Women on Stage in Stuart Drama provides a ‘prehistory’ of the actress, filling an important gap in established accounts of how women came to perform in the Restoration theatre. Sophie Tomlinson uncovers and analyses a revolution in theatrical discourse in response to the cultural innovations of two Stuart queens consort, Anna of Denmark and the French Henrietta Maria. Their appearances on stage in masques and pastoral drama engendered a new poetics of female performance that registered acting as a powerful means of self-determination for women. The pressure of cultural change is inscribed in a plethora of dramatic texts that explore the imaginative possibilities inspired by female acting. These include plays by the key royalist women writers Margaret Cavendish, Duchess of Newcastle, and Katherine Philips. The material explored by Tomlinson illustrates a fresh vision of theatrical femininity and encompasses an unusually sympathetic interest in questions of female liberty and selfhood.

Sophie Tomlinson is a Senior Lecturer in English at the University of Auckland, New Zealand. She has published essays on female performance and women’s drama in early modern England, and has edited John Fletcher’s comedy The Wild-Goose Chase for the forthcoming Revels Companion Library volume of Three Seventeenth-Century Plays on Women and Performance.
For Pamela,
and for John
Contents

List of illustrations .......................................................... viii
Acknowledgements .......................................................... x
Note on procedures ........................................................... xii
List of abbreviations .......................................................... xiii

Introduction: shifting sisters ................................................. 1

1 ‘Magic in majesty’: the poetics of female performance in the Jacobean masque ......................................................... 18
2 ‘Naked hearts’: feminizing the Stuart pastoral stage ................. 48
3 ‘Significant liberty’: the actress in Caroline comedy ................ 79
4 Sirens of doom and defiance in Caroline tragedy .................. 118

Interchapter: ‘Enter Ianthe veiled’ ........................................ 156

5 The fancy-stage of Margaret Cavendish, Duchess of Newcastle ................................................................. 163
6 Styles of female greatness: Katherine Philips’s translations of Corneille ................................................................. 185

Coda ................................................................................. 203

Notes ................................................................................. 208
Bibliography ......................................................................... 265
Index .................................................................................. 288
Illustrations

List of illustrations


11 ‘Musick’, frontispiece to *Select Ayrs and Dialogues for One, Two and Three Voices*, published for John Playford, 1659. By permission of the British Library. 161

12 Title-page of *Poems by the Most Deservedly Admired Mrs Katherine Philips, the Matchless Orinda*, 1667, Alexander Turnbull Library, Wellington, New Zealand. 189
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Note on procedures

Unless otherwise stated, quotations from Shakespeare refer to the compact Oxford edition of The Complete Works, edited by Stanley Wells and Gary Taylor (1994). I have quoted Webster from the old-spelling critical edition of David Gunby, David Carnegie and Anthony Hammond (1995). In the case of Walter Montagu’s The Shepherds’ Paradise I have used as my primary text the abridged Tixall Manuscript of the play, edited by Sarah Poynting for the Malone Society (1998). Where a variation between Poynting’s edition and the longer printed edition of 1659 has a significant bearing on my discussion, quotations are cross-referenced to the relevant pages, or line numbers, of the respective edition. One hopes that the complete text of Montagu’s play, Acts 1–3 of which have been edited by Poynting in her Oxford DPhil thesis (1999), will soon find a publisher. In cases of texts using old spelling, I have altered ‘i’ to ‘j’ and ‘v’ to ‘u’, and expanded elided words and ampersands. Old-style dates have been altered to conform with the modern calendar. Unless otherwise stated, dates in parentheses following play titles derive from the third edition of Alfred Harbage’s Annals of English Drama 975–1700, revised by Sylvia Stoler Wagonheim.
## Abbreviations

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<tr>
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<th>Description</th>
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<tbody>
<tr>
<td>ELH</td>
<td>English Literary History</td>
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<tr>
<td>ELR</td>
<td>English Literary Renaissance</td>
</tr>
<tr>
<td>OED</td>
<td>Oxford English Dictionary, online edition</td>
</tr>
<tr>
<td>SQ</td>
<td>Shakespeare Quarterly</td>
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<tr>
<td>TLS</td>
<td>Times Literary Supplement</td>
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## Literary Works and Works of Reference

### CWKP I

### CWKP II

### CWKP III

### DWBFC

### JCS
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<tr>
<th>Page</th>
<th>List of abbreviations</th>
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