Fatal Desire Women Sexuality And The English Stage 1660 1720

Fatal Desire—Jean I. Marsden 2018-07-05 Informed by film theory and a broad historical approach, Fatal Desire examines the theatrical representation of women in England, from the Restoration to the early eighteenth century—a period when for the first time female actors could perform in public. Jean I. Marsden maintains that the feminization of serious drama during this period is tied to the cultural function of theater. Women served as symbols of both domestic and imperial propriety, and so Marsden links the representation of women on the stage to the social context in which the plays appeared and to the moral and often political lessons they offered the audience. The witty heroines of comedies were usually absorbed into the social fabric by marrying similarly lighthearted gentlemen, but the heroines of tragedy suffered for their sins, real or perceived. That suffering served the dual purpose of titillating and educating the theater audience. Marsden discusses such plays as William Wycherley’s Plain Dealer (1676), John Vanbrugh’s Provoked Wife (1697), Thomas Otway’s Orphan (1680), Thomas Southerne’s Fatal Marriage (1694), and William Congreve’s Mourning Bride (1697). The author also addresses tragedies written by three female playwrights, Mary Pix, Catharine Trotter, and Delarivier Manley, and sketches developments in tragedy during the period.

Print, Visuality, and Gender in Eighteenth-Century Satire—Katherine Mannheimer 2012-05-23 This study interprets eighteenth-century satire’s famous typographical obsession as a fraught response to the Enlightenment’s “ocularcentric” epistemological paradigms, as well as to a print-cultural moment identified by book-historians as increasingly “visual” — a moment at which widespread attention was being paid, for the first time, to format, layout, and eye-catching advertising strategies. On the one hand, the Augustans were convinced of the ability of their elaborately printed texts to function as a kind of optical machinery rivaling that of the New Science, enhancing readers’ physical but also moral vision. On the other hand, they feared that an overly scrutinizing gaze might undermine the viewer’s natural faculty for candor and sympathy, delight and desire. In readings of Pope, Swift, and Montagu, Mannheimer shows how this distrust of the empirical gaze led to a reconsideration of the ethics, and most specifically the gender politics, of ocularcentrism. Whereas Montagu effected this reconsideration by directly satirizing both the era’s faith in the visual and its attendant publishing strategies, Pope and Swift pursued their critique via print itself: thus whether via facing-page translations, fictional editors, or disingenuous footnotes, these writers sought to ensure that typography never became either a mere tool of (or target for) the objectifying gaze, but rather that it remained a dynamic and interactive medium by which readers could learn both to see and to see themselves seeing.

Restoration Stage Comedies and Hollywood Remarriage Films—Elizabeth Kraft 2016-10-04 In Restoration Stage Comedies and Hollywood Remarriage Films, Elizabeth Kraft brings the canon of Restoration comedy into the conversation initiated by Stanley Cavell in his book Pursuits of Happiness: The Hollywood Comedy of Remarriage. Before there could be imagined remarriages of the sort Cavell documents, there had to be imagined marriages of equality. Such imagined marriages were first mapped out on the Restoration stage by witty pairs such as Harriet and Dorimant, Millamant and Mirabell, and Alithea and Harcourt who are precursors of the central couples in films such as Bringing Up Baby, His Girl Friday, and The Lady Eve. In considering the Restoration comedy canon in one-on-one discourse with the Hollywood remarriage comedy canon, Kraft demonstrates the indebtedness of the twentieth-century films to the Restoration dramatic texts—and the philosophical richness of both canons as they explore the nature and significance of marriage as pursuit of moral perfectionism. Her book will be of interest to specialists in Restoration drama and film scholars.

Theatres of Feeling—Jean I. Marsden 2019-06-27 Theatre and theatregoing was central to the cultural life of later eighteenth-century Britain. In this engaging work, Jean I. Marsden explores the playhouse as a source of emotion during a period when the ability to feel demonstrated moral worth. Using first-hand accounts, reviews, and illustrations to complement the drama of the era, Marsden examines why both critics and audiences elevated the theatre above the pulpit and how they experienced the plays and performances that they witnessed. Tears and even fainting fits were a common reaction to powerful productions, and playwrights sought to harness this emotion. The book explores this intersection of text, performance, and affect in a series of case studies of plays exploring British liberty, empire and the evils of antisemitism. With a focus on emotional response, Theatres of Feeling delivers a new approach to dramatic literature and performance, one that moves beyond more limited studies of text or performance.

Passions, Sympathy and Print Culture—Heather Kerr 2016-03-08 This book explores ways in which passions came to be conceived, performed and authenticated in the eighteenth-century marketplace of print. It considers satire and sympathy in various environments, ranging from popular novels and journalism, through philosophical studies of the Scottish Enlightenment, to last words, aesthetics, and plastic surgery.
A Race of Female Patriots - Brett D. 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.

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.

John Banks's Female Tragic Heroes - Paula de Pando 2018-08-23 Paula de Pando analyses the engagement of historical she-tragedy with Restoration politics and culture, positioning Banks's plays at the crossroads between early modern genres and the emerging discourses of the long eighteenth century.

Fatal Women - Lynda Hart 1994 This cross-disciplinary study critiques constructions of gender, race, class, sexualities, and the cultural politics of the 1990s in one of the first book-length contributions to lesbian theory. Fatal Women is certain to be widely read by scholars, students, and anyone interested in the politics of representation.

Ways of the World - Laura J. Rosenthal 2020-11-15 Ways of the World explores cosmopolitanism as it emerged during the Restoration and the role theater played in both memorializing and satirizing its implications and consequences. Rooted in the Stuart ambition to raise the status of England through two crucial investments—global traffic, including the slave trade, and cultural sophistication—this intensified global orientation led to the creation of global mercantile networks and to the rise of an urban British elite who drank Ethiopian coffee out of Asian porcelain at Ottoman-inspired coffeehouses. Restoration drama exposed cosmopolitanism's most embarrassing and troubling aspects, with such writers as Joseph Addison, Aphra Behn, John Dryden, and William Wycherley dramatizing the emotional and ethical dilemmas that imperial and commercial expansion brought to light. Altering standard narratives about Restoration drama, Laura J. Rosenthal shows how the reinvention of theater in this period—including technical innovations and the introduction of female performers—helped make possible performances that held the actions of the nation up for scrutiny, simultaneously indulging and ridiculing the violence and exploitation being perpetuated. In doing so, Ways of the World reveals an otherwise elusive consistency between Restoration genres (comedy, tragedy, heroic plays, and tragically), disrupts conventional understandings of the rise and reception of early capitalism, and offers a fresh perspective on theatrical culture in the context of the shifting political realities of seventeenth- and eighteenth-century Britain.

The Ravishing Restoration - Ann Marie Stewart 2010

New Perspectives on Delarivier Manley and Eighteenth Century Literature - Aleksandra Hultquist 2016-07-01 This first critical collection on Delarivier Manley revisits the most heated discussions, adds new perspectives in light of growing awareness of Manley's multifaceted contributions to eighteenth-century literature, and demonstrates the wide range of thinking about her literary production and significance. While contributors reconsider some well-known texts through her generic intertextuality or unresolved political moments, the volume focuses more on those works that have had less attention: dramas, correspondence, journalistic endeavors, and late prose fiction. The methodological approaches incorporate traditional investigations of Manley, such as historical research, gender theory, and comparative close readings, as well as some recently influential theories, like geocriticism and affect studies. This book forges new paths in the many underdeveloped directions in Manley scholarship, including her work's exploration of foreign locales, the power dynamics between individuals and in relation to states, sexuality beyond heteronormativity, and the shifting operations and influences of genre. While it draws on previous writing about Manley's engagement with Whig/Tory politics, gender, and queerness, it also argues for Manley's contributions as a writer with wide-ranging knowledge of both the inner sanctums of London and the outer developing British Empire, an astute reader of politics, a sophisticated explorer of emotional and gender dynamics, and a flexible and clever stylist. In contrast to the many ways Manley has been too easily dismissed, this collection carefully considers many points of view, and opens the way for new analyses of Manley's life, work, and vital contributions to the full range of forms in which she wrote.
**Stuart Women Playwrights, 1613-1713** - Pilar Cuder-Dominguez 2016-04-01 In the field of seventeenth-century English drama, women participated not only as spectators or readers, but more and more as patronesses, as playwrights, and later on as actresses and even as managers. This study examines English women writers’ tragedies and tragiciomedies in the seventeenth century, specifically between 1613 and 1713, which represent the publication dates of the first original tragedy (Elizabeth Cary’s The Tragedy of Mariam) and the last one (Anne Finch’s Aretomenes) written by a Stuart woman playwright. Through this one-hundred year period, major changes in dramatic form and ideology are traced in women’s tragedies and tragiciomedies. In examining the whole of the century from a gender perspective, this project breaks away from conventional approaches to the subject, which tend to establish an unbridgeable gap between the early Stuart period and the Restoration. All in all, this study represents a major overhaul of current theories of the evolution of English drama as well as offering an unprecedented reconstruction of the genealogy of seventeenth-century English women playwrights.

**Women, Popular Culture, and the Eighteenth Century** - Tiffany Potter 2012 Top scholars in eighteenth-century studies examine the significance of the parallel devaluations of women’s culture and popular culture by looking at theatres and actresses; novels, magazines, and cookbooks; and populist politics, dress, and portraiture.

**Women and Shakespeare in the Eighteenth Century** - Fiona Ritchie 2014-06-02 Fiona Ritchie analyses the significant role played by women in the construction of Shakespeare’s reputation which took place in the eighteenth century. The period’s perception of Shakespeare as unlearned allowed many women to identify with him and in doing so they seized an opportunity to enter public life by writing about and performing his works. Actresses (such as Hannah Pritchard, Kitty Clive, Susannah Cibber, Dorothy Jordan and Sarah Siddons), female playgoers (including the Shakespeare Ladies Club) and women critics (like Charlotte Lennox, Elizabeth Montagu, Elizabeth Griffith and Elizabeth Inchbald), had a profound effect on Shakespeare’s reception. Interdisciplinary in approach and employing a broad range of sources, this book’s analysis of criticism, performance and audience response shows that in constructing Shakespeare’s significance for themselves and for society, women were instrumental in the establishment of Shakespeare at the forefront of English literature, theatre, culture and society in the eighteenth century and beyond.

**Sex and Death in Eighteenth-Century Literature** - Jolene Zigarovich 2013-05-02 This book discusses sex and death in the eighteenth-century, an era that among other forms produced the Gothic novel, commencing the prolific examination of the century’s shifting attitudes toward death and uncovering literary moments in which sexuality and death often conjoined. By bringing together various viewpoints and historical relations, the volume contributes to an emerging field of study and provides new perspectives on the ways in which the century approached an increasingly modern sense of sexuality and mortality. It not only provides part of the needed discussion of the relationship between sex, death, history, and eighteenth-century culture, but is a forum in which the ideas of several well-respected critics converge, producing a breadth of knowledge and a diversity of perspectives and methodologies previously unseen. As the contributors demonstrate, eighteenth-century anxieties over mortality, the body, the soul, and the corpse inspired many writers of the time to both implicitly and explicitly embed mortality and sexuality within their works. By depicting the necrophilic tendencies of libertines and rapacious villains, the fetishizing of death and mourning by virtuous heroines, or the fantasy of preserving the body, these authors demonstrate not only the tragic results of sexual play, but the persistent fantasy of necro-erotica. This book shows that within the eighteenth-century culture of profound modern change, underworkings of death and mourning are often eroticized; that sex is often equated with death (as punishment, or loss of the self); and that the sex-death dialectic lies at the discursive center of normative conceptions of gender, desire, and social power.

**Music and Musicians on the London Stage, 1695-1705** - Kathryn Lowerre 2017-07-05 From 1695 to 1705, rival London theater companies based at Drury Lane and Lincoln’s Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden. All included music. Kathryn Lowerre charts the interactions of the two companies from a musical perspective, emphasizing each company’s new productions and their respective musical assets, including performers, composers, and musical materials. Lowerre also provides rich analysis of the relationship of music to genres including comedy, drammatic opera, and musical tragedy, and explores the migration of music from theater to theater, performer to performer, and from stage to street and back again. As Lowerre persuasively demonstrates, during this period, all theater was musical theater.

**Women on the Stage in Early Modern France** - Virginia Scott 2010-07-08 Focusing on actresses in France during the early modern period, Virginia Scott examines how the stereotype of the actress has been constructed. The study then moves beyond that stereotype to detail the reality of the personal and artistic lives of women on the French stage, from the almost unknown Marie Ferré - who signed a contract for 12 livres a year in 1545 to perform the ‘antiquailles de Rome or other histories, moralities, farces, and acrobatics' in the provinces - to the queens of the eighteenth-century Paris stage, whose ‘adventures' have overshadowed their artistic triumphs. The book also investigates the ways in which actresses made invaluable contributions to the development of the French theatre in the seventeenth and eighteenth centuries, and looks at the ‘afterlives' of such women as Armande Béjart, Marquise Du Parc, Charlotte Desmares, Adrienne Lecouvreur, and Hippolyte Clairon in biographies, plays, and films.
Provenance and passionNicole von Germent 2016-04-06 This book recounts four centuries of the history of women labeled public women, whores, and prostitutes in New Span's archival records and works of literature from Spain and Mexico. Performing conventional gender roles, women resisted the archival inscription of these labels, so this complex story of multi-layered viceregal sex work acknowledges the ambiguities and limitations of documenting the history of sexuality via written sources. The elusive, ever-changing terminology for prosecuted women in the early modern Iberian world, voiced by kings, jurists, magistrates, inquisitors, and bishops, as well as disgruntled husbands and neighbors, foreshadows the increasing regulation, criminalization, and polarizing politics of modern global transactional sex. Key themes include: the history of the word "prostitute/prostitution," narratives presented by women in a court setting, the creation of a victim narrative by defendants and prosecutors, legal history, and the importance of the economic and familial context in shaping sexual transactionality. Sources used come from the archives of police, church, and inquisitorial investigations. Interpretations are shaped by archival and sex work activism theories.—Provided by publisher.

"Music and Musicians on the London Stage, 1695-1705 "-Kathryn Lowerre 2017-07-05 From 1695 to 1705, rival London theater companies based at Drury Lane and Lincoln's Inn Fields each mounted more than a hundred new productions while reviving stock plays by authors such as Shakespeare and Dryden. All included music. Kathryn Lowerre charts the interactions of the two companies from a musical perspective, emphasizing each company's new productions and their respective musical assets, including performers, composers, and musical materials. Lowerre also provides rich analysis of the relationship of music to genres including comedy, dramatick opera, and musical tragedy, and explores the migration of music from theater to theater, performer to performer, and from stage to street and back again. As Lowerre persuasively demonstrates, during this period, all theater was musical theater.

Samuel Richardson and the theory of tragedy:James Smith 2015-04-29 Provides a bold new interpretation and guided tour of Samuel Richardson's masterpiece of tragedy in the novel, Clarissa

Cruelty and Laughter-Simon Dickie 2011-12 A rollicking review of popular culture in 18th century Britain this text turns away from sentimental and polite literature to focus instead on the jestbooks, farces, comic periodicals variety shows and minor comic novels that portray a society in which no subject was taboo and political correctness unimagined.

Prologues and Epilogues of Restoration Theater-Diana Solomon 2013-04-11 This book provides a taxonomy of prologues and epilogues with a corresponding appendix, and demonstrates through case studies of Anne Bracegirdle and Anne Oldfield how the study of prologues and epilogues enriches Restoration theater scholarship.

Cyness and Crime in Restoration Comedy-Peggy Thompson 2012 Cyness and Crime examines the extraordinary focus on feminine cyness in forty English comedies by ten diverse playwrights of the late seventeenth century. In contexts ranging from reaffirmations of church and king to emerging interests in liberty and novelty, these plays consistently reveal women caught in an ironic and nearly intractable convergence of objectification and culpability that allows them little innocent sexual agency; this is both the source and the legacy of cyness in Restoration comedy.

Genre in English Literature, 1650-1700: Transitions in Drama and Fiction-Pilar Cuder-Dominguez 2014-09-26 This book examines the theories and practices of narrative and drama in England between 1650 and 1700, a period that, in bridging the Renaissance and the Enlightenment, has been comparatively neglected, and on which, at the time of writing, there is a dearth of new approaches. Critical consensus over these two genres has failed to account for its main features and evolution throughout the period in at least two ways. First, most approaches omit the manifold contradictions between the practice and the theory of a genre. Writers were generally aware of working within a tradition of representation which they nevertheless often challenged, even while the theory was being drafted (e.g., by John Dryden). The ideal and the real were in unacknowledged conflict. Second, critical readings of these late Stuart texts have fitted them proactively into a near evolutionary pattern that reached eighteenth-century genres without detours or disjunctions, or else they have oversimplified the wealth of generic conventions deployed in the period, so that to the present-day reader, for instance, Restoration drama consists only of either city comedies or Dryden's tragedies. A cursory survey of the critical history of seventeenth-century drama and fiction confirms these views. Although the 1970s and 1980s brought about a crop of interesting reassessments of the field, fiction continues to be seen as a genre that emerged in the eighteenth century. Most critics still treat earlier manifestations as marginal or as prenovelistic experiments; and in most instances it is even possible to discern a sexist bias to justify this treatment, as these works were written by women, unlike much of the canonical fiction of the eighteenth century. A revision of the critical foundations hitherto held and a re-evaluation of the works of fiction written in the seventeenth century is therefore in order. This study adopts, as a basic and essential methodological tenet, the need to decenter the analysis of Restoration fiction and drama from the traditional canon, too limited and conservative and featuring works that are not always suitable as paradigmatic instances of the literary production of the period. These studies have thus been based on a larger than usual—if not on a full–corpus of works produced within the period, and have sought to ascertain the role played in the development of each of the genres under consideration by works, topics, or even by authors hitherto somewhat outside mainstream literary criticism. This opens the field of English literature further through the framing of new questions or revising of old ones, as well as to beginning a dialogue, yet again, as to the meanings of these literary works and also to their circulation from their inception up to the present time. In addition, the rare attention given to works by women makes this all the more an
**Shakespeare and the Embodied Heroine** - L. Leigh 2014-10-10 Shakespeare and the Embodied Heroine is a bold new investigation of Shakespeare’s female characters using the late plays and the early adaptations written and staged during the seventeenth and eighteenth century.

**Making the Stage** - Ann C. Hall 2020-11-30 MAKING THE STAGE is a collection of essays that examines the role of theatre, drama, and performance in contemporary culture, a culture that is growing increasingly technological and isolated—seemingly at odds with the very nature of theatre, a collaborative and sometimes very primitive art form. Through the course of these essays, it is clear that theatre not only survives some of the challenges of the day but even defines discussions, particularly political ones which are prohibited by an increasingly manipulated media. The essays, from a diverse group of theatre scholars, examine the mechanics of theatre, from space to sound to the use of technology, the role of women in creating theatre, the relationship between theatre and literary arts, the politics of theatre, science and theatre, and the role of performance art. Through them all, it is clear that theatre, drama, and performance continue to speak in significant ways.

**Women’s Writing, 1660-1830** - Jennie Batchelor 2016-12-19 This book is about mapping the future of eighteenth-century women’s writing and feminist literary history, in an academic culture that is not shy of declaring their obsolescence. It asks: what can or should unite us as scholars devoted to the recovery and study of women’s literary history in an era of big data, on the one hand, and ever more narrowly defined specialization, on the other? Leading scholars from the UK and US answer this question in thought-provoking, cross-disciplinary and often polemical essays. Contributors attend to the achievements of eighteenth-century women writers and the scholars who have devoted their lives to them, and map new directions for the advancement of research in the area. They collectively argue that eighteenth-century women’s literary history has a future, and that feminism was, and always should be, at its heart. Featuring a Preface by Isobel Grundy, and a Postscript by Cora Kaplan.

**Women in Wartime** - Paula R. Backscheider 2021-12-14 Women in Wartime demonstrates the startling acuity and prescience of the repertoire in responding to the war-steeped culture of the period.

**Christian-Muslim Relations. A Bibliographical History Volume 13 Western Europe (1700-1800)** - 2019-09-16 Christian-Muslim Relations, a Bibliographical History Volume 13 (CMR 13) is a history of all works written on relations in the period 1700-1800 in Western Europe. Its detailed entries contain descriptions, assessments and comprehensive bibliographical details about individual works from this time.

**Women Prophets and Radical Protestantism in the British Atlantic World, 1640-1730** - Elizabeth Bouldin 2015-11-12 This book examines the stories of radical Protestant women who prophesied between the British Civil Wars and the Great Awakening. It explores how women prophets shaped religious and civic communities in the British Atlantic world by invoking claims of chosenness. Elizabeth Bouldin interweaves detailed individual studies with analysis that summarizes trends and patterns among women prophets from a variety of backgrounds throughout the British Isles, colonial North America, and continental Europe. Highlighting the ecumenical goals of many early modern dissenters, Women Prophets and Radical Protestantism in the British Atlantic World, 1640-1730 places female prophecy in the context of major political, cultural, and religious transformations of the period. These include transatlantic migration, debates over toleration, the formation of Atlantic religious networks, and the rise of the public sphere. This wide-ranging volume will appeal to all those interested in European and British Atlantic history and the history of women and religion.

**The Palgrave Handbook of the History of Women on Stage** - Jan Sewell 2020-04-29 This book brings together nearly 40 academics and theatre practitioners to chronicle and celebrate the courage, determination and achievements of women on stage across the ages and around the globe. The collection stretches from ancient Greece to present-day Australasia via the United States, Soviet Russia, Europe, India, South Africa and Japan, offering a series of analytical snapshots of women performers, their work and the conditions in which they produced it. Individual chapters provide in-depth consideration of specific moments in time and geography while the volume as a whole and its juxtapositions stimulate consideration of the bigger picture, underlining the challenges women have faced across cultures in establishing themselves as performers and the range of ways in which they gained access to the stage. Organised chronologically, the volume looks not just to the past but the future: it challenges the very notions of ‘history’, ‘stage’ and even the definition of ‘women’ itself.

**The Oxford History of Classical Reception in English Literature: The Oxford History of Classical Reception in English Literature** - David Hopkins 2012-09-27 To be complete in 5 volumes,
with volume 3 appearing first.

**Rushing Into Floods**-Gunda Windmüller 2012-05 The Sea on Stage Colonial Expansion, Maritime Empire and English Drama.

**British Enlightenment Theatre**-Bridget Orr 2019-12-31 Reveals how England’s eighteenth-century theatre dramatized anti-imperial protest, and gave voice to oppressed groups.

**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, re-imagined, 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.

**Ravishment of Reason**-Brandon Chua 2014-09-11 Ravishment of Reason presents a new contextual framework for the study of Restoration drama, demonstrating the important cultural work performed by the restored theaters in offering versions of political theory that mediated between older notions of thaumaturgic authority and proto-modern forms of government premised upon autonomy and contract.

**The Ashgate Research Companion to Henry Purcell**-Rebecca Herissone 2016-04-01 The Ashgate Research Companion to Henry Purcell provides a comprehensive and authoritative review of current research into Purcell and the environment of Restoration music, with contributions from leading experts in the field. Seen from the perspective of modern, interdisciplinary approaches to scholarship, the companion allows the reader to develop a rounded view of the environment in which Purcell lived, the people with whom he worked, the social conditions that influenced his activities, and the ways in which the modern perception of him has been affected by reception of his music after his death. In this sense the contributions do not privilege the individual over the environment: rather, they use the modern reader’s familiarity with Purcell’s music as a gateway into the broader Restoration world. Topics include a reassessment of our understanding of Purcell’s sources and the transmission of his music; new ways of approaching the study of his creative methods; performance practice; the multi-faceted theatre environment in which his work was focused in the last five years of his life; the importance of the political and social contexts of late seventeenth-century England; and the ways in which the performance history and reception of his music have influenced modern appreciation of the composer. The book will be essential reading for anyone studying the music and culture of the seventeenth century.

**Rival Queens**-Felicity Nussbaum 2011-10-11 In eighteenth-century England, actresses were frequently dismissed as mere prostitutes trading on their sexual power rather than their talents. Yet they were, Felicity Nussbaum argues, central to the success of a newly commercial theater. Urban, recently moneyed, and thoroughly engaged with their audiences, celebrated actresses were among the first women to achieve social mobility, cultural authority, and financial independence. In fact, Nussbaum contends, the eighteenth century might well be called the “age of the actress” in the British theater, given women’s influence on the dramatic repertory and, through it, on the definition of femininity. Treating individual star actresses who helped spark a cult of celebrity—especially Anne Oldfield, Susannah Cibber, Catherine Clive, Margaret Woffington, Frances Abington, and George Anne Bellamy—Rival Queens reveals the way these women animated issues of national identity, property, patronage, and fashion in the context of their dramatic performances. Actresses intentionally heightened their commercial appeal by catapulting the rivalries among themselves to center stage. They also boldly challenged in importance the actor-managers who have long dominated eighteenth-century theater history and criticism. Felicity Nussbaum combines an emphasis on the actresses themselves with close analysis of their diverse roles in works by major playwrights, including George Farquhar, Nicholas Rowe, Colley Cibber, Arthur Murphy, David Garrick, Isaac Bickerstaff, and Richard Sheridan. Hers is a comprehensive and original argument about the importance of actresses as the first modern subjects, actively shaping their public identities to make themselves into celebrated properties.
The Quest for Cardenio - David Carnegie 2012-09-06 Bringing together leading scholars, critics, and theatre practitioners, this collection of essays is devoted to 'The History of Cardenio', a play based on Don Quixote and said to have been written by Shakespeare and the young man who was taking his place, John Fletcher.
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