

Meridian Anthology Of Restoration And Eighteenth Century Plays By Women

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The Complete Plays of Frances Burney Tristanne J Cooke
2016-12-14 The complete plays of Fanny Burney, taken from the original manuscripts of her work. The work includes a general introduction, headnotes to each play, explanatory notes and variant readings.

A Bold Stroke for a Wife Susanna Centlivre 1995-04-11
Though critics and literary historians have always had to admit that Susanna Centlivre's comedies were extremely popular, they have tended to devote themselves to a search for evidence in them of supposed deficiencies of 'the female pen,' and to pay as much attention to the playwright's marriages and amorous liasons than to the plays themselves. Only in recent years has Centlivre come to be recognized quite straightforwardly as one of the most brilliant playwrights of her time. *A Bold Stroke for a Wife* is perhaps the finest example of Centlivre's masterful plotting of comic intrigue. The soldier Fainwell and

Anne Lovely are in love, but their path to the altar is blocked by her guardians, each of whom has a different view of what sort of husband would make the right match. Fainwell resorts to disguises of social types. The play thus provides a wide range of opportunity for Centlivre to satirize Tory respectability, religious propriety and capitalist speculative greed—and to give voice to tolerance: 'tis liberty of choice that sweetens life.' Yet in the end it is Centlivre's comic muse that gives enduring life to the play as one of the most entertaining of eighteenth-century comedies.

Backstage in the Novel Francesca Saggini 2012-06-07
In *Backstage in the Novel*, Francesca Saggini traces the unique interplay between fiction and theater in the eighteenth century through an examination of the work of the English novelist, diarist, and playwright Frances Burney. Moving beyond the basic identification of affinities between the genres, Saggini establishes a literary-cultural context for Burney's work, considering

the relation between drama, a long-standing tradition, and the still-emergent form of the novel. Through close semiotic analysis, intertextual comparison, and cultural contextualization, Saggini highlights the extensive metatextual discourse in Burney's novels, allowing the theater within the novels to surface. Saggini's comparative analysis addresses, among other elements, textual structures, plots, characters, narrative discourse, and reading practices. The author explores the theatrical and spectacular elements that made the eighteenth-century novel a hybrid genre infused with dramatic conventions. She analyzes such conventions in light of contemporary theories of reception and of the role of the reader that underpinned eighteenth-century cultural consumption. In doing so, Saggini contextualizes the typical reader-spectator of Burney's day, one who kept abreast of the latest publications and was able to move effortlessly between "high" (sentimental, dramatic) and "low" (grotesque, comedic) cultural forms that intersected on the stage. *Backstage in the Novel* aims to restore to Burney's entire literary corpus the dimensionality that characterized it originally. It is a vivid, close-up view of a writer who operated in a society saturated by theater and spectacle and who rendered that dramatic text into narrative. More than a study of Burney or an overview of eighteenth-century literature and theater, this book gives immediacy to an understanding of the broad forces informing, and channeled through, Burney's life and work.

Eighteenth-century Women 2003

Encyclopedia of Feminist Literary Theory Elizabeth Kowaleski-Wallace 2009-03-23 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa

company.

The Meridian Anthology of Restoration and Eighteenth-Century Plays by Women Katharine M. Rogers 1994 This extraordinary edition includes seven full-length plays from the era, including an unproduced play by Frances Burney, unavailable for centuries. Women playwrights of the Restoration and eighteenth century were bawdy and proper, apologetic and defiant, often derided and occasionally praised. The seven women represented in this groundbreaking anthology—the only collection of Restoration and eighteenth-century plays devoted exclusively to women—had but one thing in common: the desire to ignore convention and write for the stage. In 1660, when theatres in England reopened after years of Puritan repression, women trod the boards as actors for the very first time. By the end of the century they had stormed and breached another bastion of the male domain and become dramatists as well. Most available collections of plays from the period exclude them; traditional criticism overlooks or diminishes them. But their works, as seen here, hold their own against the most popular productions for the theater from 1678 to 1787, and do it with a distinctively female spirit. Each of these women—Aphra Behn, Frances Burney, Susanna Centlivre, Hannah Cowley, Elizabeth Inchbald, Mary Griffith Pix, and Mercy Otis Warren—legitimized the profession of playwright for their sex. They were the genre's prolific women pioneers whose body of work has remained unmatched until the twentieth century.

Classical Monologues from Aeschylus to Bernard Shaw: Women : from the Restoration to Bernard Shaw Leon Katz 2002 Contains over 250 monologues that cover over two thousand years of theatrical history.

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Women : from Aeschylus to Racine Leon Katz 2002 Contains over 250 monologues that cover over two thousand years of theatrical history.

Women and Dramatic Production 1550 - 1700 Alison Findlay 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.

Complete Plays of Frances Burney Frances Burney 1995-05-01 In the plays, as in her novels, Burney satirizes the social conventions and pretensions of her day. *The Witlings* (1779), her first play, is a biting satire on the Bluestockings; it was never performed, however, for fear of a possible scandal. The violent, the grotesque, and the macabre also figure strongly in her writings. Contents Volume 1: The Comedies Introduction Chronology *The Witlings* (1778-80) *Love and Fashion* (1798-99) *A Busy Day* (1800-02) *The Woman-Hater* (1800-02) Volume 2: The Tragedies *Edwy and Elgiva* (1788-95) *Hubert de Vere* (1790-97) *The Siege of Pevensey* (1790-91) *Elberta* (1791-1814) Appendix: *The Triumphant Toadeater* (1798)

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 Broadview Anthology of Restoration and Early Eighteenth-Century Drama J. Douglas Canfield 2001-05-31

This is the first new full-scale anthology of Restoration and eighteenth-century drama in over sixty years. Concentrating on plays from the heyday of 1660-1737, it focuses especially on Restoration drama proper (1660-1688) and Revolution drama (1689-1714), with a smaller selection of plays from the early Georgian period (1715-1737) and a glimpse at the later Georgian period's "laughing comedy" (1770s and 80s). It includes nine sub-genres (heroic romance, political tragedy, personal tragedy, tragicomic romance, social comedy, subversive comedy, corrective satire, menippean satire, and laughing comedy), with the preponderance of exposure given to the jewel of this theatre, its comedy. The core canonical plays from the era—from Dryden's *All for Love* and Behn's *The Rover* to Congreve's *The Way of the World* and Sheridan's *School for Scandal*—are all here, but so are a remarkably wide range of non-canonical works. There are many more plays by women than in any previous general anthology of drama of the period. Also included are a number of works from the neglected 1660s, whose comedies feature delightful, subversive, levelling folk elements. In all there are forty-one plays; each is fully annotated and prefaced with an historical introduction. Also included are a general introduction, head-notes for each genre, and a glossary.

Women and Literature in Britain, 1700-1800 Vivien Jones 2000-03-09 This book, first published in 2000, is an authoritative volume of new essays on women's writing and reading in the eighteenth century.

Writing the Southwest Sara L. Spurgeon 1995 A region

where dances for rain and prayers to the santos mix with New Age and high-tech jargon has produced some of the most exciting writing in America today. The common thread that links such writers as Edward Abbey, Tony Hillerman, Joy Harjo, Barbara Kingsolver, and Terry McMillan is an understanding of the interplay between humans and the earth. This compelling collection offers outstanding selections of contemporary Southwestern literature along with a biographical profile, a bibliography, and an original interview with each of the fourteen authors included. Here are the words of rangy Frank Waters, who at ninety-three is still the "dean of Western writers"; the rhythms of Navajo songs, in the poetry of Native American Luci Tapahonso; the political, highly charged prose of John Nichols, in his classic *The Milagro Beanfield War*; and the magical realism of Rudolfo Anaya, one of the founders of Chicano literature. Diverse in style and focus, the authors of the Southwest are united by a sense of place and an awareness of the heritage and textures of this multicultural, multilingual land.

Enrico; or, Byzantium Conquered Lucrezia Marinella 2009-09-15 Lucrezia Marinella (1571–1653) is, by all accounts, a phenomenon in early modernity: a woman who wrote and published in many genres, whose fame shone brightly within and outside her native Venice, and whose voice is simultaneously original and reflective of her time and culture. In *Enrico; or, Byzantium Conquered*, one of the most ambitious and rewarding of her numerous narrative works, Marinella demonstrates her skill as an epic poet. Now available for the first time in English translation, *Enrico* retells the story of the conquest of Byzantium in the Fourth Crusade (1202–04). Marinella intersperses historical events in her account of the

invasion with numerous invented episodes, drawing on the rich imaginative legacy of the chivalric romance. Fast-moving, colorful, and narrated with the zest that characterizes Marinella's other works, this poem is a great example of a woman engaging critically with a quintessentially masculine form and subject matter, writing in a genre in which the work of women poets was typically shunned.

Presenting Gender Chris Mounsey 2001 A collection of essays that concerns writers or real people of the early modern period who presented their protagonists or themselves as members of the opposite biological sex. The collection demonstrates the variety of motives for such acts of gender passing, and offers interpretations that shed some light on the probable intentions of the gender passers.

Frances Burney J. Thaddeus 2000-02-17 Emphasizing Frances Burney's professionalism and her courage, Janice Farrar Thaddeus shows the protean writer who recognised her abilities and exercised them, always carefully shaping her career. Though now frequently depicted as retiring, even fearful, Burney forced on her reading public themes they were scarcely ready for, flamboyantly mixing genres, writing comically about intimate violence. Not content in old age to be merely a literary icon, she privately recorded with increasing clarity the moments when the world lacerates the self.

British Women Poets of the 19th Century Margaret R. Higonnet 1996 Collects the works of English poets including Elizabeth Barrett Browning, Charlotte Bronte, George Eliot, Christina Rossetti, and Dorothy Wordsworth
The Gendering of Men, 1600-1750 Thomas Alan King 2004 "The queer man's mode of embodiment--his gestural and vocal style, his posture and gait, his occupation of

space--remembers a political history. To gesture with the elbow held close to the body, to affect a courtly lisp, or to set an arm akimbo with the hand turned back on the hip is to cite a history in which the sovereign body became the effeminate and sodomitical and, finally, the homosexual body. In *Queer Articulations*, Thomas A. King argues that the Anglo-American queer body publicizes a history of resistance to the gendered terms whereby liberal subjectivities were secured in early modern England. Arguing that queer agency preceded and enabled the formulation of queer subjectivities, *Queer Articulations* investigates theatricality and sodomy as performance practices foreclosed in the formation of gendered privacy and consequently available for resistant uses by male-bodied persons who have been positioned, or who have located themselves, outside the universalized public sphere of citizen-subjects. By defining queerness as the lack or failure of private pleasures, rather than an alternative pleasure or substance in its own right, eighteenth-century discourses reconfigured publicness as the mark of difference from the naturalized, private bodies of liberal subjects. Inviting a performance-centered, interdisciplinary approach to queer/male identities, King develops a model of queerness as processual activity, situated in time and place but irreducible to the individual subject's identifications, desires, and motivations."--Pub. desc. (v.2).

Frances Burney, Dramatist Barbara Darby 2021-12-14 The position Frances Burney (1752-1840) holds as a novelist, journalist, and letterwriter is now undisputed, thanks to reevaluations of the canon in recent years. Yet Burney was always intrigued by, and wrote for, the stage. Though only one of Burney's dramas was performed

in her lifetime, Barbara Darby places the plays in the context of performance and feminist theory, challenging past assertions about Burney that were based entirely on her novels and journals. Darby maintains that in exposing the failure of such practices and institutions as courtship, marriage, family, government, and the church, Burney's dramas often exceed her novels in the depth of their social commentary. In her four comedies and four tragedies, Burney uses stage space, dialogue, blocking, and gesture to highlight the ways power is distributed among society's members. According to Darby, these plays show that the eighteenth-century female experience was dominated by physical, psychic, and emotional regulation that included bodily punishment and the limitation of personal choice. Placing Burney alongside other prominent female playwrights of the period, Darby brings to light a substantial body of work, revealing that Burney's drama was not a casual sideline to her novel writing. Frances Burney, *Dramatist*, expands our appreciation of the extent to which eighteenth-century women playwrights used the stage as a forum.

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.

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.

Women's Romantic Theatre and Drama Keir Elam 2016-12-05 As theatre and drama of the Romantic Period undergo a critical reassessment among scholars internationally, the contributions of women as playwrights, actresses, and managers are also being revalued. This volume, which brings together leading British, North American, and Italian critics, is a crucial step towards reclaiming the importance of women's dramatic and theatrical activities during the period. Writing for the theatre implied assuming a public role, a hazardous undertaking for women who, especially after the French Revolution, were assigned to the private, primarily domestic, sphere. As the contributors examine the covert strategies women used to become full participants in the public theatre, they shed light on the issue of women's agency, expressed both through the writing of highly politicized or ethicized drama, as in the case of

Elizabeth Inchbald or Joanna Baillie, and through women's professional practice as theatre managers and stage producers, as in the case of Elizabeth Vestris and Jane Scott. Among the topics considered are women's history plays, domesticity, ethics and sexuality in women's closet drama, the politics of drama and performance, and the role of women as managers and producers. Specialists in performance studies, Romantic Period drama, and women's writing will find the essays both challenging and inspiring.

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.

The Cumulative Book Index 1996

The Celebrated Hannah Cowley Angela Escott 2015-10-06 Hannah Cowley (1743–1809) was a very successful dramatist, and something of an eighteenth-century celebrity. New critical interest in the drama of this period has meant a resurgence of interest in Cowley's writing and in the performance of her plays. This is the first substantial monograph study to examine Cowley's life and work.

Cumulative Book Index 1996 A world list of books in the English language.

Eighteenth-century Women Playwrights: Elizabeth Inchbald Derek Hughes 2001

Teaching British Women Writers, 1750-1900 Jeanne Moskal 2005 The exuberant recovery from obscurity of scores of

British women writers has prompted professors and publishers to revisit publication of women's writings. New curricular inclusion of these sometimes quirky, often passionate writers profoundly disrupts traditional pedagogical assumptions about what constitutes «literature». This book addresses this radically changed educational landscape, offering practical, proven teaching strategies for newly «recovered» writers, both in special-topics courses and in traditional teaching environments. Moreover, it addresses the institutional issues confronting feminist scholars who teach women writers in a variety of settings and the kinds of career-altering effects the decision to teach this material can have on junior and senior scholars alike. Collectively, these essays argue that teaching noncanonical women writers invigorates the curriculum as a whole, not only by introducing the voices of women writers, but by incorporating new genres, by asking new questions about readers' assumptions and aesthetic values, and by altering the power relations between teacher and student for the better.

The Witlings and the Woman Hater Geoffrey M Sill 2016-06-16 This edition contains two of Frances Burney's comedies: "The Witlings", (1778-80) which satirizes the bluestockings; and "The Woman Hater" (1800-02), which explores social pretension and gender conflict.

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.

Closet Drama Catherine Burroughs 2018-08-29 *Closet Drama: History, Theory, Form* introduces the emerging field of Closet Drama Studies by featuring twelve original essays from distinguished scholars who offer fresh and illuminating perspectives on closet drama as a genre. Examining an unusual mix of historical narratives, performances, and texts from the Renaissance to the present, this collection unleashes a provocative array of theoretical concerns about the phenomenon of the closet play—a dramatic text written for reading rather than acting.

Contemporary Authors 2005

The World of Elizabeth Inchbald Daniel J. Ennis 2022-06-17 This collection centers on the remarkable life and career of the writer and actor Elizabeth Inchbald (1753–1821), active in Great Britain in the late eighteenth century. Inspired by the example of Inchbald's biographer, Annibel Jenkins (1918–2013), the contributors explore the broad historical and cultural context around Inchbald's life and work, with essays

ranging from the Restoration to the nineteenth century. Ranging from visual culture, theater history, literary analyses and to historical investigations, the essays not only present a fuller picture of cultural life in Great Britain in the long eighteenth century, but also reflect a range of disciplinary perspectives. The collection concludes with the final scholarly presentation of the late Professor Jenkins, a study of the eighteenth-century English newspaper *The World* (1753-1756).

Ottomiller's Index to Plays in Collections Denise L. Montgomery 2011-08-11 Representing the largest expansion between editions, this updated volume of *Ottomiller's Index to Plays in Collections* is the standard location tool for full-length plays published in collections and anthologies in England and the United States throughout the 20th century 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. *Ashgate Critical Essays on Women Writers in England, 1550-1700* Sara H. Mendelson 2017-05-15 A maverick in her own time, Margaret Cavendish, Duchess of Newcastle (1623-1673) was dismissed for three centuries as an eccentric crank. Yet the past few decades have witnessed a true renaissance in Cavendish studies, as scholars from diverse academic disciplines produce books, articles and theses on every aspect of her oeuvre. Cavendish's literary creations hold a wide appeal for modern readers because of her talent for thinking outside the rigid box that delimited the hierarchies of class, race and gender in seventeenth-century Europe. In so doing, she challenged the ultimate building blocks of early modern society, whether the tenets of Christianity, the social and political imperatives of

patriarchy, or the arrogant claims of the new Baconian science. At the same time, Cavendish offers keen insights into current social issues. Her works have become a springboard for critical discourse on such topics as the nature of gender difference and the role of science in human life. Sara Mendelson's aim in compiling this volume is to convey to readers some idea of the scope and variety of scholarship on Cavendish, not only in terms of dominant themes, but of critical controversies and intriguing new pathways for investigation.

Early Women Dramatists, 1550-1800 Margarete 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.

Closet Stages Catherine B. Burroughs 2015-08-05 Closet Stages examines theater theory produced by middle- and upper-class British women-playwrights, actresses, and spectators-between 1790 and 1840. Shifting the focus away from the Romantic male writers to the journals, letters, and play prefaces in which women framed their relationship to the theater arts, Catherine Burroughs reveals how a concern with the performative aspects of daily life and the movement between public and private spheres produced a notion of theater that complicates

the Romantic opposition between "closet" and "stage."
Aphra Behn 2017-03-02 This annotated bibliography constitutes a thoroughly revised and more easily readable study of Behn's publications, of those edited or translated by her, of publications that included her works, and of writings ascribed to her, along with an annotated bibliography of over 1600 works about her from 1671 to 2001, with an unannotated update covering 2002. The augmented primary bibliography describes all known editions and issues of her works to 1702, and adds a catalogue of editions to 2002, including on-line sources. The secondary bibliography adds close to 1000 items published since 1984 to the original 600 of the first edition along with about 175 more from 1671 to 1984, with attention to materials not in English. New appendices include a list of dedicatees, actors, recent productions (with reviews), and provenances. This volume will be invaluable for book dealers, collectors and librarians, as well as students and scholars of Aphra Behn and of Restoration literature.

The Age of Milton: An Encyclopedia of Major 17th-Century British and American Authors Alan Hager 2004-03-30 The 17th century was a time of significant cultural and political change. The era saw the rise of exploration and travel, the growth of the scientific method, and the spread of challenges to conventional religion. Many of these developments occurred in England and North America, and literature of the period reflects the intellectual and emotional fervor of the age. This reference chronicles the lives and works of more than 75 British and American writers of the 17th century. Included are entries on such major canonical authors as Donne, Milton, and Jonson. The volume also covers the writings of such leading thinkers as Hobbes and Locke,

along with the works of leading European figures like Galileo and Descartes. Also profiled are numerous significant women writers, including Mary Astell, Aphra Behn, and Anne Killigrew. Each entry is written by an expert contributor and includes a biography, a

discussion of major works and themes, a survey of the writer's critical reception, and primary and secondary bibliographies. The volume additionally includes entries on several artists who significantly influenced British and American literary culture.