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Chapter 1 : Margaret Cavendish, Duchess of Newcastle-upon-Tyne - Wikipedia

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Samuel Pepys saw it performed on 21 October. In his Diary he called it "so silly a play as in all my life I never saw" – though this negative verdict did not prevent Pepys from seeing the play again on 25 November that year, on 14 August and on 14 May. The two texts are very similar though not identical; the manuscript appears to be the original authorial version, while the printed text shows the cuts and changes that adjusted the play for stage performance. Bullen edited the play, from the manuscript, for the second volume of his series *Old English Plays* – apparently unaware of the printed text. Subsequent critics and scholars have almost universally concluded that Bullen went too far to assigning the entire play to Shirley, and have judged that Newcastle "is almost certainly the author of this comedy. The relationship between Cavendish and Shirley is clear from 17th-century sources. For examples of the latter: Synopsis[edit] Sir Richard Huntlove is an elderly aristocrat who is jealous of his beautiful and vivacious young wife. His jealousy is more valid than he realizes, for Lady Huntlove is planning an affair with a gentleman named Sir Francis Courtwell. To distance his wife from the temptations of London, Sir Richard moves his household to his country estate – along with a gaggle of followers and hangers-on, including: Captain Underwit has just received a commission in the local militia, and Captain Sacksbury is his mentor. Sir Francis arranges a meeting with Lady Huntlove; he fakes indisposition when Sir Richard goes hunting. Sir Richard returns unexpectedly and catches the two together – but Lady Huntlove manages to convince her husband that she is sleepwalking. The would-be lovers try for a second assignation: But the gentleman, tired of waiting, has fallen asleep. For their third attempt, Sir Francis intends to fake a riding accident while he and Sir Richard are going to London, and so return to the estate without the husband. He falls off his horse in reality, though, and injures himself seriously; and he takes this as a bad omen and turns penitent. Dorothy sends a false letter to Sir Richard, indicating that she, Dorothy, is a runaway, and the daughter of a rich knight. A supply of more blatant comedy is provided by Engine, who has to feign lunacy to escape the consequences of his previous financial manipulations and swindles. This is unsurprising, since Newcastle was a patron and friend of Jonson, and on the basis of his plays is often included in the so-called Sons of Ben, the group of self-styled imitators of the master.

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Chapter 2 : Henry Ten Eyck Perry (Creator of The Taming of the Shrew)

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Her grandfather Sir Thomas Lucas c. Her mother managed what came to her by jointure with little or no male help and provided Margaret with an example of how a woman might act to protect family interests. Her brother John Lucas, later first Baron Lucas of Shenfield, seems to have been a contentious Colchester landowner rather than a carefree youth. His antagonism towards the lower orders may have provided the motivation for a raid on his home during the Stour valley riots on 22 August when he attempted to leave his house to join Charles I with men and supplies. It may have been the dangers of war which caused Margaret to leave Colchester to live in Oxford with her sister Catherine Pye in the autumn of 1642. It is likely that her mother hoped that Margaret would find a place at court, then resident in Oxford. In 1644 Margaret became a maid of honour to Queen Henrietta Maria, and in 1645 accompanied the queen into exile in Paris. Nevertheless, it was at court in Paris that Margaret met her future husband, William Cavendish, marquess of Newcastle upon Tyne. He was also the defeated royalist commander at Marston Moor, and had left England in July and arrived in Paris in April. After a courtship that was opposed by Henrietta Maria and many of his friends, they were married in late November or early December by the future bishop John Cosin, in the private chapel of the English resident at the French court, Sir Richard Browne. They had no children, though some effort was made by the physician Richard Farrer to treat her failure to conceive. The bride and groom moved to Rotterdam, staying there for six months before moving to Antwerp and leasing a house from the widow of the painter Peter Paul Rubens. However, Philosophical Fancies repudiates her atomic theory. Her work certainly made an impact. After spending eighteen months in England, Margaret returned to Antwerp, where according to her later writings they endured some financial hardship. Nevertheless, Margaret continued to write and publish. Philosophical and Physical Opinions; rev. Margaret agrees with Hobbes that incorporeal substance makes no sense and that all natural change involves change in motion. In 1650 she reworked the second edition as Grounds of Natural Philosophy in a more tentative and plainer style than the original. There is, in addition, satire on disparate topics, such as the use of tobacco. She returned shortly afterwards and was evidently disappointed that her husband had failed to obtain the court office she thought he deserved. The Lotterie may have been written by Margaret at this time for a private royal performance, as part of a plan to secure royal favour. Margaret has been confused with the M. In September Newcastle secured the passage of an act restoring his estates. Margaret and her husband left London towards the end of 1650. Margaret, according to Battigelli, thought of herself in terms of a military leader and understood Henrietta Maria to be an example of a woman who led an army. Are women in fact subordinate to men in society? If so, is the cause of this insubordination a natural inequality between the sexes or a lack of opportunity for women, particularly as regards education? CCXI sociable Letters contains readable, mostly fictional letters addressed by one woman to another, sometimes cast as brief essays and sometimes in the form of small narratives or dialogues. Prior to this volume Margaret had not engaged in direct dispute with other philosophers. Observations upon Experimental Philosophy; repr. During the 1650s Margaret became more actively involved in the running of the ducal estate. She exerted her influence in part directly and in part through the management of Francis Topp, who had married her maid-in-waiting and confidante, Elizabeth Chaplain. The increase in estate revenues saw Margaret acquire further improvements to her jointure in January 1651, when the additions included the mansion at Clerkenwell, and two augmentations in 1652. In 1653 Margaret and Newcastle made a visit to London. Increasingly, he had become known as a playwright, with two pre-war plays being revived successfully in the 1650s. In spring his new play The Humorous Lovers was produced. Further, The Life of William Cavendish; repr. On 23 May she received an invitation to visit the Royal Society, duly attending on 30 May to watch the scientific demonstrations offered her by such notables as Robert Boyle and Robert Hooke, and generally impressing the members of the society.

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Margaret, more than Newcastle, was the centre of attention during the visit to London. Samuel Pepys compared her to Queen Kristina of Sweden, who was known for her cross-dressing. Margaret often wrote about her love of creating unusual fashions in dress for herself and there is ample evidence that she was taken to be a physically attractive woman throughout her life. Margaret continued to publish work following her sojourn in London. *Plays Never before Printed* continues themes found in her first collection of plays. In addition, it sometimes ridicules the Restoration rake hero, rejecting this figure in favour of a less cynical and more sincere lover. Thus the crass Monsieur Take-Pleasure in *The Convent of Pleasure* is held up to scorn and the sincere, if cross-dressed, Prince is praiseworthy. In addition to ordering an elaborate funeral procession that wound through the streets of London, her husband arranged to have a volume of letters and poems published in her honour, *Letters and Poems in Honour of the Incomparable Princess, Margaret, Duchess of Newcastle*. Osborne says no more on the subject than is quoted above, and others, for the most part, discuss the writer but pay scant attention to the work. *The Life of William Cavendish* was read carefully by some contemporaries. It was used as a source by the historian John Rushworth and was employed as a model by Lucy Hutchinson for her life of her own husband. Elizabeth Pepys recommended it to Samuel Pepys on 18 March. It was reprinted once shortly after the death of the duke, and it is likely that the publisher expected to make a profit from sales rather than from any subsidy. By the middle of the eighteenth century a shift took place in the literary world by which Margaret came to be seen as a harmless, even delightful eccentric, who produced affecting verse on the subject of moods and fairy folk. Her scientific writing, when mentioned, was regarded from an amused distance, or occasionally ridiculed. Towards the end of the nineteenth century, Margaret, the poet of moods and fairy folk, was supplanted by the loyal wife who suffered with her husband in exile and who recorded his war years in *The Life of William Cavendish*. Lower and soon afterwards C. Firth produced editions of the *Life*, both of which were frequently reissued. At about the same time she became the subject of several biographies. Early twentieth-century treatments of the novel often note that studies of character found in *Sociable Letters* adumbrate what is to be seen in eighteenth-century fiction. Today Margaret is read by three overlapping groups: Many feminists find her writing to be a puzzling mix of proto-feminist and traditional positions, but feminists have become less likely in the last few years to see her as a bad writer whose bad writing derives from a patriarchal society. Rather, she is seen as a good writer who overcame the impediments of patriarchy to produce books that are ironic, suggestive, and discursive—as opposed to contradictory, vague, and lacking in structure. Historians of science and those who trace the relationship between science and literature also see her as an important writer. Historians of drama have been intent on experimenting with the production and recording on videotape of her plays, which were once considered unactable. *The Blazing World* is widely available and read. Grant, *Margaret the First: Battigelli, Margaret Cavendish and the exiles of the mind*. R. Goulding, *Margaret Lucas, duchess of Newcastle*. J. Walter, *Understanding popular violence in the English revolution*. Woolf, *The common reader Pepys, Diary*, vols. Bray, new edn, ed. Cavendish, *The life of William Cavendish, duke of Newcastle*, ed. Thornton, *The Connoisseur* 22 May. H. Walpole, *A catalogue of the royal and noble authors*. D. Osborne, *Letters to Sir William Temple*, ed. Rogers, *The matter of revolution*. Perry, *The first duchess of Newcastle and her husband as figures in literary history*. A. Bennett, *Bell in campo* and *The sociable companions*. M. Campbell, *Wonder and science*. Mendelson, *The mental world of Stuart women*:

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Chapter 3 : The King's Entertainment at Welbeck - Wikipedia

The first duchess of Newcastle and her husband as figures in literary history, Harvard Studies in English, Vol. 4 (New York,) Rees, Emma L.E., Margaret Cavendish: gender, genre, exile (Manchester,).

Within the memoir, Cavendish also described her pastimes and manners and offered an account of her own personality and ambition, including thoughts on her extreme bashfulness, contemplative nature, and writing. Cavendish also shared her views on gender appropriate behavior and activity , politics Parliamentarians versus Royalists and class the proper behavior of servants. Brooks"; he was pardoned by King James and returned to England in She did not have a formal education but had access to scholarly libraries and tutors, although she intimated that the children paid little attention to the tutors, who were "rather for formality than benefit". At an early age, Cavendish was already putting her ideas and thoughts down on paper since during this time period it was not common or accepted for women to be publicly intelligent. She kept her intellectual endeavours within the privacy of her home. Cavendish accompanied the Queen upon her exile and moved to France. This took Cavendish away from her family for the first time. She notes that while she was very confident in the company of her siblings, amongst strangers she became extremely bashful. She spoke only when absolutely necessary and, consequently, she came to be regarded as a fool. Cavendish excused her behaviour by stating that she preferred to be received as a fool rather than as wanton or rude. Regretting that she had left home to be a lady-in-waiting, Cavendish informed her mother she wanted to leave the court. Her mother, however, persuaded Cavendish to stay rather than disgrace herself by leaving and provided her with funds that, as Cavendish notes, quite exceeded the normal means of a courtier. Cavendish remained a lady-in-waiting for two more years until she was married to William Cavendish who was, at the time, Marquis of Newcastle he was later made Duke. Marriage to William Cavendish, Marquis of Newcastle[edit] Cavendish noted that her husband liked her bashfulness. She also stated that he was the only man she was ever in love with, loving him not for title, wealth or power, but for merit, justice, gratitude, duty, and fidelity. She believed these to be attributes that would hold people together, even through misfortune. She further credited such qualities as assisting her husband and her family to endure the suffering they experienced as a result of their political allegiance. In her dedication to her husband, Cavendish recounts a time when there were rumors surrounding the authorship of her works specifically that her husband wrote them. Cavendish notes that her husband defended her amidst these accusations. But, she does admit to a creative relationship with her husband. Cavendish even gives him credit as her writing tutor. Her own writing "fashions an image of a husband and wife who rely on each other in the public realm of print. Cavendish, however, received no benefit. She pointedly noted that while many women petitioned for funds, she herself only petitioned once and, being denied, decided such efforts were not worth the trouble. After a year and a half she left England to be with her husband again. Extreme Bashfulness and Health[edit] Cavendish asserted in A True Relation of My Birth, Breeding, and Life that her bashful nature, what she described as " melancholia ", made her "repent my going from home to see the World abroad. She said that she aimed for uniqueness in her dress, thoughts, and behavior, and that she disliked wearing the same fashions as other women. She also made her desire to achieve fame public. Several passages of her memoir remarked upon her virtuous character, and that while she acknowledged goodness in others, she thought it acceptable that she should hope to be better than them. Cavendish said her ambition was to have everlasting fame. She also expected to be criticized for her decision to write a memoir. She responded by stating that she wrote the memoir for herself not for delight, but so that later generations would have a true account of her lineage and life. She said that she felt justified in writing her memoirs since it had been done by others, such as Caesar and Ovid. Poems and Fancies [edit] Poems and Fancies is a collection of poems, epistles , and some prose , written by Cavendish on a variety of themes. Her poems at times take the form of dialogues between such things as earth and darkness, an oak and a man cutting it down, melancholy and mirth, and peace and war. Poems and Fancies also included The Animal Parliament,

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a prose piece consisting largely of speeches and letters. She said she had difficulty creating rhymes that could communicate her intended meaning. In short, Cavendish stated that she strove to keep meaning at the expense of elegance, as her aim was to successfully communicate her ideas. She also noted that she expected her work to be criticized for not being useful. In response, she stated that she wrote not to instruct her readers in the arts, sciences or divinity, but to pass her time, asserting that she made better use of her time than many others. Cavendish returned to these assertions throughout her epistles and poems. Epistle Dedicatory[edit] Like authors such as Aphra Behn and William Wordsworth , Cavendish revealed much about her intended audience, writing purpose and philosophy in her prefaces , prologues , epilogues and epistles to the reader. Cavendish wrote several epistle dedications for Poems and Fancies. The epistles were most often justifications of her writing both in terms of her decision to write at a time when women writers were not encouraged and in terms of her subject choice. Cavendish used the epistles to instruct readers how they ought to read and respond to her poetry, most often by inviting praise from supporters and requesting silence from those who did not like her work. Cavendish commonly used the epistles to call attention to and excuse potential weaknesses in her writing. The epistles were directed to specific audiences and varied accordingly. Mental Spinning[edit] In her epistle dedication to Sir Charles Cavendish, her brother in law, Cavendish compared writing poetry to spinning and described poetry as mental spinning. She noted that while it was commonly thought to be more appropriate for women to spin than to write, she herself was better at writing. This is one of several occasions where Cavendish calls attention to stereotypical gender roles , such as the belief that women should spin and not write, and then expands upon her reasons for not adhering to them. As in this epistle, Cavendish often employed metaphors to describe her writing in terms of stereotypically feminine tasks or interests, such as spinning, fashion, and motherhood. While Cavendish criticized her own work, she asserted that it would seem better if Sir Charles Cavendish looked favorably upon it. Cavendish often appealed to the reader to applaud her work, asserting that if it was well received it would actually be somewhat improved. The Pursuit of Fame[edit] In her epistle to noble and worthy ladies, as in many of her epistles, Cavendish straightforwardly expressed her desire for fame. Cavendish stated that she was not concerned that the best people like her writing, as long as many people did. She justified this by linking fame to noise and noise to great numbers of people. Cavendish often assumed a defensive position in her epistles, here justified by her assertion that she expected critiques from males and females not only on her writing, but on her practice of writing itself, as women writers were not encouraged. To this Cavendish argued that women who busy themselves writing will not act inappropriately or gossip. Though she anticipated criticism from females, she calls for female support so that she might gain honour and reputation. She closed by stating that if she should fail, she would see herself as being martyred for the cause of women. Defence of Writing and Fame[edit] In her epistle to Mistress Toppe, Cavendish stated that her main reason for writing was her desire for fame. Again, Cavendish acknowledged her writing as a digression from accepted gender norms and asked for acceptance. While Cavendish often spoke of her writing in metaphors of domestic or stereotypically feminine activities, here she attempted to excuse her desire for fame by distancing her ambition from the feminine. She described her ambition as a quest for glory, perfection, and praise, which, she stated, was not effeminate. Further, she pointed out that even while writing and pursuing fame she had remained modest and honourable and noted that she had done nothing to dishonour her family. Cavendish attributed her confidence, in what she describes as a time of censor, to her belief that there was no evil, only innocence in her desire for fame. As to her writing without permission, Cavendish excused herself by stating that it was easier to get a pardon after the fact than to obtain permission before. She privileged writing over gossiping, which she treated as a common and negative female activity. She considered writing to be a comparatively harmless pastime. She credited her books as tangible examples of her contemplation and contrasted her self-proclaimed harmless ideas with wild thoughts which, she stated, led to indiscreet actions. Cavendish explored writing closet dramas during her exile and became one of the most well known women play writes due to her interest in philosophical nature. A response from Mistress Toppe follows this epistle in Poems and Fancies, in which Toppe praised Cavendish

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and her skill in poetical fiction, moral instruction, philosophical opinion, dialogue, discourses and poetical romances. *Language, Knowledge and Error*[edit] Cavendish also included a prefatory letter to natural philosophers. Cavendish stated that she did not know any languages except English, and that even her knowledge of English was somewhat limited, since she was familiar only with "that which is most usually spoke. Thus, she said, she lacked knowledge of the opinions and discourses which precede her own. She then dismissed any errors she might make as trivial, asserting that she did not mean her text to be taken as truth. Rather, she wrote simply to pass time and expected that her work would be read for the same purpose. This epistle was also the contained her explanation for writing in verse. She stated that poets were thought to write fiction, and that fiction was aligned with pastime, not truth. Verse, then, was expected to contain errors. Cavendish lamented that her work was not more entertaining and advised readers to skip any part of the book that they did not like. *Writing to Pass the Time*[edit] In her epistle to the reader, Cavendish stated that with no children and, at that time, no estate, she had a lot of spare time. She, therefore, did not engage in housewifery, but filled her time with writing. She stated that good husbandry in poetry was well ordered fancy composed of fine language, proper phrases and significant words. If, however, the book was well liked, she made it clear that she expected fame. *Instruction on Comprehension and Judgement*[edit] In her epistle to the poets, Cavendish noted that since women seldom wrote, her own act of writing might be ridiculed, as the strange and unusual seem fantastical, the fantastical seems odd, and the odd seems ridiculous. She requested that her work be judged by reason, not prejudice. She then excused any weaknesses in her poetry by stating that she wrote only to get away from melancholy thoughts and to fill idle time. As was typical in her writing, applause was welcomed and criticism censored, as she advises those who did not like her poetry to keep silent. She also stated that hers are poems of fancy and thereby required study. She recommended that as one with a troubled conscience ought to look to a minister for guidance, so should the reader ask a poet for help in understanding her poems. Attempting once again to guide the reader to a positive reception of her book, Cavendish drew a distinction between poets able judges of poetry and rhymers faulty judges of poetry and advised people not to say that her book was nonsense or poorly constructed out of their own ignorance and malice. Returning again to her desire for fame, Cavendish noted that if an honest poet, who was not envious, judged her work, it would receive applause. Cavendish asked the reader to read her fancies poems slowly, paying attention to every word, because every word was a fancy itself. She warned that if readers lost their place or missed lines, they would miss the meaning of the entire work. *Excuses and Instructions*[edit] Cavendish followed some of her epistles with poems that instructed the reader how the poems came to be published and how they should be received. In the poem, the poet stated that self-love influenced her judgement of her own poetry, which she found she liked so much that she was moved to continue writing in hope of fame. She said that she wrote without thought about how her work would be received by critics.

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Chapter 4 : Cavendish Bibliography: Modern Secondary Sources 2 (N - Z)

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Chapter 5 : The Country Captain (William, Duke of Newcastle) (The Diary of Samuel Pepys)

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Her biography of her husband () was edited by C. H. Firth (). See H. T. E. Perry, The First Duchess of Newcastle and Her Husband as Figures in Literary History () D. Grant, Margaret the First ().

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