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Highlights

FORTHCOMING

Performing Shakespeare's Tragedies Today
The Actor's Perspective
Edited by Michael Dobson
Birkbeck College, University of London

What does it mean to perform Shakespeare's Elizabethan and Jacobean tragedies in the modern theatre? This book brings together the reflections of a number of major classical actors, including Sir Antony Sher, Samuel West and Imogen Stubbs, on how these works can most powerfully be realized for today's audiences.

— 2006 228 x 152 mm 180pp 10 half-tones
— 978 0 521 85509 9 (0 521 85509 8)
Hardback  c. £40.00
— 978 0 521 67122 4 (0 521 67122 1)
Paperback  c. £15.99
— Publication November 2006

FORTHCOMING

Shakespeare and the American Popular Stage
Frances Teague
University of Georgia

In Broadway's history, more musicals have drawn on Shakespeare than any other author. Shakespeare musicals like Kiss Me, Kate and West Side Story can tell us much about America’s culture. With discussion of over twenty Shakespeare musicals, this study demonstrates that Shakespeare has always been present in popular shows.


— 2006 228 x 152 mm 248pp 18 half-tones 1 table
— 978 0 521 86187 8 (0 521 86187 X)
Hardback  c. £48.00
— 978 0 521 67992 3 (0 521 67992 3)
Paperback  c. £17.99
— Publication November 2006

FORTHCOMING

Remembering and Imagining the Holocaust
The Chain of Memory
Christopher Bigsby
University of East Anglia

This is a meditation on memory and on the ways in which memory has operated in the work of writers for whom the Holocaust was a defining event. Writers discussed include W. G. Sebald, Primo Levi, Anne Frank, Arthur Miller, Peter Weiss and Rolf Hochhuth.


— 2006 228 x 152 mm 392pp
— 978 0 521 86934 8 (0 521 86934 X)
Hardback  c. £25.00
— Publication October 2006
NEW

The Cambridge Introduction to Early English Theatre

Janette Dillon
University of Nottingham

Covering early English theatre from the earliest recorded vernacular texts in the late medieval period to the closing of the theatres in 1642, this introduction gives an accessible overview of the historical development of theatre. It includes full chronologies, helpful text boxes and over twenty illustrations.


Cambridge Introductions to Literature
— 2006  228 x 152 mm  310pp  23 half-tones
— 978 0 521 83474 2 (0 521 83474 0) Hardback £40.00
— 978 0 521 54251 7 (0 521 54251 0) Paperback £14.99
— Publication September 2006

NEW

The Cambridge Introduction to English Theatre, 1660–1900

Peter Thomson
University of Exeter

This introduction to English theatre, including illustrative quotations and carefully selected visual images, guides the reader through the turbulent history of the stage from the restoration of Charles II to the death of Queen Victoria. A lively read, the book is ideal for students, teachers and lecturers alike.


Cambridge Introductions to Literature
— 2006  228 x 152 mm  328pp  32 half-tones
— 978 0 521 83925 9 (0 521 83925 4) Hardback £40.00
— 978 0 521 54790 1 (0 521 54790 3) Paperback £14.99
— Publication September 2006
FORTHCOMING

The Cambridge Companion to the Actress
Edited by Maggie B. Gale
University of Manchester
and John Stokes
King's College London

A unique collection of essays on the cultural role of performing women on stage and on screen, throughout history and across continents – from Nell Gwyn to Lily Langtry, from Ellen Terry to Halle Berry. Its unique range will fascinate, surprise and instruct theatre-goers, scholars and students alike.

Cambridge Companions to Literature
— 2007  228 x 152 mm   328pp  25 half-tones
— 978 0 521 84606 6 (0 521 84606 4)
    Hardback  c. £45.00
— 978 0 521 60854 1 (0 521 60854 6)
    Paperback  c. £15.99
— Publication February 2007

NEW

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Stuart Sillars
Universitetet i Bergen, Norway

A critical history of Shakespeare painting in its richest period – 1720–1820.

— 2006  246 x 189 mm   356pp  100 half-tones 16 colour plates
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    Hardback  £65.00

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This updated edition of Shakespeare's poems contains a new introductory section on recent critical interpretations.
Fully annotated, it includes all the poems which can be confidently assigned to Shakespeare, excluding the Sonnets. An updated reading list completes the edition.

‘John Roe offers without doubt the best treatment of the poems for many years …’
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This updated edition of _Measure for Measure_ includes a new introductory section on recent stage, film and critical interpretations by Angela Stock. An updated reading list completes the edition.

**Contents:** List of illustrations; Acknowledgements; Preface; List of abbreviations and conventions; Introduction: Date; Puritanism, political allusion and censorship; The sources and their shaping; The play; The play on the stage; Note of the text; THE PLAY; Textual analysis; Reading list.

_Edited Cambridge Shakespeare_
— 2006 228 x 152 mm 236pp 15 half-tones
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— 978 0 521 67078 4 (0 521 67078 0)
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**Introduction by Stephen Orgel**

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**Contents:** List of illustrations; Preface; List of abbreviations and conventions; Introduction by Stephen Orgel; Note on the text; THE SONNETS; Introduction to the commentary; Commentary; Textual analysis; Appendix: Manuscript copies of the Sonnets; Reading list; Index of first lines.

_Edited Cambridge Shakespeare_
— 2006 228 x 152 mm 326pp 5 half-tones
— 978 0 521 85551 8 (0 521 85551 9)
  Hardback £40.00
— 978 0 521 67162 0 (0 521 67162 0)
  Paperback £7.99

**NEW EDITION**

**Titus Andronicus**
Second edition
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This updated edition of _Titus Andronicus_ includes a section on recent stage, film and critical interpretations by Sue Hall-Smith. The text is based on the first quarto, supplemented by crucial additions and stage directions from the Folio. An updated reading list completes the edition.

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— 2006 228 x 152 mm 292pp 3 half-tones
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— 978 0 521 67837 7 (0 521 67837 4)
  Paperback £7.99
Review of the first edition:
‘The great strength of Hughes’s edition is its attention to the theatrical aspects of the play … his discussion of the play in performance is illuminating.’

*Studies in English Literature*

**Contents:** List of illustrations; Preface; List of abbreviations and conventions; Introduction: Date; Sources; Authorship; Early stage history; The Longleat manuscript; From the Restoration to the nineteenth century; Twentieth-century performance and criticism; Recent stage, film and critical interpretations by Sue Hall-Smith; Note on the text; List of characters; The Play; Textual analysis; Appendix 1. *Titus Andronicus* at the Rose; Appendix 2. Performance by a small company; Reading list.

*The New Cambridge Shakespeare*

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— 978 0 521 54236 4 (0 521 54236 7)
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University of Leeds

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Contents: Introduction (Date, Romance and folktale, Tragedy and tragicomedy, The woman’s part, Romans and Britons, Cymbeline on stage); The play; ‘Hark, hark, the lark’; Textual analysis; Reading list.

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— Publication October 2006

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University of Notre Dame, Indiana

Shakespeare Survey, 58
— 2005 246 x 189 mm 378pp 24 half-tones
— 978 0 521 85074 2 (0 521 85074 6)
  Hardback £60.00

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Robin Headlam Wells
Roehampton University, London

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The New Cambridge Shakespeare
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— 978 0 521 82438 5 (0 521 82438 9)
  Hardback £48.00

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Shakespeare, Memory and Performance
Edited by Peter Holland
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Shakespeare, Memory and Performance is the first collection of essays to provide a meeting between the flourishing fields of memory studies and Shakespeare performance studies. The chapters, by leading Shakespeare critics, explore a wide range of topics, including Shakespeare’s own use of memory and memories evoked by costumes and props.

The New Cambridge Shakespeare
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  Hardback c. £50.00
— Publication October 2006

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- Hardback  c. £48.00
- Publication December 2006

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Celia R. Daileader  
University of Alabama

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A detailed study of the difficult poetry spoken in such plays as *The Winter’s Tale* and *The Tempest*, *Shakespeare’s Late Style* considers new ways of thinking about some of Shakespeare’s favourite topics in his last phase: art, language, men and women, the theatre, and his own career.

- 2006  228 x 152 mm  272pp
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  Hardback  £45.00

**Service and Dependency in Shakespeare’s Plays**
Judith Weil  
University of Manitoba, Canada

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- 2005  228 x 152 mm  220pp
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  Hardback  £45.00

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**Violation and Identity**
Alexander Leggatt  
University of Toronto

*Shakespeare’s Tragedies: Violation and Identity* traces the linked themes of violation and identity through seven Shakespearean tragedies. Written in a clear, accessible style, it will appeal not just to specialists but to students and general readers with an interest in Shakespeare.

- 2005  228 x 152 mm  238pp
- 978 0 521 84624 0 (0 521 84624 2)  
  Hardback  £45.00
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  Paperback  £17.99
Shakespeare and Language
Edited by Catherine M. S. Alexander
Shakespeare Institute, University of Birmingham
Selection of the best essays from the last forty years on Shakespeare’s use of language.
— 2004 228 x 152 mm 302pp
— 978 0 521 83139 0 (0 521 83139 3)
  Hardback £45.00
— 978 0 521 53900 5 (0 521 53900 5)
  Paperback £17.99

Pronouncing Shakespeare
The Globe Experiment
David Crystal
The story behind the production of Romeo and Juliet at Shakespeare’s Globe in original, Shakespearian pronunciation.
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— 978 0 521 85213 5 (0 521 85213 7)
  Hardback £12.99

Shakespeare, National Poet-Playwright
Patrick Cheney
Pennsylvania State University
An important new book which reassesses Shakespeare as a poet and dramatist.
— 2004 228 x 152 mm 336pp 6 half-tones 2 tables
— 978 0 521 83923 5 (0 521 83923 8)
  Hardback £48.00

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Players of Shakespeare 6
Essays in the Performance of Shakespeare’s History Plays
Edited by Robert Smallwood
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The Times Literary Supplement
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Edited by Robert Smallwood
The fifth volume in this popular series of essays by actors with the Royal Shakespeare Company and the National Theatre.
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— 978 0 521 81131 6 (0 521 81131 7)
  Hardback £35.00
— 978 0 521 67698 4 (0 521 67698 3)
  Paperback £17.99

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Cornell University, New York

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The New Cambridge Shakespeare Quartos
— 2005 228 x 152 mm 160pp
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Brian Vickers

The first full study of the origins and authorship of A Lover's Complaint
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— Publication January 2007

Magic on the Early English Stage
Philip Butterworth
University of Leeds
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— 2005 228 x 152 mm 318pp 18 half-tones
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Cambridge Studies in Modern Theatre

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Dramaturgy
A Revolution in Theatre
Mary Luckhurst
University of York

Dramaturgy: A Revolution in Theatre is the first substantial history of the origins of dramaturgs and literary managers. Mary Luckhurst examines the major theorists and practitioners, arguing that Brecht, Granville Barker and Tynan have central places in this history, and questions whether dramaturgs are mentors or censors.

Cambridge Studies in Modern Theatre
— 2006 228 x 152 mm 312pp 2 line diagrams
— 978 0 521 84963 0 (0 521 84963 2)
Hardback £48.00
Rainer Werner Fassbinder and the German Theatre
David Barnett
University College Dublin

A study of Fassbinder’s work in the theatre, as a playwright and as a director.

Cambridge Studies in Modern Theatre
— 2005 228 x 152 mm 312pp 25 half-tones
— 978 0 521 85514 3 (0 521 85514 4)
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NEW

Print and the Poetics of Modern Drama
W. B. Worthen
University of California, Berkeley

Print and the Poetics of Modern Drama asks how the print form of drama bears on how we understand its dual identity – as play texts and in performance. Playwrights discussed include Shakespeare, Shaw, Gertrude Stein, Pinter, Beckett and Sarah Kane.

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— 978 0 521 84184 9 (0 521 84184 4)
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FORTHCOMING

Playing Spaces in Early Women’s Drama
Alison Findlay
Lancaster University

Playing Spaces explores the use of venue and setting in women’s drama from 1376 to 1705, concentrating on five key sites: homes, gardens, courts, convents and cities. Findlay investigates the rich inter-textuality of spatial practices invoked by scripts and performances, providing a richer understanding of how early women’s drama works.

— 2006 228 x 152 mm 272pp 7 half-tones
— 978 0 521 83956 3 (0 521 83956 4)
   Hardback £48.00
— Publication October 2006
NEW

Chekhov: The Cherry Orchard
James N. Loehlin
University of Texas, Austin
One of the greatest modern plays, The Cherry Orchard by Anton Chekhov is a poignant comedy about a family losing its ancestral home. This study examines a wide range of performances, from the 1904 premiere at Stanislavsky’s Moscow Art Theatre to experimental productions worldwide a century later.

Plays in Production

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FORTHCOMING

Law and Representation in Early Modern Drama
Subha Mukherji
University of Cambridge
Through a set of interconnected studies of dramatic treatments of marriage law, evidence, and court-room practice, this book addresses the dialogue between law and drama in Renaissance England both from a structural and a social perspective. Plays discussed include Webster’s The White Devil and Heywood’s A Woman Killed With Kindness.

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NEW

Early American Women Critics
Gay Gibson Cima
Georgetown University, Washington DC
Early American Women Critics provides a new history and analysis of the commentaries, written and spoken, circulated by early American women between the First and Second Great Religious Awakenings (1730s–1840s). Cima introduces readers to where, how, and why women critics launched their commentaries on race, religion, gender, and nation.

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FORTHCOMING

A History of Italian Theatre
Edited by Joseph Farrell
University of Strathclyde
and Paolo Puppa
University of Venice
This is a history of Italian theatre from its origins to the present day. It discusses the impact of all the elements and figures integral to the collaborative process of theatre-making. The distinctive nature of Italian theatre is expressed in the individual chapters, written by highly-regarded scholars from several countries.

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NEW

Stage Fright, Animals, and Other Theatrical Problems
Nicholas Ridout
Queen Mary, University of London

Things nearly always go wrong in the theatre. This study looks at the things that shouldn’t happen: stage fright, embarrassment, animals on stage, getting the giggles and bumping into the furniture. All these turn out to be neither anomalies nor accidents, but are instead what makes theatre, theatre.

Theatre and Performance Theory
— 2006 216 x 138 mm 208pp
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Women on Stage in Stuart Drama
Sophie Tomlinson
University of Auckland

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Memory and Forgetting in English Renaissance Drama
Shakespeare, Marlowe, Webster
Garrett A. Sullivan, Jr.
Pennsylvania State University

A study of the concepts of memory and forgetting in Renaissance drama.
Cambridge Studies in Renaissance Literature and Culture, 50
— 2005 228 x 152 mm 196pp 1 half-tone
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The Cambridge History of British Theatre
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Peter Thomson
Joseph Donohue
and Baz Kershaw

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— Milling and Thomson/Vol.1: Origins to 1660
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— Donohue/Vol. 2: 1660 to 1895
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  978 0 521 65132 5 (0 521 65132 8)

The Cambridge History of British Theatre
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Lucy Munro
Keele University

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Hardback £48.00

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Early Responses to Renaissance Drama
Charles Whitney
University of Nevada, Las Vegas

In this study of early responses to the plays of Shakespeare, Marlowe, and other Renaissance dramatists, Charles Whitney uses old compilations of early modern dramatic allusions to provide a new concept of pre-1660 reception. The book demonstrates how that reception is essential for understanding English Renaissance drama.
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Hardback £48.00

The French Actress and her English Audience
John Stokes
King’s College London

A detailed study of how French actresses were received by English audiences.
— 2005 228 x 152 mm 232pp 20 half-tones
— 978 0 521 84300 3 (0 521 84300 6)
Hardback £48.00

The Cambridge Companion to Edward Albee
Edited by Stephen Bottoms
University of Leeds

A comprehensive survey of the work of one of America’s greatest living playwrights, Edward Albee.
Cambridge Companions to Literature
— 2005 228 x 152 mm 296pp 8 half-tones
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