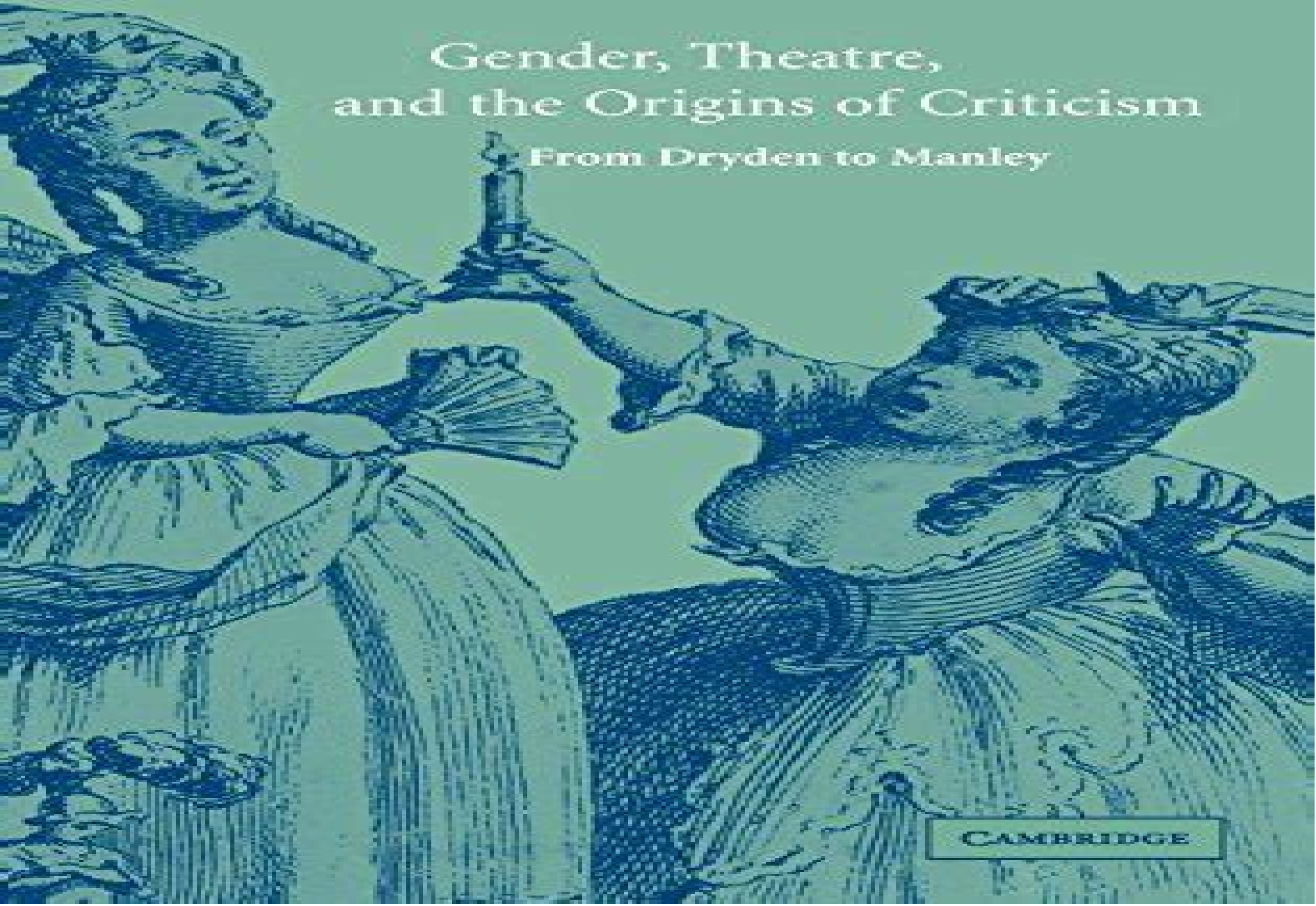


MARCIE FRANK

# Gender, Theatre, and the Origins of Criticism

From Dryden to Manley



CAMBRIDGE

# Gender Theatre And The Origins Of Criticism From Dryden To Manley

**Laura Linker**



## Gender Theatre And The Origins Of Criticism From Dryden To Manley:

*Gender, Theatre, and the Origins of Criticism* Marcie Frank, 2002-11-28 In *Gender Theatre and the Origins of Criticism* Marcie Frank explores the theoretical and literary legacy of John Dryden to a number of prominent women writers of the time Frank examines the pre eminence of gender sexuality and the theatre in Dryden s critical texts that are predominantly rewritings of the work of his own literary precursors Ben Jonson Shakespeare and Milton She proposes that Dryden develops a native literary tradition that is passed on as an inheritance to his heirs Aphra Behn Catharine Trotter and Delarivier Manley as well as their male contemporaries Frank describes the development of criticism in the transition from a court sponsored theatrical culture to one oriented toward a consuming public with very different attitudes to gender and sexuality This study also sets out to trace the historical origins of certain aspects of current criticism the practices of paraphrase critical self consciousness and performativity

*The Invention of English Criticism* Michael Gavin, 2015-05-05 An account of the origins and development of literary criticism in the turbulent seventeenth and eighteenth century print marketplace

**Passionate Amateurs** Nicholas Ridout, 2013-10-14 A rich historically grounded exploration of why theater and performance matter in the modern world

New Theatre Quarterly 74: Volume 19, Part 2 Simon Trussler, Clive Barker, 2003-09-11 *New Theatre Quarterly* provides a lively international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning Articles in volume 74 include Joan Littlewood s Key to Creativity Go on Stage to Fail Grandfathers and Orphans the Family Saga of European Theatre Decoding Myths in the Nepalese Festival of Indra Jatra Theatre in Education in Britain Current Practice and Future Potential From Object to Subject the Israeli Theatre of the Battered Women The Spirits Wouldn t Let Me Be Anything Else Shamanic Dimensions in Theatre Practice Today The Contaminated Audience Researching Amateur Theatre in Wales before 1939

New Theatre Quarterly 75: Volume 19, Part 3 Simon Trussler, Clive Barker, 2003-12-15 Provides an international forum where theatrical scholarship and practice can meet

Ravishment of Reason Brandon Chua, 2014-09-11 *Ravishment of Reason* examines the heroic dramas written for the restored English theatres in the later seventeenth century reading them as complex and sophisticated responses to a crisis of public life in the wake of the mid century regicide and revolution The unique form of the Restoration heroic play with its scenes of imperial conquest peopled by hesitating and indecisive heroes interrogates traditional oppositions of agency and passivity autonomy and servility that structure conventional narratives of political service and public virtue exploring in the process new and often unsettling models of order and governance Situating the dramas of Dryden Behn Boyle Lee and Crowne in their historical and intellectual context of civil war and the destabilizing theories of government that came in its wake Brandon Chua offers an account of a culture s attempts to reconcile civic purpose with political stability after an age of revolutionary change

*Making Space Public in Early Modern Europe* Angela Vanhaelen, Joseph P. Ward, 2013-04-26 Broadening the conversation begun in *Making Publics in Early Modern Europe* 2009

this book examines how the spatial dynamics of public making changed the shape of early modern society The publics visited in this volume are voluntary groupings of diverse individuals that could coalesce through the performative uptake of shared cultural forms and practices The contributors argue that such forms of association were social productions of space as well as collective identities Chapters explore a range of cultural activities such as theatre performances travel and migration practices of persuasion the embodied experiences of lived space and the central importance of media and material things in the creation of publics and the production of spaces They assess a multiplicity of publics that produced and occupied a multiplicity of social spaces where collective identity and voice could be created discovered asserted and exercised Cultural producers and consumers thus challenged dominant ideas about just who could enter the public arena greatly expanding both the real and imaginary spaces of public life to include hitherto excluded groups of private people The consequences of this historical reconfiguration of public space remain relevant especially for contemporary efforts to meaningfully include the views of ordinary people in public life

[Making Milton](#) Emma Depledge, John S. Garrison, Marissa Nicosia, 2021-03-04 This volume consists of fourteen original essays that showcase the latest thinking about John Milton's emergence as a popular and canonical author Contributors consider how Milton positioned himself in relation to the book trade contemporaneous thinkers and intellectual movements as well as how his works have been positioned since their first publication The individual chapters assess Milton's reception by exploring how his authorial persona was shaped by the modes of writing in which he chose to express himself the material forms in which his works circulated and the ways in which his texts were reappropriated by later writers The Milton that emerges is one who actively fashioned his reputation by carefully selecting his modes of writing his language of composition and the stationers with whom he collaborated Throughout the volume contributors also demonstrate the profound impact Milton and his works have had on the careers of a variety of agents from publishers booksellers and fellow writers to colonizers in Mexico and South America

*Transnational Exchange in Early Modern Theater* Robert Henke, Eric Nicholson, 2008 Emphasizing a performative and stage centered approach this book considers early modern European theater as an international phenomenon Early modern theater was remarkable both in the ways that it represented material and symbolic exchanges across borders but also in the ways that it enacted them In analyzing theater as a medium of dialogic communication the volume emphasizes cultural relationships of exchange and reciprocity more than unilateral encounters of hegemony and domination

[The Cambridge Companion to Early Modern Women's Writing](#) Laura Lunger Knoppers, 2009-10-08 Ideal for courses this Companion examines the range historical importance and aesthetic merit of women's writing in Britain 1500-1700

[ENGLISH LITERATURE ADVANCING THROUGH HISTORY 3 - The Seventeenth Century](#) Petru Golban, 2021-12-24 The present book is third in a series of works which aim to expose the complexity and essence power and extent of the major periods movements trends genres authors and literary texts in the history of English literature Following this aim the series will consist of monographs which cover the

most important ages and experiences of English literary history including Anglo Saxon or Old English period the Middle Ages the Renaissance the Restoration neoclassicism romanticism Victorian Age and the twentieth century and contemporary literary backgrounds The reader of these volumes will acquire the knowledge of literary terminology along with the theoretical and critical perspectives on certain texts and textual typology belonging to different periods movements trends and genres The reader will also learn about the characteristics and conventions of these literary periods and movements trends and genres main writers and major works and the literary interaction and continuity of the given periods Apart from an important amount of reference to literary practice some chapters on these periods include information on their philosophy criticism worldview values or episteme in the Foucauldian sense which means that even though the condition of the creative writing remains as the main concern it is balanced by a focus on the condition of thought as well as theoretical and critical writing during a particular period

Preface Introduction Approaching Literary Practice and Studying British Literature in History Preliminaries Learning Literary Heritage through Critical Tradition or Back to Tynyanov Genre Theory for Poetry The Intellectual Background

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*The Oxford Handbook of Restoration Literature* Matthew C. Augustine, Steven N. Zwicker, 2024-11-06

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

*The Emergence of Dramatic Criticism in England* P. Cannan, 2016-09-23 Focusing on dramatic criticism this book explores the self authorizing strategies of writers such as Jonson Dryden Aphra Behn Thomas Rymer Jeremy Collier and Joseph Addison Cannan focuses on how they established themselves as critics and paved the way for the birth of dramatic criticism in seventeenth and early eighteenth century England

Mentoring in Eighteenth-Century British Literature and Culture Anthony W. Lee, 2016-04-22 In the first collection devoted to mentoring relationships in British literature and culture the editor and contributors offer a fresh lens through which to observe familiar and lesser known authors and texts Employing a variety of critical and methodological approaches which reflect the diversity of the mentoring experiences under consideration the collection highlights in particular the importance of mentoring in expanding print culture Topics include John Wilmot the Earl of Rochester s relationships to a range of role models John Dryden s mentoring of women writers Alexander Pope s problematic attempts at mentoring the vexed nature of Jonathan Swift s cross gender and cross class mentoring relationships Samuel Richardson s largely unsuccessful efforts to influence Urania Hill Johnson and an examination of Elizabeth Carter and Samuel Johnson s as co mentors of one another s work Taken together the essays further the case for mentoring as a globally operative critical concept not only in the eighteenth century but in other literary periods as well

**A Race Of Female Patriots** Brett Wilson, 2012 A Race of Female Patriots is a study of tragic drama after the Glorious Revolution of 1688 that yields new insight into women s involvement in the public sphere and the political and aesthetic significance of feeling

Dangerous Women, Libertine Epicures, and the Rise of Sensibility, 1670-1730 Laura Linker, 2016-05-13 In the first full length study of the figure of the female libertine in late seventeenth and early eighteenth century literature Laura Linker examines heroines appearing in literature by John Dryden Aphra Behn Catharine Trotter Delariviere Manley and Daniel Defoe Linker argues that this figure partially inspired by Epicurean ideas found in Lucretius s *De rerum natura* interrogates gender roles and assumptions and emerges as a source of considerable tension during the late Stuart and early Georgian periods Witty and rebellious the female libertine becomes a frequent satiric target because of her transgressive sexuality As a result of negative portrayals of lady libertines women writers begin to associate their libertine heroines with the pathos figures they read in French texts of sensibilit Beginning with a discussion of Charles II s mistresses Linker shows that these women continue to serve as models for the female libertine in literature long after their reigns at court ended Her study places the female libertine within her cultural philosophical and literary contexts and suggests new

ways of considering women's participation and the early novel which prominently features female libertines as heroines of sensibility

The Oxford English Literary History Margaret J. M. Ezell, 2017-09-15 The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these thirteen groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature but all serious readers. This volume covers the period 1645-1714 and removes the traditional literary period labels and boundaries used in earlier studies to categorize the literary culture of late seventeenth-century England. It invites readers to explore the continuities and the literary innovations occurring during six turbulent decades as English readers and writers lived through unprecedented events including a King tried and executed by Parliament and another exiled; the creation of the national entity Great Britain and an expanding English awareness of the New World as well as encounters with the cultures of Asia and the subcontinent. The period saw the establishment of new concepts of authorship and it saw a dramatic increase of women working as professional commercial writers. London theatres closed by law in 1642 reopened with new forms of entertainments from musical theatrical spectacles to contemporary comedies of manners with celebrity actors and actresses. Emerging literary forms such as epistolary fictions and topical essays were circulated and promoted by new media including newspapers, periodical publications, and advertising, and laws were changing governing censorship and taking the initial steps in the development of copyright. It was a period which produced some of the most profound and influential literary expressions of religious faith from John Milton's *Paradise Lost* and John Bunyan's *Pilgrim's Progress* while simultaneously giving rise to a culture of libertinism and savage polemical satire as well as fostering the new dispassionate discourses of experimental sciences and the conventions of popular romance.

*Medieval Shakespeare* Ruth Morse, Helen Cooper, Peter Holland, 2013-02-07 For many, Shakespeare represents the advent of modernity. It is easy to forget that he was in fact a writer deeply embedded in the Middle Ages who inherited many of his shaping ideas and assumptions from the medieval past. This collection brings together essays by internationally renowned scholars of medieval and early modern literature, the history of the book, and theatre history to present new perspectives on Shakespeare and his medieval heritage. Separated into four parts, the collection explores Shakespeare and his work in the context of the Middle Ages, medieval books and language, the British past, and medieval conceptions of drama and theatricality, together showing Shakespeare's work as rooted in late medieval history and culture. Insisting upon Shakespeare's complexity and medieval multiplicity, *Medieval Shakespeare* gives readers the opportunity to appreciate both Shakespeare and his period within the traditions that fostered and surrounded him.

*Style and the Nineteenth-Century British Critic* Professor Jason Camlot, 2013-04-28 In analyzing the nonfiction works of writers such as John Wilson, J. S. Mill, De Quincey, Ruskin, Arnold, Pater, and Wilde, Jason Camlot provides an important context for the

nineteenth century critics changing ideas about style rhetoric and technologies of communication In particular Camlot contributes to our understanding of how new print media affected the Romantic and Victorian critics sense of self as he elaborates the ways nineteenth century critics used their own essays on rhetoric and stylistics to speculate about the changing conditions for the production and reception of ideas and the formulation of authorial character Camlot argues that the early 1830s mark the moment when a previously coherent tradition of pragmatic rhetoric was fragmented and redistributed into the diverse localized sites of an emerging periodicals market Publishing venues for writers multiplied at midcentury establishing a new stylistic norm for criticism one that affirmed style as the manifestation of English discipline and objectivity The figure of the professional critic soon subsumed the authority of the polyglot intellectual and the later decades of the nineteenth century brought about a debate on aesthetics and criticism that set ideals of Saxon rooted virile style against more culturally inclusive theories of expression

**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



## The Enigmatic Realm of **Gender Theatre And The Origins Of Criticism From Dryden To Manley**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Gender Theatre And The Origins Of Criticism From Dryden To Manley** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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