford Handbook of Eighteenth Century Satire reflects developments in historical criticism of eighteenth century writing over the last two decades and provides a forum in which the widening diversity of literary intellectual and socio historical approaches to the period s texts can come together *The Practice of Value* John Frow,2013 The essays collected here are centrally concerned with conflicts of value the aesthetic value that is ascribed to texts the economic value that accrues to intellectual property the processes of social valuation that turn waste into worth and back again the structures of valued knowledge that shape both the disciplines of knowledge and everyday life and the political struggles over social and cultural difference that give rise at their most intense to the desolation of communities and the destruction of cultures Publishers website

Gentility and the Comic Theatre of Late Stuart London Mark S. Dawson,2005-06-17 The book examines how gentility was portrayed at London s theatres during the early modern era

Desire and Dramatic Form in Early Modern England Judith Deborah Haber,2009-04-09 This wide ranging study uses close readings of texts by Marlowe Shakespeare Webster Middleton and Ford to investigate the intersections of erotic desire and dramatic form in the early modern period considering to what extent disruptive desires can successfully challenge change or undermine the structures in which they are embedded

Thomas Killigrew and the Seventeenth-Century English Stage Philip Major,2016-02-24 Despite his significant influence as a courtier diplomat playwright and theatre manager Thomas Killigrew 1612 1683 remains a comparatively elusive and neglected figure The original essays in this interdisciplinary volume shine new light on a singular contradictory Englishman 400 years after his birth They increase our knowledge and deepen our understanding not only of Killigrew himself but of seventeenth century dramaturgy and its complex relationship to court culture and to evolving aesthetic tastes The first book on Killigrew since 1930 this study re examines the significant phases of his life and career the little known playwriting years of the 1630s his long exile during the 1640s and 1650s and its personal political and literary repercussions and the period following the Restoration when with Sir William Davenant he enjoyed a monopoly of the London stage These fresh accounts of Killigrew build on the recent resurgence of interest in royalists and the royalist exile and underscore literary scholars continued fascination with the Restoration stage In the process they question dominant assumptions about neatly demarcated seventeenth century chronological geographic and cultural boundaries What emerges is a figure who confounds as often as he justifies traditional labels of dilettante cavalier wit and swindler

How to Think Like a Woman Regan Penaluna,2023-03-14 From a bold new voice in nonfiction an exhilarating account of the lives and works of influential 17th and 18th century feminist philosophers Mary Wollstonecraft and her predecessors who have been written out of history and a searing look at the author s experience of patriarchy and sexism in academia As a young woman growing up in small town Iowa Regan Penaluna daydreamed about the big questions Who are we and what is this strange world we find ourselves in In college she fell in love with philosophy and chose to pursue it as an academician the first step she believed to becoming a self determined person living a life of the mind What Penaluna didn t realize was that the

Western philosophical canon taught in American universities as well as the culture surrounding it would slowly grind her down through its misogyny its harassment its devaluation of women and their intellect Where were the women philosophers One day in an obscure monograph Penaluna came across Damaris Cudworth Masham s name The daughter of philosopher Ralph Cudworth and a contemporary of John Locke Masham wrote about knowledge and God and the condition of women Masham s work led Penaluna to other remarkable women philosophers of the era Mary Astell who moved to London at age twenty one and made a living writing philosophy Catharine Cockburn a philosopher novelist and playwright and the better known Mary Wollstonecraft who wrote extensively in defense of women s minds Together these women rekindled Penaluna s love of philosophy and awakened her feminist consciousness In *How to Think Like a Woman* Regan Penaluna blends memoir biography and criticism to tell the stories of these four women weaving throughout an alternative history of philosophy as well as her own search for love and truth Funny honest and wickedly intelligent this is a moving meditation on what philosophy could look like if women were treated equally

Girls and Literacy in America Jane Greer, 2003-05-23 An exploration of the fascinating and controversial history of girls education in America from the colonial era to the computer age *Girls and Literacy in America* offers a tour of opportunities obstacles and achievements in girls education from the limited possibilities of colonial days to the wide open potential of the Internet generation Six essays written by historians and focused on particular historical periods examine the extensive range of girls literacies in both educational and extracurricular settings Girls from various ethnic and racial backgrounds social classes religions and geographic areas of the nation are included A host of primary documents including such items as an 18th century hornbook to excerpts from girls conversations in Internet chat rooms allow readers an opportunity to evaluate for themselves some of the materials mentioned in the volume s opening essays And finally an extensive bibliography will be invaluable to students expected to conduct more extensive primary research

Restoration Shakespeare Barbara A. Murray, 2001-11 Between 1660 and 1682 seventeen versions of Shakespeare s plays were made for the newly reopened public theatres in London and in its three parts *Restoration Shakespeare Viewing the Voice* offers a new view of why and how such adaptation was undertaken Part I considers the seventeenth century debate about how dramatic poetry works on the mind Part II offers an analysis of each play with regard to its visual and metaphorical effects Part III concludes with a review of Shakespeare s reputation in these years drawing a distinction between what readers and playgoers would have known of him

Feminist Comedy Willow White, 2024-06-14 *Feminist Comedy Women Playwrights of London* identifies the eighteenth century comedic stage as a key site of feminist critique practice and experimentation While the history of feminism and comedy is undeniably vexed by focusing on five women playwrights of the latter half of the eighteenth century Catherine Clive Frances Brooke Frances Burney Hannah Cowley and Elizabeth Inchbald this book demonstrates that stage comedy was crucial to these women s professional success in a male dominated industry and reveals a unifying thread of feminist critique that connects their works

Though male detractors denied women's comic ability throughout the era eighteenth century women playwrights were on the cutting edge of comedy and their work had important feminist influence that can be traced to today's stages and screens

Plagiarism in Latin Literature Scott McGill, 2012-07-05 A study of the concept of plagiarism in Rome and the functions that accusations and denials had in Roman culture *The Encyclopedia of British Literature, 3 Volume Set* Gary Day, Jack Lynch, 2015-03-09 Provides a comprehensive overview of all aspects of the poetry drama fiction and literary and cultural criticism produced from the Restoration of the English monarchy to the onset of the French Revolution Comprises over 340 entries arranged in A Z format across three fully indexed and cross referenced volumes Written by an international team of leading and emerging scholars Features an impressive scope and range of subjects from courtship and circulating libraries to the works of Samuel Johnson and Sarah Scott Includes coverage of both canonical and lesser known authors as well as entries addressing gender sexuality and other topics that have previously been underrepresented in traditional scholarship Represents the most comprehensive resource available on this period and an indispensable guide to the rich diversity of British writing that ushered in the modern literary era 3 Volumes www.literatureencyclopedia.com

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In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Playwrights And Plagiarists In Early Modern England**," a mesmerizing literary creation penned with a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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