

Chapter 1 : Project MUSE - Greek Prostitutes in the Ancient Mediterranean, BCEâ€“ CE

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Sentimentalism Loosely, the consciously reformed writing usually drama with deliberate didacticism and emotional manipulation. In both sentimental comedy and tragedy, the emphasis falls on feeling, especially feelings of pity and sympathy. Plots are generated by a moral problem, and the differences between the two genres are minimised, for comedy like tragedy deals with suffering, sympathy and tears, and is required to excite a "Joy too exquisite for laughter [quoting Steele]--Pearson, *The Prostituted Muse*, According to Pearson, the form was supposed to appeal to women, "though few female dramatists were dedicated practitioners" Sensibility--The tendency to be easily and strongly affected by emotion. Grows through the 18th century. This can lead to: Sentimentalism--False, exaggerated or superficial feeling, where the focus is on the feeling itself, rather than on the person supposedly stimulating the feeling. This results in formulaic expressions of grief, sympathy and remorse. It was also used as a way to reform people. Sentimental comedy -- a dramatic genre of the 18th century, denoting plays in which middle-class protagonists triumphantly overcome a series of moral trials. Such comedy aimed at producing tears rather than laughter. Sentimental comedies reflected contemporary philosophical conceptions of humans as inherently good but capable of being led astray through bad influences. Some women attacked sentimentalism as "respectable pornography. Defoe rejects it, and Sheridan brilliantly attacks it in *School for Scandal*. What makes a man "a man"? Steele calls his play a revolutionary theoretical innovation, and Hume notes: Humane comedy is a synthesis in forms of comedy. Writers of this form i. Sentimental comedy became a distinctive dramatic form on the London stage in the eighteenth century, featuring a complex blend of humor and pathos. The practice of sentimental comedy is illustrated by detailed analysis of sentimental attitudes in ten popular plays from

Chapter 2 : Restoration comedy - Wikipedia

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The novelty of having women on stage created something of a stir, but for the most part the reaction of the public was positive, especially that of the young men who regularly chose their mistresses from the ranks of the new professionals. Many of the new actresses were women who intentionally used their position to achieve liaisons with titled gentlemen and thus increase their meager income. Another, Elizabeth Barry, outlived her noble patron the Earl of Rochester by several decades, and later enjoyed the reputation of being one of the greatest actresses of the age. Not all actresses used the stage as a market, however: Despite their popularity, women did not enjoy the same status as men in the theater. Their pay did not equal that of their male colleagues, and while many male actors became playwrights, very few women made the transition. One of the few who did, Charlotte Charke, wrote a total of three plays. Aphra Behn, never an actress, may have possibly made her way into the world of Restoration theater through family connections. Her forte was comedy, often revolving around a plot of "forced marriage" -- which was also the title of her first produced play in . Over the course of her nineteen year career, Behn probably wrote over twenty plays, as well as several novels and volumes of poetry. The most well-known female dramatist to follow Behn, Susanna Centlivre, wrote nineteen plays during her career, beginning in . She was very popular in her time but has since been forgotten more effectively even than Aphra Behn. In addition to actresses and playwrights, there were several women during this period who managed theaters, for example Charlotte Charke, who followed Henry Fielding as the manager of the Little Theatre in Haymarket. Under her management, the Dorset Garden Theater, where Aphra Behn produced her plays, was the most successful theatrical company in London. Women also exerted considerable influence as playgoers, not always in support of their own sex. Aphra Behn complained bitterly in her preface to *The Lucky Chance* , one of her more bawdy plays, how the "Ladies" cried it down. But this defense of her writing did lead to one of her more memorable forewords: I am not content to write for a Third Day only. I value Fame as much as if I had been born a Hero; and if you rob me of that, I can retire from the ungrateful World, and scorn its fickle Favours. For further information see: Antonia Fraser, *The Weaker Vessel*. Jacqueline Pearson, *The Prostituted Muse: Images of Women and Women Dramatists* David Roberts, *The Ladies: Female Patronage of Restoration Drama* Oxford University Press, For comments on this page, please contact webmaster at lit-arts.

Chapter 3 : Breeches role - Wikipedia

The prostituted muse by Jacqueline Pearson, , St. Martin's Press edition, in English.

The apron stage at the front which allowed intimate audience contact is not visible in the picture the artist is standing on it. Charles II was an active and interested patron of the drama. Their next priority was to build new, splendid patent theatres in Drury Lane and Dorset Gardens , respectively. Striving to outdo each other in magnificence, Killigrew and Davenant ended up with quite similar theatres, both designed by Christopher Wren , both optimally provided for music and dancing, and both fitted with moveable scenery and elaborate machines for thunder, lightning, and waves. There was no untapped reserve of occasional playgoers. Ten consecutive performances constituted a smash hit. This closed system forced playwrights to be extremely responsive to popular taste. Fashions in the drama would change almost week by week rather than season by season, as each company responded to the offerings of the other, and new plays were urgently sought. The production of new plays dropped off sharply in the s, affected by both the monopoly and the political situation see Decline of comedy below. The influence and the incomes of the actors dropped, too. Rich attempted to finance a tangle of "farmed" shares and sleeping partners by slashing salaries and, dangerously, by abolishing the traditional perks of senior performers, who were stars with the clout to fight back. Their dash to attract audiences briefly revitalised Restoration drama, but also set it on a fatal downhill slope to the lowest common denominator of public taste. Restoration comedy was strongly influenced by the introduction of the first professional actresses. Samuel Pepys refers many times in his famous diary to visiting the playhouse to watch or re-watch the performance of particular actresses, and to how much he enjoys these experiences. Daringly suggestive comedy scenes involving women became especially common, although of course Restoration actresses were, just like male actors, expected to do justice to all kinds and moods of plays. Their role in the development of Restoration tragedy is also important, compare She-tragedy. A new speciality introduced almost as early as the actresses was the breeches role , which called for an actress to appear in male clothes breeches being tight-fitting knee-length pants, the standard male garment of the time , for instance to play a witty heroine who disguises herself as a boy to hide, or to engage in escapades disallowed to girls. A quarter of the plays produced on the London stage between and contained breeches roles. Playing these cross-dressing roles, women behaved with the freedom society allowed to men, and some feminist critics, such as Jacqueline Pearson, regard them as subversive of conventional gender roles and empowering for female members of the audience. Elizabeth Howe has objected that the male disguise, when studied in relation to playtexts, prologues, and epilogues, comes out as "little more than yet another means of displaying the actress as a sexual object" to male patrons, by showing off her body, normally hidden by a skirt, outlined by the male outfit. Susanna Verbruggen , who had many breeches roles written especially for her in the s and 90s. During the Restoration period, both male and female actors on the London stage became for the first time public personalities and celebrities. Documents of the period show audiences being attracted to performances by the talents of particular actors as much as by particular plays, and more than by authors who seem to have been the least important draw, no performance being advertised by author until With two companies competing for their services from to , star actors were able to negotiate star deals, comprising company shares and benefit nights as well as salaries. This advantageous situation changed when the two companies were amalgamated in , but the way the actors rebelled and took command of a new company in is in itself an illustration of how far their status and power had developed since Betterton played every great male part there was from into the 18th century. Comedies[edit] Variety and dizzying fashion changes are typical of Restoration comedy. Even though the "Restoration drama" unit taught to college students is likely to be telescoped in a way that makes the plays all sound contemporary, scholars now have a strong sense of the rapid evolution of English drama over these forty years and of its social and political causes. The influence of theatre company competition and playhouse economics is also acknowledged. Restoration comedy peaked twice. The genre came to spectacular maturity in the mids with an extravaganza of aristocratic comedies. Twenty lean years followed this short golden age, although the achievement of Aphra Behn in the s is to be noted. In the mids a brief second

Restoration comedy renaissance arose, aimed at a wider audience. The comedies of the golden s and s peak times are extremely different from each other. An attempt is made below to illustrate the generational taste shift by describing *The Country Wife* and *The Provoked Wife* in some detail. These two plays differ from each other in some typical ways, just as a Hollywood movie of the s differs from one of the s. The plays are not, however, offered as being "typical" of their decades. Indeed, there exist no typical comedies of the s or the s; even within these two short peak-times, comedy types kept mutating and multiplying. Aristocratic comedy, "The drama of the s and s was vitalised by the competition between the two patent companies created at the Restoration, as well as by the personal interest of Charles II, and the comic playwrights rose to the demand for new plays. They stole freely from the contemporary French and Spanish stage, from English Jacobean and Caroline plays, and even from Greek and Roman classical comedies, and combined the looted plotlines in adventurous ways. Resulting differences of tone in a single play were appreciated rather than frowned on, as the audience prized "variety" within as well as between plays. See illustration, top right. Such incongruities contributed to Restoration comedy being held in low esteem in the 18th, 19th and early 20th centuries, but today the early Restoration total theatre experience is again valued on the stage, as well as by postmodern academic critics. The unsentimental or "hard" comedies of John Dryden , William Wycherley , and George Etherege reflected the atmosphere at Court, and celebrated with frankness an aristocratic macho lifestyle of unremitting sexual intrigue and conquest. William Wycherley , *The Country Wife: Come in with me too*. William Wycherley, *The Country Wife* [edit] *The Country Wife* has three interlinked but distinct plots, which each project sharply different moods: The upper-class town rake Horner mounts a campaign for seducing as many respectable ladies as possible, first spreading a false rumour of his own impotence, to be allowed where no complete man may go. The trick is a great success and Horner has sex with many married ladies of virtuous reputation, whose husbands are happy to leave him alone with them. Horner never becomes a reformed character, but keeps his secret to the end and is assumed to go on merrily reaping the fruits of his planted misinformation, past the last act and beyond. Pinchwife is a middle-aged man who has married an ignorant young country girl in the hope that she will not know to cuckold him. However, Horner teaches her, and Margery cuts a swathe through the sophistications of London marriage without even noticing them. She is enthusiastic about the virile handsomeness of town gallants, rakes, and especially theatre actors such self-referential stage jokes were nourished by the new higher status of actors , and keeps Pinchwife in a state of continual horror with her plain-spokenness and her interest in sex. Decline of comedy, "When the two companies were amalgamated in and the London stage became a monopoly, both the number and the variety of new plays being written dropped sharply. There was a swing away from comedy to serious political drama, reflecting preoccupations and divisions following on the Popish Plot and the Exclusion Crisis The few comedies produced also tended to be political in focus, the Whig dramatist Thomas Shadwell sparring with the Tories John Dryden and Aphra Behn. Comedy renaissance, "During the second wave of Restoration comedy in the s, the "softer" comedies of William Congreve and John Vanbrugh reflected mutating cultural perceptions and great social change. The playwrights of the s set out to appeal to more socially mixed audiences with a strong middle-class element, and to female spectators, for instance by moving the war between the sexes from the arena of intrigue into that of marriage. The focus in comedy is less on young lovers outwitting the older generation, more on marital relations after the wedding bells. All the humour of this "comedy" is in the subsidiary love-chase and fornication plots, none in the main plot. The give-and-take set pieces of couples still testing their attraction for each other have mutated into witty prenuptial debates on the eve of marriage, as in the famous "Proviso" scene in *The Way of the World* A woman may have a gallant and a separate maintenance too. He comes home drunk every night and is continually rude and insulting to his wife. She is meanwhile being tempted to embark upon an affair with the witty and faithful Constant. Divorce is not an option for either of the Brutes at this time, but forms of legal separation have recently come into existence, and would entail a separate maintenance to the wife. Such an arrangement would not allow remarriage. Still, muses Lady Brute, in one of many discussions with her niece Bellinda, "These are good times. The bad example of the Brutes is a constant warning to Heartfree to not marry. *The Provoked Wife* is a talk play, with the focus less on love scenes and more on discussions between female friends Lady Brute and

Bellinda and male friends Constant and Heartfree. These exchanges are full of jokes, but are also thoughtful and have a dimension of melancholy and frustration. After a forged-letter complication, the play ends with marriage between Heartfree and Bellinda and stalemate between the Brutes. Constant continues to pay court to Lady Brute, and she continues to shilly-shally. End of comedy[edit] The tolerance for Restoration comedy even in its modified form was running out at the end of the 17th century, as public opinion turned to respectability and seriousness even faster than the playwrights did. When Jeremy Collier attacked Congreve and Vanbrugh in his *Short View of the Immorality and Profaneness of the English Stage* in 1698, he was confirming a shift in audience taste that had already taken place. The comedy of sex and wit was about to be replaced by the drama of obvious sentiment and exemplary morality. After Restoration comedy[edit] Stage history[edit] During the 18th and 19th centuries, the sexual frankness of Restoration comedy ensured that theatre producers cannibalised it or adapted it with a heavy hand, rather than actually performed it. Today, Restoration comedy is again appreciated on the stage. Aphra Behn, once considered unstageable, has had a major renaissance, with *The Rover* now a repertory favourite. Literary criticism[edit] Distaste for sexual impropriety long kept Restoration comedy not only off the stage but also locked in a critical poison cupboard. Victorian critics like William Hazlitt, although valuing the linguistic energy and "strength" of the canonical writers Etherege, Wycherley, and Congreve, always found it necessary to temper aesthetic praise with heavy moral condemnation. Aphra Behn received the condemnation without the praise, since outspoken sex comedy was considered particularly offensive coming from a woman author. At the turn of the 20th century, an embattled minority of academic Restoration comedy enthusiasts began to appear, for example the important editor Montague Summers, whose work ensured that the plays of Aphra Behn remained in print. Hume as late as 1900 A broad study of the majority of never-reprinted Restoration comedies has been made possible by Internet access by subscription only to the first editions at the British Library. List of notable Restoration comedies[edit].

Chapter 4 : Library Resource Finder: Table of Contents for: The prostituted muse : images of women &

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In lieu of an abstract, here is a brief excerpt of the content: Certainly anyone whose formal education in dramatic literature did not regularly include works by women will find a convenient remedy in this volume, but readers already knowledgeable about the topic are likely to be disappointed. *Images of Women and Women Dramatists*, St. Women Playwrights in London, Routledge, While most of the other titles in the English Dramatists Series treat only one or two playwrights per volume, the women dramatists are examined as a group. The book, nevertheless, serves a function of keeping the contributions of women to the dramatic tradition visible and accessible. With a focus on dramatic literature, rather than theatre history, *Early Women Dramatists* offers a survey of some two hundred plays by more than fifty women in a single concise volume. Rubik offers brief plot synopses and readings of individual texts with an eye toward identifying a female tradition. She notes examples of women dramatists foregrounding women as active subjects rather than as passive objects, subverting traditional gender roles, and focusing attention on female friendship and solidarity as well as female desire. A reinterpretation of female stereotypes, including more sympathetic treatment of the "fallen" woman is also observed. She does not force her thesis, however, acknowledging the conservatism and even misogyny apparent in some of the texts. The overall organization of the book is clear. There are four parts, the first three dealing respectively with the sixteenth and early seventeenth centuries, the restoration and turn of the century, and the eighteenth century. The rest of each section focuses on women playwrights and their plays. Other writers are grouped and discussed chronologically. Within individual chapters the plays are discussed by genre. The final section of the book is labeled "Performance and Tradition. This is followed by a review of recent London revivals of plays by Behn and Centlivre. Two productions in Vienna, where Rubik works, were also noted, but no North American productions are mentioned. Finally, Rubik gathers evidence from her discussion of individual plays throughout the text to make her case for "the existence of an--albeit muted--female tradition in English theatre" viii. Overall, the book offers a fairly thorough, though not absolutely exhaustive, survey of English drama written by women in the covered period, including dramas that were printed but not given a public performance. Serving as a good introduction to the topic, it is also interesting in its coherent attempt to discuss the work of women writing under a variety of personal circumstances You are not currently authenticated. View freely available titles:

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History[edit] When the London theatres re-opened in , the first professional actresses appeared on the public stage, replacing the boys in dresses of the Shakespeare era. Out of some plays produced on the London stage between and , it has been calculated that 89, nearly a quarter, contained one or more roles for actresses in male clothes see Howe. Practically every Restoration actress appeared in trousers at some time, and breeches roles would even be inserted gratuitously in revivals of older plays. Some critics, such as Jacqueline Pearson, have argued that these cross-dressing roles subvert conventional gender roles by allowing women to imitate the roistering and sexually aggressive behaviour of male Restoration rakes , but Elizabeth Howe has objected in a detailed study that the male disguise was "little more than yet another means of displaying the actress as a sexual object". Katharine Eisaman Maus also argues that as well as revealing the female legs and buttocks, the breeches role frequently contained a revelation scene where the character not only unpins her hair but as often reveals a breast as well. This is evidenced in the portraits of many of these actresses of the Restoration. Breeches roles remained an attraction on the British stage for centuries, but their fascination gradually declined as the difference in real-life male and female clothing became less extreme. They played a part in Victorian burlesque and are traditional for the principal boy in pantomime. Opera[edit] Historically, the list of roles that are considered to be breeches roles is constantly changing, depending on the tastes of the opera-going public. In early Italian opera, many leading operatic roles were assigned to a castrato , a male castrated before puberty with a very strong and high voice. As the practice of castrating boy singers faded, composers created heroic male roles in the mezzo-soprano range, where singers such as Marietta Alboni and Rosamunda Pisaroni specialised in such roles. Currently, many castrato roles are being reclaimed by men. As the training and use of countertenors becomes more common, there are more men with these very high voices to sing these roles. When played by a mezzo, the prince looks like a woman, but sounds like a boy. When played by a counter-tenor, he looks like a man, but sings like a woman. This disparity is made even clearer if, as in this case, there is also spoken dialogue. The term Travesty from the Italian travesti, disguised applies to any roles sung by the opposite sex. These roles are often ugly stepsisters or very old women, and are not as common as trouser roles. As women were not allowed to sing on stage in the Papal States during the Baroque period , many female operatic roles which premiered in those areas were originally written as skirt roles for castrati e. Operas with breeches roles include: The role of "Ariodante" was premiered by a soprano-castrato and is performed today by a mezzo-soprano; "Lurcanio" was originally written for contralto, but later rewritten by Handel for tenor. However, "Farnace" is commonly done by a countertenor.

Chapter 6 : The Prostituted Muse : Jacqueline Pearson :

The prostituted muse: images of women & women dramatists, / Jacqueline Pearson.

Restoration and Eighteenth-Century Feminist Bibliography: Some Selections Armstrong, Nancy. Desire and Domestic Fiction: A Political History of the Novel. Reading the Splendid Body: U of Delaware P, The Politics of Motherhood: British Writing and Culture Eighteenth-Century Culture and the Invention of the Uncanny. Women Playwrights in England Bucknell University Press, Women Critics , An Anthology. Homosexualities in the English Theatre: From Lyly to Wilde. Berkeley and Los Angeles: U of California P, Kowaleski-Wallace, Elizabeth, Consuming Subjects: Women, Shopping, and Business in the Eighteenth Century. The Muses of Resistance: The Consolations of Gender in the English Novel. Douglas Canfield and Deborah C. The Sodomite in Fiction and Satire, Toward a Sapphic History of the British Novel. Duke University Press, Women, Power, and Subversion: Social Strategies in British Fiction, Johns Hopkins UP, Images of Women and Women Dramatists, Sexuality and Maternity in Eighteenth-Century England. Women and Learning in English Writing, Dublin, Four Courts P, Playwrights and Plagiarists in Early Modern England: Gender, Authorship, Literary Property. Gender and Language in British Literary Criticism, Neoclassical Configurations of the Feminine. Patriarchalism in Political Thought: Schofield, Mary Anne and Cecilia Macheski. British and American Women and the Theater, The Rise of the Woman Novelist: From Aphra Behn to Jane Austen. Mothers of the Novel: The Family, Sex, and Marriage in England, Harper and Row, Marriage in England, The Rise of the Egalitarian Family: Women and Courtship in the English Novel.

Chapter 7 : Restoration Drama: Sentimentalism

title = "The Prostituted Muse: Images of Women and Women Dramatists ".

Chapter 8 : The prostituted muse | Open Library

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Chapter 9 : The Aphra Behn Page

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