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Highlights

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The Cambridge History of British Theatre
Volume 2: 1660 to 1895
Edited by Joseph Donohue

Volume Two of The Cambridge History of British Theatre begins in 1660 with the restoration of King Charles II to the throne and the reestablishment of the professional theatre, interdicted since 1642, and follows the far-reaching development of the form over two centuries and more to 1895.

Descriptions of the theatres, actors and actresses, acting companies, dramatists and dramatic genres over the period are augmented by accounts of the audiences, politics and morality, scenography, provincial theatre, theatrical legislation, the long-drawn-out competition of major and minor theatres, and the ultimate revocation of the theatrical monopoly of Drury Lane and Covent Garden, initiating a new era. Chapters on two representative years, 1776 and 1895, are complemented by chapters on two phenomenal productions, The Beggar’s Opera and The Bells, as well as by studies of popular theatre, including music hall, sexuality on the Victorian stage and other social and cultural contexts.

This innovative book provides a historical account of performance space within the theatrical traditions of western Europe. David Wiles takes a broad-based view of theatrical activity as something that occurs in churches, streets, pubs and galleries as much as in buildings explicitly designed to be ‘theatres’. He traces a diverse set of continuities from Greece and Rome to the present, including many areas that do not figure in standard accounts of theatre history. Drawing on the cultural geography of Henri Lefebvre, the book identifies theatrical performances as spatial practices characteristic of particular social structures. It is not a history of contexts for dramatic literature, but the history of an activity rooted in bodies and environments. Wiles uses this historical material to address a pressing concern of the present: is theatre better performed in modern architect-designed, apparently neutral empty spaces, or characterful ‘found’ spaces?

Contents: Acknowledgements; List of illustrations; 1. Introduction; 2. Sacred space; 3. Processional space; 4. Public space; 5. Symptomatic space; 6. The cosmic circle; 7. The cave; 8. The empty space; Select bibliography; Index.

Publication date: October 2003
This book aims to offer a broad history of theatre in Africa. The roots of African theatre are ancient and complex and lie in areas of community festival, seasonal rhythm, and religious ritual, as well as in the work of popular entertainers and storytellers. Since the 1950s, in a movement that has paralleled the political emancipation of so much of the continent, there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural, political and linguistic identity. A History of Theatre in Africa offers a comprehensive, yet accessible, account of this long and varied chronicle, written by a team of scholars in the field.

Chapters include an examination of the concepts of 'history' and 'theatre'; North Africa; Francophone theatre; Anglophone West Africa; East Africa; Southern Africa; Lusophone African theatre; Mauritius and Reunion; and the African diaspora.

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   - Mauritius
   - ‘like the best theatre, this book is fast-moving, accessible, and thoroughly enjoyable.’
   - Martin Banham

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A History of Theatre in Africa
Theatre Research International
Senior Editors: Christopher Balme
Universität Mainz
and Brian Singleton
Trinity College Dublin
Associate Editor: Freddie Rokem
University of Tel Aviv
Published for the International Federation for Theatre Research
Theatre Research International publishes articles on theatre practices in their social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of critical idioms prevalent in the scholarship of differing world contexts. The 2004 volume will include a special focus on Postdramatic Theatre.

Subscriptions
Volume 29 in 2004: March, July and October
Institutions print and electronic: £97/$159
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Institutions print only: £92/$152
Individuals print only: £28/$45
Special arrangements exist for individual and corporate members of the International Federation of Theatre Research.
Print ISSN 0307-8833
Electronic ISSN 1474-0672

Cambridge Opera Journal
Editors: Mary Hunter
Bowdoin College, Maine
Emanuele Senici
University of Oxford
and Mary Ann Smart
University of California, Berkeley

Containing lively and provocative essays, Cambridge Opera Journal has a well-established reputation for publishing first-rate scholarship on opera in all its manifestations. The journal not only contains material on all aspects of the European canon, it has now widened its scope to publish high-quality essays on American opera and musical theatre, on non-Western music theatres, and on contemporary works. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue generally includes a review article on a recent publication or publications of importance in the field.

Subscriptions
Volume 16 in 2004: March, July and November
Institutions print and electronic: £82/$127
Institutions electronic only: £70/$108
Institutions print only: £72/$112
Individuals print only: £36/$55
Print ISSN 0954-5867

Theatre Survey
Editor: Rosemarie K. Bank
Kent State University
Published for the American Society for Theatre Research
Theatre Survey is chartered by the American Society for Theatre Research as a theatre history journal. Published twice a year, Theatre Survey provides rigorous historical and theoretical studies of performance across all periods, cultures, and methodologies; book reviews; book lists; and essays on new theatrical resources and exhibits. Recent subjects covered have ranged from postmodern Shakespearean production (on stage and in film) to the Kabuki theater; and from issues of race, class, and colonialism in performance to studies of John Rich’s Covent Garden account books and of the Hallam family.

Subscriptions
Volume 45 in 2004: May and November
Institutions print and electronic: £63/$98
Institutions electronic only: £54/$85
Institutions print only: £54/$85
Special arrangements exist for members of American Society for Theatre Research.
Print ISSN 0040-5574
Electronic ISSN 1475-4533

Tempo
Editor: Calum MacDonald

Tempo is the premier English-language journal devoted to 20th-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. Tempo frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.

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Volume 58 in 2004: January, April, July and November
Institutions print and electronic: £44/$68
Institutions electronic only: £37/$56
Institutions print only: £39/$59
Individuals print only: £12/$18
Print ISSN 0040-2982
Electronic ISSN 1478-2286

Student Guides and Textbooks
Companions to Literature

The Cambridge Companion to Shakespeare on Stage
Edited by Stanley Wells
Chairman, The Shakespeare Birthplace Trust
and Sarah Stanton
Cambridge University Press

This Companion is designed for readers interested in past and present productions of Shakespeare’s plays, both in and beyond Britain. The first six chapters describe aspects of the British performing tradition in chronological sequence, from the early staging of Shakespeare’s own time, through to the present day. Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus, on textual adaptation, acting, stages, scenery or theatre management. These are followed by three explorations of acting: tragic and comic actors and women performers of Shakespeare roles. A section on international performance includes chapters on interculturalism, on touring companies and on political theatre, with separate accounts of the performing traditions of North America, Asia and Africa. Over forty pictures illustrate performers and productions of Shakespeare from around the world.

‘The extraordinary range and learning encapsulated in The Cambridge Companion to Shakespeare on Stage make it an invaluable guide for students of Shakespeare in Performance across the globe, either for extended reading or topical search.’

Ian Carruthers, La Trobe

Cambridge Companions to Literature
2002 228 x 152 mm 338pp 45 half-tones
0 521 79295 9 Hardback £45.00
0 521 79711 X Paperback £15.95
The Cambridge Companion to Shakespearean Tragedy
Edited by Claire McEachern
University of California, Los Angeles

Shakespearean tragedy is a highly complex and demanding theatre genre, but the thirteen essays, written by leading scholars in Britain and North America, are clear, concise and informative. They address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespearean tragedies (medieval, classical, and contemporary), cultural backgrounds (political, religious, social, and psychological), and the subgenres of Shakespeare's tragedy (love tragedy, revenge tragedy, and classical tragedy), as well as the critical and theatrical receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens.

Cambridge Companions to Literature
2003 228 x 152 mm 292pp 7 half-tones 0 521 79009 3 Hardback £45.50
0 521 79339 9 Paperback £15.95

The Cambridge Companion to Shakespeare’s History Plays
Edited by Michael Hattaway
University of Sheffield

Shakespeare’s history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare’s history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women’s roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike.

Cambridge Companions to Literature
2002 228 x 152 mm 304pp 12 half-tones 3 tables 0 521 77277 X Hardback £45.00
0 521 77539 6 Paperback £15.95

The Cambridge Companion to Shakespeare
Edited by Margreta de Grazia
University of Pennsylvania
and Stanley Wells
The Shakespeare Birthplace Trust
A comprehensive, readable and authoritative introduction to the study of Shakespeare.

Cambridge Companions to Literature
2001 228 x 152 mm 348pp 14 half-tones 2 tables 0 521 65094 1 Hardback £45.00
0 521 65981 0 Paperback £15.95

The Cambridge Companion to Shakespeare on Film
Edited by Russell Jackson
Shakespeare Institute, University of Birmingham

This lively Companion examines the films adapted from, and inspired by, Shakespeare’s plays.

Cambridge Companions to Literature
2000 228 x 152 mm 354pp 0 521 63023 1 Hardback £45.00
0 521 63975 1 Paperback £15.95
This Companion is designed for readers interested in the creation, production and interpretation of Victorian and Edwardian theatre, both in its own time and on the contemporary stage. The volume opens with a brief overview and introduction surveying the theatre of the time followed by an essay contextualising the theatre within the frame of Victorian and Edwardian culture as a whole. Succeeding chapters examine specific aspects of performance, production, and theatre, including the music, the actors, stagecraft and the audiences themselves; plays and playwriting and issues of class and gender that have developed in recent scholarship are also explored. Chapters also deal with comedy, farce and melodrama, while other essays bring forward new topics and approaches that cross the boundaries of traditional investigation, including analysis of the economics of theatre and of the theatricality of personal identity.


Cambridge Companions to Literature
2003 152 x 229 mm 389pp 14 half-tones
1 music example
0 521 79536 2 Paperback £15.95
Publication December 2003
This second edition of the Companion offers students up-to-date factual and interpretative material about the principal theatres, playwrights and plays of the most important period of English drama, from 1580–1642. Three wide-ranging chapters on theatres, dramaturgy and the social, cultural and political conditions of the drama are followed by chapters describing and illustrating various theatrical genres, with a final essay on the drama produced during the reign of Charles I.

All the essays have been revised and their references updated. An expanded biographical and bibliographical section details the work of the dramatists discussed in the book and the best sources for further study. A chronological table provides a full listing of new plays performed from 1497–1642, with a parallel list of major political and theatrical events.

**The Cambridge Companion to English Renaissance Drama**
Edited by P. E. Easterling
University of Cambridge

This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation and re-performance, down to modern times.

**The Cambridge Companion to Greek Tragedy**
Edited by P. E. Easterling
University of Cambridge

This book deals with the historical context of ancient Greek tragic performances, with the plays themselves, and with later adaptation and re-performance, down to modern times.

**The Cambridge Companion to Chekhov**
Edited by Vera Gottlieb
Goldsmiths College, University of London
and Paul Allain
University of Kent, Canterbury

Accessible and up to date Companion on one of the most important dramatists in the repertoire.

**The Cambridge Companion to the Musical**
Edited by William A. Everett
University of Missouri, Kansas City
and Paul R. Laird
University of Kansas

An accessible survey of one of the liveliest and most popular forms of musical performance. Written especially for students and theatregoers. Starting with the early history of the musical, the volume comes right up to date and contains a chronology, reading lists and photos from key productions.

This is a work of considerable genius … intelligent, incisive, informed yet immensely readable.’

Sheridan Morley

Addresses the work of women playwrights in Britain throughout the twentieth century.

**The Cambridge Companion to Modern British Women Playwrights**
Edited by Elaine Aston
University of Lancaster
and Janelle Reinelt
University of California, Davis

Newly commissioned essays explore the work of women playwrights throughout the history of the American theatre.

**The Cambridge Companion to Sam Shepard**
Edited by Matthew Roudané
Georgia State University

A fascinating exploration of one of the most influential American playwrights of the contemporary stage.
The Cambridge Companion to Tennessee Williams
Edited by Matthew C. Roudané
Georgia State University
This collection of thirteen original essays covers Williams’s work from the early apprenticeship years in the 1930s to his last play before his death in 1983.
Cambridge Companions to Literature
1997 228 x 152 mm 301pp 5 half-tones
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0 521 49883 X Paperback £16.95

The Cambridge Companion to Oscar Wilde
Edited by Peter Raby
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The Cambridge Companion to Arthur Miller
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The Cambridge Companion to Tom Stoppard
Edited by Katherine E. Kelly
Texas A & M University
Companion to the work of playwright Tom Stoppard who also co-authored screenplay of Shakespeare in Love.
Cambridge Companions to Literature
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0 521 64592 1 Paperback £15.95

The Cambridge Companion to Rossini
Edited by Emanuele Senici
University of Oxford
This Companion is a collection of specially commissioned essays on one of the most influential opera composers in the repertoire. The volume is divided into four parts, each exploring an important element of Rossini’s life, his world, and his works: biography and reception; words and music; representative operas; and performance. Within these sections accessible chapters, written by a team of specialists, examine Rossini’s life and career; the reception of his music in the nineteenth century and today; the librettos and their authors; the dramaturgy of the operas; and Rossini’s non-operatic works. Additional chapters centre on key individual operas chosen for their historical importance or position in the present repertoire, and include Tancredi, Il barbiere di Siviglia, Semiramide, and Guillaume Tell. The last section, Performance, focuses on the history of Rossini’s operas from the viewpoint of singing and staging, as well as the influence of editorial work on contemporary performance practice.
Cambridge Companions to Music
2003 247 x 174 mm 330pp 10 half-tones 35 music examples
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0 521 00195 1 Paperback c. £17.95
Publication December 2003
This Companion provides a biographical, theatrical, and social-cultural background for Verdi’s music, examines in detail important general aspects of its style and method of composing, and synthesizes stylistic themes in discussions of representative works. Aspects of Verdi’s milieu, style, creative process, and critical reception are explored in essays by highly reputed specialists. Individual chapters address themes in Verdi’s life, his role in transforming the theater business, and his relationship to Italian Romanticism and the Risorgimento. Chapters on four operas representative of the different stages of Verdi’s career, Ernani, Rigoletto, Don Carlos, and Otello, synthesize analytical themes introduced in the more general chapters and illustrate the richness of Verdi’s creativity. The Companion also includes chapters on Verdi’s non-operatic songs and other music, his creative process, and scholarly writing about Verdi from the nineteenth-century to the present day.

Cambridge Companions to Music
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49 music examples
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Publication December 2003

Waiting for Godot is a byword in every major world language. No other twentieth-century play has achieved such global currency. His innovations have affected not only the writing of plays, but all aspects of their staging. In this book David Bradby explores the impact of the play and its influence on acting, directing, design, and the role of theatre in society. Bradby begins with an analysis of the play and its historical context. After discussing the first productions in France, Britain and America, he examines subsequent productions in Africa, Eastern Europe, Israel, America, China and Japan. The book assesses interpretations by actors such as Bert Lahr, David Warrilow, Georges Wilson, Barry McGovern and Ben Kingsley, and directors Roger Blin, Susan Sontag, Sir Peter Hall, Luc Bondy, Yukio Ninagawa and Beckett himself. It also contains an extensive production chronology, bibliography and illustrations from major productions.

‘... an excellent historical account of Waiting for Godot in performance, covering an impressive range of productions ... Beckett: Waiting for Godot is certainly an invaluable source of information for anyone interested in staging the play.’

Theatre Research International

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David Whitton
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Wilde: Salome

William Tydeman
University of Wales, Bangor

and Steven Price
University of Wales, Bangor

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The Merchant of Venice

Edited by Charles Edelman
Edith Cowan University, Western Australia

For over four hundred years, in every country where Shakespeare’s plays have been performed, The Merchant of Venice has aroused controversy and excitement. This edition is the first to offer a comprehensive account of the Merchant in performance. Charles Edelman’s introduction challenges many of the myths and preconceptions associated with the play, and shows how historical events and cultural attitudes have shaped actors’ interpretations and audience responses. The commentary, printed alongside the text, describes how different actors, directors and designers have approached each character and episode on stage, film and television, from the first performances in the 1590s to the present day. The extraordinary variety of The Merchant of Venice in production will give every reader new and different insights into one of Shakespeare’s most powerful but troubling plays.

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The Taming of the Shrew

Edited by Elizabeth Schafer
Royal Holloway, University of London

This book discusses the stage history of The Taming of the Shrew, surveying major productions of the play.

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King Henry V

Edited by Emma Smith
University of Oxford

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Plays in Production
2002 228 x 152 mm 260pp 12 half-tones 1 table
0 521 59542 6 Hardcover £47.50
0 521 59511 8 Paperback £16.95

The Tempest

Edited by Christine Dymkowski
Royal Holloway, University of London

Plays in Production
2000 228 x 152 mm 406pp 12 half-tones 2 tables
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0 521 78379 5 Paperback £16.95
Medieval, Renaissance and Restoration Theatre

Shakespeare’s Visual Theatre
Staging the Personified Characters
Frederick Kiefer
University of Arizona

In this study of Shakespeare’s visual culture, Frederick Kiefer looks at the personified characters created by Shakespeare in his plays, his walking, talking abstractions. These include Rumour in _2 Henry IV_, Time in _The Winter’s Tale_, Spring and Winter in _Love’s Labour’s Lost_, Revenge in _Titus Andronicus_, and the deities in the late plays. All these personae take physical form on the stage: the actors performing the roles wear distinctive attire and carry appropriate props. The book seeks to reconstruct the appearance of Shakespeare’s personified characters; to explain the symbolism of their costumes and props; and to assess the significance of these symbolic characters for the plays in which they appear. To accomplish this reconstruction, Kiefer brings together a wealth of visual and literary evidence including engravings, woodcuts, paintings, drawings, tapestries, emblems, civic pageants, masques, poetry and plays. The book contains over forty illustrations of personified characters in Shakespeare’s time.

Contents: Introduction; 1. Making a valid marriage: the consensual model; 2. Arranging marriages; 3. Wardship and marriages enforced by law; 4. Financing a marriage: provision of dowries or marriage portions; 5. The solemnisation of marriage; 6. Clandestine marriage, elopement, abduction and rape: irregular marriage formation; 7. The effects of marriage on the stage: the actors performing the roles wear distinctive attire and carry appropriate props. The book seeks to reconstruct the appearance of Shakespeare’s personified characters; to explain the symbolism of their costumes and props; and to assess the significance of these symbolic characters for the plays in which they appear. To accomplish this reconstruction, Kiefer brings together a wealth of visual and literary evidence including engravings, woodcuts, paintings, drawings, tapestries, emblems, civic pageants, masques, poetry and plays. The book contains over forty illustrations of personified characters in Shakespeare’s time.

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Shakespeare in Print
A History and Chronology of Shakespeare Publishing
Andrew Murphy
University of St Andrews, Scotland

Shakespeare in Print is the first ever comprehensive account of Shakespeare publishing and an indispensable research resource. Andrew Murphy sets out the history of the Shakespeare text from the Renaissance through to the twenty-first century, from the twin perspectives of editing and publishing history. Murphy tackles issues of editorial and textual theory in an accessible and engaging manner. He draws on a wide range of archival materials and attends to topics little explored by previous scholars, such as the importance of Scottish and Irish editions in the eighteenth century, the rise of the educational edition and the history and significance of mass-market editions. The extensive appendix is an invaluable reference tool which provides full publishing details of all single-text Shakespeare editions up to 1709 and all collected editions up to 1821. The listing also provides details of a selected range of major editions beyond these dates to the present day.

‘This is a book I should like to have written. It is at once a highly readable narrative and an invaluable work of reference.’
Stanley Wells, Chairman of the Shakespeare Birthplace Trust


2003 228 x 152 mm 484pp 1 line diagram 2 tables
0 521 77104 8 Hardback c. £55.00
Publication November 2003

Players of Shakespeare 5
Edited by Robert Smallwood
Shakespeare Centre, Stratford-upon-Avon

This is the fifth volume of essays by actors with the Royal Shakespeare Company and the National Theatre on their interpretations of major Shakespearian roles. The twelve essays discuss fourteen roles in twelve different productions between 1999 and 2002. The productions covered include three plays not featured before in the series: The Comedy of Errors, A Midsummer Night’s Dream and Antony and Cleopatra. The contributors are Philip Voss, Ian Hughes, Aidan McArdle, Zoë Wästes, Matilda Ziegler, Alexandra Gilbreath, Antony Sher, David Tennant, Michael Pennington, Simon Russell Beale, Richard McCabe, Frances de la Tour and the late Nigel Hawthorne. The title roles in three of the major tragedies – Hamlet, King Lear and Macbeth – are covered and there is also an essay on Iago in Othello. A brief biographical note is provided for each of the contributors and an introduction places the essays in the context of the Stratford and London stages.

Contents: Preface; Introduction Robert Smallwood; Prospero in The Tempest Philip Voss; Dromio of Syracuse in The Comedy of Errors Ian Hughes; Puck (and Philostrate) in A Midsummer Night’s Dream Aidan McArdle; Viola and Olivia in Twelfth Night Zoë Wästes and Matilda Ziegler; Hermione in The Winter’s Tale Alexandra Gilbreath, Leontes in The Winter’s Tale, and Macbeth Antony Sher; Romeo in Romeo and Juliet David Tennant; Titon of Athens Michael Pennington; Hamlet Simon Russell Beale; King Lear Nigel Hawthorne, Iago in Othello Richard McCabe; Cleopatra in Antony and Cleopatra Frances de la Tour.

2003 228 x 152 mm 235pp 24 half-tones
0 521 81131 7 Hardback c. £25.00
Publication November 2003

Shakespeare Survey
Volume 56: Shakespeare and Comedy
Edited by Peter Holland
University of Notre Dame, Indiana

Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948 Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of the previous year’s textual and critical studies and of major British performances. The books are illustrated with a variety of Shakespearean images and production photographs. The current editor of Survey is Peter Holland. The first eighteen volumes were edited by Allardyce Nicoll, numbers 19–33 by Kenneth Muir and numbers 34–52 by Stanley Wells. The virtues of accessible scholarship and a keen interest in performance, from Shakespeare’s time to our own, have characterised the journal from the start. For the first time, numbers 1–50 are being reissued in paperback, available separately and as a set

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Studies of orientalism have chiefly concentrated on the eighteenth century and beyond, while Renaissance work on colonial discourse and travel writing has concentrated on the New World. *Before Orientalism* examines early Anglo-Indian cultural relations through trade (with the establishment of the East India Company), tourism and diplomacy and illuminates important differences between the reports of travellers and the representations of the London press and stage. Richmond Barbour examines exotic visions of ‘the East’ as staged in the playhouses, at court, and on the streets of Shakespeare’s London. He follows the efforts of the newly established East India Company, and the troubled, deeply theatrical careers of England’s first tourist and first ambassador in India, Thomas Coryate and Sir Thomas Roe. The wide range of illustrations depict early modern London’s theatricalization of the world and exotic representations of ‘the East’ and reveal European influences on Moghul art and the latter on English representations.

**Contents:** Prelude: the cultural logistics of England’s Eastern initiative; Part I. Staging ‘the East’ in England: 1. ‘The glorious empire of the Turks, the present terror of the world’; 2. Exotic persuasions in the playhouse: *Tamburlaine the Great*, *Antony and Cleopatra*; 3. Imperial poetics in royal and civic spectacle; Interlude: Imaging scenes in the Eastern theatre; 4. Thomas Coryate and the invention of tourism; 5. The embassy of India, 1615–1619; Afterword.

**Cambridge Studies in Renaissance Literature and Culture, 45**
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Publication October 2003

Darryll Grantley has created a comprehensive guide to the interlude: the extant non-cycle drama in English from the late fourteenth century up to the period in which the London commercial theatre began. As precursors of seventeenth-century drama not only do these interludes shed important light on the technical and literary development of Shakespearean theatre, but many are also works of considerable theatrical or cultural interest in themselves. This accessible reference guide provides an entry for each of the extant interludes and fragments (c. 100) typically containing an account of early editions or manuscripts; authorship and sources; modern editions; plot summary and dramatis personae; list of social issues present in the plays; verbal and dramaturgical features; songs and music; allusions and place names; stage directions and comments on staging; and modern productions, among other valuable and informative details. There are full bibliographies, indexes of characters and songs, and appendices.

**Contents:** Acknowledgements; Abbreviations; List of plays and fragments; Introduction; Play entries; Index of characters; Index of songs; Biographical notes on authors; List of closet plays in English and non-cycle drama not in English; Bibliography; Further reading; Index.

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R. A. Foakes
University of California, Los Angeles

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Brian Vickers
Eidgenössische Technische Hochschule, Zürich

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Alan C. Dessen
University of North Carolina, Chapel Hill

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Nicholas Grene
Trinity College, Dublin

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Not Shakespeare
Bardolatry and Burlesque in the Nineteenth Century
Richard W. Schoch
Queen Mary, University of London

Burlesque has been a powerful and enduring weapon in the critique of 'legitimate' Shakespearean culture by a seemingly 'illegitimate' popular culture. This was true most of all in the nineteenth century. From Hamlet Travestie (1810) to Rosencrantz and Guildenstern (1891), Shakespeare burlesques were a vibrant, yet controversial form of popular performance. Billboard, white as printed red ink, are manifestly 'not Shakespeare' purport to be the most genuinely Shakespearean of all. Bringing together archival research, rare photographs and illustrations, close readings of burlesque scripts, and an awareness of theatrical, literary and cultural contexts, Schoch changes the way we think about Shakespeare's theatrical legacy and nineteenth-century popular culture. His lively and wide-ranging book will appeal to scholars and students of Shakespeare in performance, theatre history, and Victorian studies.

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City Drama and Pageantry from Roman Times to 1558
Anne Lancashire
University of Toronto

Civic theatre – drama and pageantry sponsored by city and town governing bodies – is prominent in histories of early English provincial drama but has been largely ignored for pre-Elizabethan London. Anne Lancashire explodes the widely-held notion that significant London theatre arose only in the age of Shakespeare, when the first commercial playhouses were built there. She outlines the extent and types of early civic theatrical performance, specifically in London, from Roman times to Elizabeth I's accession to the throne in 1558, focusing on Roman amphitheatre shows, medieval and early Tudor plays, mummings, royal entries, and other kinds of street pageantry. With evidence from a multitude of primary sources and extensive use of early chronicle histories, the book raises new questions about this urban, largely political theatre which provided an important foundation for the work of Shakespeare and his contemporaries.

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Royal Holloway, University of London

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2004 216 x 138 mm 240pp
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Publication November 2003

Theatricality

Edited by Tracy C. Davis
Northwestern University, Illinois
and Thomas Postlewait
Ohio State University

This collection of specially-commissioned, accessible, essays explores that element of performance theory known as theatricality. Six case studies, each written by a specialist in the field, use historically specific circumstances to illustrate how and why the concept of theatricality was and is used. Topics discussed include early use of the term; employment of ‘theatricality’ by a number of other disciplines to describe events; non-Western interpretation of theatricality; and its use when discussing and analyzing political and cultural events and philosophies. The book provides a first-step guide for those discovering the complex yet rewarding world of performance theory.


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Publication February 2004

Forthcoming

Professing Performance

Shannon Jackson
University of California

Today's academic discourse is filled with the word 'perform'. Nestled amongst a variety of prefixes and suffixes (re-, post-, -ance, -ivity?), the term functions as a vehicle for a host of contemporary inquiries. For students, artists, and scholars of performance and theatre, this development is intriguing and complex. By examining the history of theatre studies and related institutions and by comparing the very different disciplinary interpretations and developments that led to this engagement, Professing Performance offers ways of placing performance theory and performance studies in context. Shannon Jackson considers the connection amongst a range of performance forms such as oratory, theatre, dance, and performance art and explores performance as both a humanistic and technical field of education. Throughout, she explores the institutional history of performance in the US academy in order to revise current debates around the role of the arts and humanities in higher education.


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2004 216 x 138 mm 240pp
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Jane Austen was fascinated by theatre from her childhood. As an adult she went to the theatre whenever opportunity arose. Scenes in her novels often resemble plays; and recent film and television versions have shown how naturally dramatic her stories are. Yet the myth remains that she was ‘anti-theatrical’, and readers continue to puzzle about the real significance of the theatricals in *Mansfield Park*. Penny Gay’s book describes for the first time the rich theatrical context of Austen’s writing, and the intersections between her novels and contemporary drama. Gay proposes a ‘dialogue’ in Austen’s mature novels with the various genres of eighteenth-century drama – laughing comedy, sentimental comedy and tragedy, Gothic theatre, early melodrama. She re-reads the novels in the light of this dialogue to demonstrate Austen’s analysis of the pervasive theatricality of the society in which her heroines must perform.

″A rich and enlightening book. Gay brings the eye of an expert in drama to Austen’s work with meticulous good sense and some panache.″

*Independent on Sunday*

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*Molière*

*A Theatrical Life*

*Virginia Scott*

University of Massachusetts, Amherst

This full-length biography is the first to be written about Molière in English since 1930.

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Contemporary Black and Asian Women Playwrights in Britain

Gabriele Griffin
University of Hull

This is the first monograph to document and analyse the plays written by Black and Asian women in Britain. The volume explores how Black and Asian women playwrights theatricalize their experiences of migration, displacement, identity, racism and sexism in Britain. Plays by writers such as Tanika Gupta, Winsome Pinnock, Maya Chowdhry, and Amrit Wilson, among others – many of whom have had their work produced at key British theatre sites – are discussed in some detail. Other playwrights’ work is also briefly explored to suggest the range and scope of contemporary plays. The volume analyses concerns such as geographies of un/belonging, reverse migration (in the form of tourism), sexploitation, arranged marriages, the racialization of sexuality, and asylum seeking as they emerge in the plays, and argues that Black and Asian women playwrights have become constitutive subjects of British theatre.

Contents:
- List of illustrations
- Acknowledgements
- 1. Introduction
- 2. Diasporic subjects
- 3. Geographies of un/belonging
- 4. Unsettling identities
- 5. Culture clashes
- 6. Racing sexuality
- 7. Sexploitation?
- 8. Living diaspora now
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Cambridge Studies in Modern Theatre
2003 228 x 152 mm 304pp 11 half-tones
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This volume initiates a long overdue reassessment of mid-twentieth century British theatre cultures.

**Cambridge Studies in Modern Theatre**

*Twentieth Century Theatre/European Theatre*

Edited by Clive Barker and Maggie B. Gale

University of Birmingham

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**The Politics of Irish Drama**

Plays in Context from Boucicault to Friel

Nicholas Grene

Trinity College, Dublin

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Philip Roberts

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**The Russian Theatre after Stalin**

Anatoly Smeliansky

Moscow Art Theatre

Foreword by Laurence Senelick

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**The Unquiet Western Front**

Britain’s Role in Literature and History

Brian Bond

King’s College London

Britain’s outstanding military achievement in the First World War has been eclipsed by literary myths. Why has the Army’s role on the western front been so seriously misrepresented? This book shows how myths have become deeply rooted, particularly in the inter-war period, in the 1960s, and in the 1990s. The outstanding ‘anti-war’ influences have been ‘war poets’, subalterns’ trench memoirs, the book and film of *All Quiet on the Western Front*, and the play *Journey’s End*. For a new generation in the 1960s the play and film of *Oh What a Lovely War* had a dramatic effect, while more recently *Blackadder* has been dominant. Until recently historians had either reinforced the myths, or had failed to counter them. This book follows the intense controversy from 1918 to the present, and concludes that historians are at last permitting the First World War to be placed in proper perspective.

‘… much needed … Professor Brian Bond makes a thought-provoking bid to claw the first world war back to history, away from popular myth … Brian Bond’s arresting, sensible book, concentrating in 100-odd lucid pages the historical evidence against the myth, is a gift to teachers and a welcome antidote to the distorted popular image of the first world war. It may be long before historians win their battle, but *The Unquiet Western Front* shows where the lines should be drawn.’

*The Spectator*

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**European Theatre**

Convent Theatre in Early Modern Italy

Spiritual Fun and Learning for Women

Elissa B. Weaver

University of Chicago

This book is a study of convent theatre in Italy, an all-female tradition. Widespread in the early modern period, but virtually forgotten today, this activity produced a number of talented dramatists and works worthy of remembrance. Convent authors, actresses and audiences, especially in Tuscan houses, the plays written and produced, and what these reveal about the lives of convent women, are the focus of this book. Beginning with the earliest known performances of miracle and mystery plays (*sacre rappresentazioni*) in the late fifteenth century, the book follows the development in the convents at the turn of the sixteenth century of spiritual comedy and of a variety of dramatic forms in the seventeenth century. Convent theatre both reflected the high level of literacy among convent women and contributed to it, and it attested to the continuing close contact between the secular world and the convents – even in the Post Tridentine period.

**Cambridge Studies in Italian History and Culture**

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**Theatre Matters**

Performance and Culture on the World Stage

Edited by Richard Boon

University of Leeds

and Jane Plastow

University of Leeds

Foreword by Wole Soyinka

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Strindberg and Modernist Theatre
Post-Inferno Drama on the Stage
Frederick J. Marker
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and Lise-Lone Marker
University of Toronto

Despite the profound influence exerted by August Strindberg on the development of modernist theatre and drama, the myth persisted that his plays – particularly such later works as *A Dream Play*, *To Damascus*, and *The Ghost Sonata* – are somehow ‘unperformable’. Nothing could be farther from the truth, as this book sets out to demonstrate by providing, for the first time in English, a detailed performance analysis of the major works created after the period of personal crisis, Strindberg called his Inferno. Ranging from the early productions of Max Reinhardt and Olof Molander to the reinterpretations of Robert Lepage, Robert Wilson, and Ingmar Bergman in our own day, this study explores the crucial impact that this writer’s allusive (and elusive) method of playwriting has had on the changing nature of the theatrical experience. Each chapter ends with a section devoted to innovative Strindberg performances on the contemporary stage.

Performance and Literature in the Commedia dell’Arte
Robert Henke
Washington University, St Louis

This book explores the commedia dell’arte: the Italian professional theatre in Shakespeare’s time. The actors of this theatre usually did not perform from scripted drama but improvised their performances from a shared plot and thorough knowledge of individual character roles. Robert Henke closely considers hitherto unexamined commedia dell’arte texts to demonstrate how the spoken word and written literature were fruitfully combined in performance. Henke examines a number of primary sources including performance accounts, actors’ contracts, letters, popular poems, memorials of deceased actors, scenarios, and printed plays, among other documents. Henke analyzes the character system in the commedia dell’arte, individual roles, Venetian buffoni, and provides detailed case studies of early actors and actresses. While previous studies have concentrated on either the oral or the literary aspects of commedia dell’arte, this is the first book to consider how these two elements might have worked together to create this rich and fascinating theatre.

Theatres and Encyclopedias in Early Modern Europe
William N. West
University of Colorado

In this book West explores what ‘theatre’ meant to Medieval and Renaissance writers and places Renaissance drama, for the first time, within the influential context of the encyclopedic writings produced at the time. It was an encyclopedic culture, obsessed with sorting knowledge and early encyclopedias presented themselves as textual theatres, in which everything knowable could be represented in concrete, visible form. Medieval and Renaissance plays, similarly, took encyclopedic themes as their topics: the mysteries of nature, universal history, the world of learning. But instead of transmitting authorized knowledge unambiguously, as it was supposed to be, the theatre created a situation in which ordinary experience could become a source of authority. West covers a wide range of works, from the encyclopedic texts of the middle ages and Renaissance to Marlowe’s *Doctor Faustus*, Jonson’s *The Alchemist*, and Bacon’s *Novum Organum*, to provide a fascinating picture of the cultural life of the period.

Contents: List of illustrations; Acknowledgements; Note on texts; Introduction; 1. The space of the Encyclopedia; 2. The idea of a theatre; 3. Tricks of vision, truths of discourse; 4. Holding the mirror up to nature?; 5. The show of learning and the performance of knowledge; 6. Francis Bacon’s *Theatre of Orpheus*; Notes; Works cited; Index.

Cambridge Studies in Renaissance Literature and Culture, 44

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Performing Menken
Adah Isaacs Menken and the Birth of American Celebrity
Renee Sentilles
Case Western Reserve University, Ohio
Performing Menken uses the life experiences of controversial actress and poet Adah Isaacs Menken to examine the culture of the Civil War period. Menken managed to portray herself as both respectable and daring, claiming for herself various (differing) racial and ethnic identities. Playing male roles on stage, she became the reigning femme fatale. Yet she was also known as an intellectual, publishing poetry and essays. She shared friendships with the greatest writers of her time, including Walt Whitman, Mark Twain, and Alexandre Dumas, père. Performing Menken also looks at what Menken’s choices reveal about her period. It explores the roots of the cult of celebrity that emerged from the crucible of war. While discussing Menken’s racial and ethnic claims and her performance of gender and sexuality, Performing Menken focuses on contemporary use of social categories to explain patterns in America’s past and considers why such categories appear to remain important.

Contents: 1. Playing Deborah; 2. Playing the Pugilist’s Wife; 3. Performing Mazeppa; 4. Performing Menken; 5. Among the Bohemians; 6. Becoming Mazeppa; 7. Becoming the culture of the Civil War period. Menken managed to portray herself as both respectable and daring, claiming for herself various (differing) racial and ethnic identities. Playing male roles on stage, she became the reigning femme fatale. Yet she was also known as an intellectual, publishing poetry and essays. She shared friendships with the greatest writers of her time, including Walt Whitman, Mark Twain, and Alexandre Dumas, père. Performing Menken also looks at what Menken’s choices reveal about her period. It explores the roots of the cult of celebrity that emerged from the crucible of war. While discussing Menken’s racial and ethnic claims and her performance of gender and sexuality, Performing Menken focuses on contemporary use of social categories to explain patterns in America’s past and considers why such categories appear to remain important.


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This wide-ranging history examines the American theatre after World War II, through Broadway and regional theatre, into the 1990s.

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A Case Study
Barry B. Witham
University of Washington

Drawing upon archival resources, official correspondence and personal interviews, this book provides a detailed examination of the operations of the US Federal Theatre Project in the decade of the 1930s. From the colorful bus tours through the Civilian Conservation Corps camps to the turbulent productions of the Living Newspapers, this book recreates the often chaotic but frequently exhilarating story of Uncle

Cambridge Studies in American Theatre and Drama
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Into the Hands of the People
Heather S. Nathans
University of Maryland, College Park

Theatre has often served as a touchstone for moments of political change or national definition and as a way of exploring cultural and ethnic identity. Heather Nathans examines the growth and influence of the theatre in the development of the young American Republic, from the Revolution through to the election of Thomas Jefferson in 1800. Unlike many works on the early American theatre, this book explores the lives and motives of the people working behind the scenes to establish a new national drama. Some of the most famous figures in American history, from George Washington to Sam Adams, from John Hancock to Alexander Hamilton, battled over the creation of the American theater. The book traces their motives and strategies – suggesting that for many of these men, the question of whether or not Americans should go to the playhouse meant the difference between the success and failure of the Revolutionary mission.

Contents: Acknowledgements; List of illustrations; List of tables; Introduction; 1. Extravagance and dissipation; 2. Revolutionary transformations; 3. A democracy of glee; 4. Butcher, baker, and candlestick maker; 5. A commercial community; 6. Into the hands of the people; Epilogue: from an infant stage; Tables; Bibliography.

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Sam as producer. Special attention is given to the controversial Negro unit, the prize-winning production of *See How They Run* and the mass spectacles which attempted to incorporate Hallie Flanagan’s vision of a truly national project rooted in local culture. The *Federal Theatre Project: A Case Study* illuminates both the ambitions of the program and the day to day details of making art from a new mode – a subsidized national theatre.


**Cambridge Studies in American Theatre and Drama, 20**

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**Forthcoming**

**Censorship of the American Theatre in the Twentieth Century**

**John Houchin**

Boston College, Massachusetts

John Houchin explores the impact of censorship in twentieth-century American theatre, arguing that theatrical censorship coincided with significant challenges to religious, political and cultural systems. The study provides a summary of theatre censorship in the eighteenth and nineteenth centuries and analyzes key episodes from 1900 to 2000. These include attempts to censure Olga Nethersole for her production of *Sappho* in 1901 and the theatre riots of 1913 that greeted the Abbey Theatre’s production of *Playboy of the Western World*. Houchin explores the efforts to suppress plays in the 1920s that dealt with transgressive sexual material and investigates Congress’ politically motivated assaults on plays and actors during the 1930s and 1940s. He investigates the impact of racial violence, political assassinations and the Vietnam War on the trajectory of theatre in the 1960s and concludes by examining the response to gay activist plays such as *Angels in America*.

**Contents:** Introduction: 1. Overture:
theatrical censorship from the puritans to Anthony Comstock; 2. Bad girls, tough guys and the changing of the guard; 3. Flappers and fanatics: 4. Have you now or have you ever …; 5. Bye, bye American pie; 6. The past is prologue.

Nineteenth-century America witnessed a full-blown campaign against alcohol and, for most of the century, temperance reform was a national cause. As an integral part of the various temperance movements, a new form of theatrical literature and performance developed, both professional and amateur, to help spread the message. John Frick examines the role of temperance drama in the overall scheme of American nineteenth-century theatre, taking examples from both mainstream productions and amateur theatricals. Frick also compares the American genre to its British counterpart.

**Contents:** List of figures; Acknowledgements; Introduction: A complex causality of neglect: 1. ‘He drank from the poisoned cup’: temperance reform in nineteenth-century America; 2. ‘Nineteenth of all kindness …’: literature, the theatre, and the spirit of reform; 3. ‘Every odium within one word’: early American temperance drama and British prototypes; 4. Reform comes to Broadway: temperance on America’s mainstream stages; 5. ‘In the halls’: Temperance entertainments following the Civil War; 6. Epilogue: ‘Theatrical ‘Dry Rot’?: or what price the anti-saloon league?; Appendix: nineteenth-century temperance plays; Notes; Bibliography; Index.

**Cambridge Studies in American Theatre and Drama, 17**

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**Forthcoming**

**Theatre, Culture and Temperance Reform in Nineteenth-Century America**

**John W. Frick**

University of Virginia

This is the first definitive history of African American theatre. The text embraces a wide geography investigating companies from coast to coast as well as the anglophone Caribbean and African American companies touring Europe, Australia, and Africa. This history represents a catholicity of styles – from African ritual born out of slavery to European forms, from amateur to professional. It covers nearly two and a half centuries of black performance and production with issues of gender, class, and race ever in attendance. The volume encompasses aspects of performance such as minstrel, vaudeville, cabaret acts, musicals and opera. Shows by white playwrights that used black casts, particularly in music and dance, are included, as are productions of western classics and a host of Shakespeare plays. The breadth and vitality of black theatre history, from the individual performance to large-scale company productions, from political nationalism to integration, is conveyed in this volume.

Cambridge Studies in American Theatre and Drama, 18
2003 228 x 152 mm 632pp 43 half-tones 0 521 62443 6 Hardback £75.00

The New York Concert Saloon
The Devil’s Own Nights
Brooks McNamara
New York University

Examines the concert saloon from the American Civil War to the early twentieth century.
Cambridge Studies in American Theatre and Drama, 14
2002 228 x 152 mm 170pp 16 half-tones 0 521 81478 2 Hardback £40.00

Theatre, Society and the Nation
Staging American Identities
S. E. Wilmer
Trinity College, Dublin
Selects key moments in American history and examines how the theatre responded to these events.
Cambridge Studies in American Theatre and Drama, 15
2002 228 x 152 mm 290pp 0 521 80264 4 Hardback £45.00

Ancient and Classical Theatre

Greek and Roman Actors
Aspects of an Ancient Profession
Edited by Pat Easterling
University of Cambridge and Edith Hall
University of Durham
This collection of twenty essays examines the art, profession and idea of the actor in Greek and Roman antiquity, and has been commissioned and arranged to cast as much interdisciplinary and transhistorical light as possible on these elusive but fascinating ancient professionals. It covers a chronological span from the sixth century BC to Byzantium (and even beyond to the way that ancient actors have influenced the arts from the Renaissance to the twentieth century) and stresses the huge geographical spread of ancient actors. Some essays focus on particular themes, such as the evidence for women actors or the impact of acting on the presentation of suicide in literature; others offer completely new evidence, such as graffiti relating to actors in Asia Minor; others ask new questions, such as what subjective experience can be reconstructed for the ancient actor. There are numerous illustrations and all Greek and Latin passages are translated.

‘… a well organized, systematic discussion of the key elements in the evolution of ‘classical drama’.’
Times Literary Supplement

2002 228 x 152 mm 542pp 61 half-tones 2 maps 0 521 65140 9 Hardback £65.00

Euripides: Medea
Edited by Donald J. Mastronarde
University of California, Berkeley

This up-to-date edition makes Euripides’ most famous and influential play accessible to students of Greek reading their first tragedy as well as to more advanced students. The introduction analyzes Medea as a revenge-plot, evaluates the strands of motivation that lead to her tragic insistence on killing her own children, and assesses the potential sympathy of a Greek audience for a character triply marked as other (barbarian, witch, woman). A unique feature of this book is the introduction to tragic language and style. The text, revised for this edition, is accompanied by an abbreviated critical apparatus. The commentary provides morphological and syntactic help for inexperienced students and more advanced observations on vocabulary, rhetoric, dramatic techniques, stage action, and details of interpretation, from the famous debate of Medea and Jason to the ‘unmotivated’ entrance of Aegeus and the controversial monologue of Medea.
Cambridge Greek and Latin Classics
2002 186 x 123 mm 442pp 0 521 64365 1 Hardback £47.50
0 521 64386 4 Paperback £17.95
This study examines how one of the most popular and glamorous figures of Greek mythology was imagined on the tragic stage of fifth-century Athens. Dr Michelakis argues that dramatists persistently appropriated Achilles to address concerns of their time, from heroism and education to individualism and gender. Whether an aristocrat, a dead warrior or a young man, the tragic Achilles serves as a receptacle for the exceptional and the paradigmatic. Tragedy draws on Achilles to display and pit against one another contrasting views of the mythological self and of its rights and obligations, powers and limitations. The book considers the whole corpus of extant Greek tragedy, with particular attention paid to Aeschylus’ Myrmidons and Euripides’ Hecuba and Iphigenia at Aulis.

‘Achilles in Greek Tragedy is an excellent book which provides a very systematic, sensitive and intelligent study of its subject.’
David Fitzpatrick, The Open University

This is the first full-length study of Octavia, the only complete Roman drama of an historical subject, or fabula praetexta. The play deals with Nero’s divorce from the princess Octavia, Claudius’ daughter by Valeria Messalina, and with his subsequent marriage to Poppaea Sabina. Professor Ferri presents a critical edition of the text based on a fresh re-examination of the relevant manuscripts and provides a full discussion of textual issues. In the Introduction he argues that the play, wrongly ascribed to Seneca in our MSS, was composed in the late Flavian period, and that the author relied on pre-existing historical accounts written after the death of Nero. He also discusses in detail the style and language of the play, strongly influenced by Senecan tragedy, its relationship to the other plays of the Senecan corpus, and particularly to Hercules Oetaeus, its stagecraft and post-Classical dramatic conventions, and the author’s political position.

Cambridge Translations from Greek Drama

Aeschylus: Agamemnon
Edited and translated by Philip de May

Cambridge Translations from Greek Drama is a series of new translations which are faithful to the original Greek plays in content and tone, but which have the immediacy of modern English. The series aims to enable both Classics students and Drama students, and indeed anyone with an interest in the theatre, to approach Classical plays with confidence and understanding.

Agamemnon is the seventh title in the series, and is aimed primarily at A-level and undergraduate students in the UK, and college students in North America. A full commentary is provided which runs alongside the translation. It includes useful notes and questions to encourage discussion on the themes and dramatic qualities of the text, and also more practical issues of staging and performance. Features of the book include notes on pronunciation of names and a plot synopsis. Background information to the story is also provided.

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Introduction by P. E. Easterling

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Announcing a major highlight for this season

Images of Beckett

Photographs by John Haynes, text by James Knowlson

Sets hitherto unknown photographs of Samuel Beckett and his productions, taken by John Haynes, one of the leading theatre photographers in the field, alongside three new essays by Beckett’s biographer and friend, James Knowlson.

➤ See p 1 for more details