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FEMALE
PLAYWRIGHTS
OF THE
RESTORATION

FIVE COMEDIES

Female Playwrights Of The Restoration Five Comedies

Paddy Lyons, Fidelis Morgan



Female Playwrights Of The Restoration Five Comedies:

Female Playwrights of the Restoration Paddy Lyons, Fidelis Morgan, 1994 Aphra Behn was the first woman to earn her living by writing for the theater and was ranked by Defoe alongside Rochester and Milton as one of the great wits of her century Female Playwrights and Eighteenth-Century Comedy M. Anderson, 2002-02-22 Aphra Behn Susannah Centlivre Hannah Cowley and Elizabeth Inchbald were the only four female playwrights in England with multiple comic successes from 1670 1800 Behn's interest in the body Centlivre's fascination with written contracts Cowley's nationalism and Inchbald's discussion of divorce emerge in the comic events that are animated by the psychological mechanisms of humor Attending to the dialogue between these comic events and the plays more predictable comic endings illuminates the philosophical political and legal arguments about women and marriage that fascinated both female playwrights and the theatergoing public

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 **The Routledge Anthology of British Women Playwrights, 1777-1843** Thomas C. Crochunis, Michael E. Sinatra, 2019-06-10 The Routledge Anthology of British Women Playwrights 1777 1843 brings together ten eclectic plays by female dramatists and writers to stimulate a rich discussion of women writing and theatre history Ranging through tragedy comedy musical theatre and mixed genre texts this volume celebrates the breadth and experimental spirit of women's eighteenth and nineteenth century dramatic writing Each play is accompanied by an introductory essay that addresses its sociopolitical and theatrical contexts and outlines its performance and reception history The selections included here invite teachers and their students to study particular works by authors of note but also to consider the differences between works written for page and stage While many of the plays are recognizable as published dramas they have been placed alongside textual artifacts that suggest plays or theatrical events of which no definitive record exists as well as supplementary materials that invite teachers to engage their students in exploring women's dramatic writing in this era Organized in chronological order The Routledge Anthology of British Women Playwrights 1777 1843 traces a history of women's writing across genres and styles offering an invaluable resource to students and teachers alike 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 **Eighteenth-Century Women Playwrights, vol 3** 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 **Women and Dramatic Production 1550 - 1700** Alison Findlay, Gwen 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 An Introduction to Feminism and Theatre Elaine Aston, 2003-09-02 At last an accessible and intelligent introduction to the energising and challenging relationship between feminism and theatre In this clear and enlightening book Aston discusses wide ranging theoretical topics and provides case studies including Feminism and theatre

history M Othering the self French feminist theory and theatre Black women shaping feminist theatre Performing gender a materialist practice Colonial landscapes Feminist thought is changing the way theatre is taught and practised An Introduction to Feminism and Theatre is compulsory reading for anyone who requires a precise insightful and up to date guide to this dynamic field of study *Theatre and Culture in Early Modern England, 1650-1737* Catie Gill, 2017-03-02 Framed by the publication of Leviathan and the 1713 Licensing Act this collection provides analysis of both canonical and non canonical texts within the scope of an eighty year period of theatre history allowing for definition and assessment that uncouples Restoration drama from eighteenth century drama Individual essays demonstrate the significant contrasts between the theatre of different decades and the context of performance paying special attention to the literary innovation and socio political changes that contributed to the evolution of drama Exploring the developments in both tragedy and comedy and in literary production specific topics include the playwright's relationship to the monarch women writers connection to the audience the changing market for plays and the rise of the bourgeoisie This collection also examines aspects of gender and class through the exploration of women's impact on performance and production masculinity and libertinism master servant relationships and dramatic representations of the coffee house Accompanied by a list of Spanish English plays and a chronology of monarch's reigns and significant changes in theatre history From Leviathan to Licensing Act is a valuable tool for scholars of Restoration and eighteenth century performance providing groundwork for future research and investigation *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 **The Little Everyman** Deborah Needleman Armintor, 2011-10-01 Eighteenth century English literature art science and popular culture exhibited an unprecedented fascination with small male bodies of various kinds Henry Fielding's Tom Thumb plays drew packed crowds while public exhibitions advertised male dwarfs as paragons of English masculinity Bawdy popular poems featured diminutive men paired with enormous women and amateur scientists anthropomorphized and gendered the minute bodies they observed under their fashionable new pocket microscopes Little men both real and imagined embodied the anxieties of a newly bourgeois English culture and were transformed to suit changing concerns about the status of English masculinity in the modern era The Little

Everyman explores this strange trend by tracing the historical trajectory of the supplanting of the premodern court dwarf by a more metaphorical and quintessentially modern little man who came to represent in miniature the historical shift in literary production from aristocratic patronage to the bourgeois fantasy of freelance authorship. Armintor's close readings of Pope, Fielding, Swift and Sterne highlight little recognized aspects of classic works while demonstrating how the little man became an everyman.

Miscellaneous Plays Stephanie Hodgson-Wright, 2017-03-02 The four plays in this volume represent just a small fraction of the total output by early modern women dramatists. Other plays will appear in later volumes in the facsimile series devoted to individual authors. *Marcellia* 1660 *The Perjur'd Husband* 1700 *She Ventures and He Wins* 1695 and *The Unnatural Mother* 1698 were written at a point in time when women playwrights were becoming a significant force in the theatre. Many of these plays were first performed in key theatrical venues by well established drama companies. The scant critical attention paid to these works since they were first written begins to be rectified in this volume. Stephanie Hodgson-Wright discusses the playwrights and their texts and explains the choice of editions printed here.

The Wiley-Blackwell Encyclopedia of Eighteenth-Century Writers and Writing 1660 - 1789 Paul Baines, Julian Ferraro, Pat Rogers, 2010-12-28 The Wiley Blackwell Encyclopedia of Eighteenth Century Writers and Writing 1660-1789 features coverage of the lives and works of almost 500 notable writers based in the British Isles from the return of the British monarchy in 1660 until the French Revolution of 1789. Broad coverage of writers and texts presents a new picture of 18th century British authorship. Takes advantage of newly expanded eighteenth century canon to include significantly more women writers and labouring class writers than have traditionally been studied. Draws on the latest scholarship to more accurately reflect the literary achievements of the long eighteenth century.

Jonsonians: Living Traditions Brian Woolland, 2017-07-12 This title was first published in 2003. *Jonsonians* explores the theatrical traditions within which Ben Jonson was working, investigates the ways in which his work has influenced and informed the development of theatre from the early 17th century to the present day and examines Jonson's theatre in relation to 20th and 21st century traditions of performance. It argues that although Jonsonian traditions are rarely acknowledged they are vibrant and powerful forces that are very much alive today in the theatre of writers and directors as diverse as Caryl Churchill, David Mamet, Spike Lee, John Arden, Alan Ayckbourn and Peter Barnes. The book opens with essays on *Poetaster*, *Sejanus*, *Bartholomew Fair*, *The New Inn* and *The Magnetic Lady*, each of which interrogates in a variety of ways the notion of Jonsonian theatre and considers the relationships of Jonson's theatre to classical traditions to his contemporaries in England and Europe and to modern performance practice and theory. The second section of the book includes essays on *The Sons of Ben* including Richard Brome, Aphra Behn and *Daughters of Ben*, women working in the theatre in the post-Restoration period. The book concludes with an extensive section devoted to modern day *Jonsonians* exploring how reading their work as Jonsonian might alter perceptions of contemporary theatre and how seeing them as contemporary *Jonsonians* might affect our understanding of Jonson's theatre.

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.

Early Women Dramatists, 1550-1800 Margaret Rubik, 1998 This is a comprehensive survey of women's drama between the Renaissance and the end of the 18th century, assessing the plays' characteristic features and the ruptures in the text that indicate the writers' precarious social and artistic position and the 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 canon.

The Public's Open to Us All Laura Engel, 2020-10-27 *The Public's Open to Us All: Essays on Women and Performance in Eighteenth Century England* considers the relationship between British women and various modes of performance in the long eighteenth century. From the moment Charles II was restored to the English throne in 1660, the question of women's status in the public world became the focus of cultural attention, both on and off the stage. In addition to the appearance of the first actresses during this period, female playwrights, novelists, poets, essayists, journalists, theatrical managers, and entrepreneurs emerged as skillful and often demanding professionals. In this variety of new roles, eighteenth-century women redefined shifting notions of femininity by challenging traditional representations of female subjectivity and contributing to the shaping of eighteenth-century society's attitudes, tastes, and cultural imagination. Recent scholarship in eighteenth-century studies reflects a heightened interest in fame, the rise of celebrity culture, and new ways of understanding women's participation as both private individuals and public professionals. What is unique to the body of essays presented here is the authors' focus on performance as a means of thinking about the ways in which women occupied, negotiated, reimagined, and challenged the world outside of the traditional domestic realm. The authors employ a range of historical, literary, and theoretical approaches to the connections among women and performance and, in doing so, make significant contributions to the fields of eighteenth-century literary and cultural studies, theatre history, gender studies, and performance studies.

Pleasure and Guilt on the Grand Tour Chloe Chard, 1999 This work examines the forms of language that map out Italy as an imaginative topography of pleasure within British and French travel writing over the period 1600 to 1830. It considers the tour with reference to strategies of description and themes.

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 Châtelet's place in the pantheon of French letters and culture.

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