## Contents

<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambridge Guides and Reference</td>
<td>1</td>
</tr>
<tr>
<td>Student Guides and Textbooks</td>
<td>1</td>
</tr>
<tr>
<td>Cambridge Companions</td>
<td>2</td>
</tr>
<tr>
<td>Plays in Production</td>
<td>7</td>
</tr>
<tr>
<td>Journals</td>
<td>1</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>8</td>
</tr>
<tr>
<td>The New Cambridge Shakespeare</td>
<td>8</td>
</tr>
<tr>
<td>Shakespeare in Production</td>
<td>8</td>
</tr>
<tr>
<td>Shakespeare on CD Rom</td>
<td>9</td>
</tr>
<tr>
<td>Medieval, Renaissance and Restoration Theatre</td>
<td>10</td>
</tr>
<tr>
<td>Eighteenth and Nineteenth-Century Theatre</td>
<td>14</td>
</tr>
<tr>
<td>Twentieth-Century Theatre</td>
<td>16</td>
</tr>
<tr>
<td>Cambridge Studies in Modern Theatre</td>
<td>16</td>
</tr>
<tr>
<td>Directors in Perspective</td>
<td>17</td>
</tr>
<tr>
<td>European Theatre</td>
<td>17</td>
</tr>
<tr>
<td>Theatre in Europe: A Documentary History</td>
<td>18</td>
</tr>
<tr>
<td>American Theatre</td>
<td>19</td>
</tr>
<tr>
<td>History of American Theatre</td>
<td>19</td>
</tr>
<tr>
<td>Cambridge Studies in American Theatre and Drama</td>
<td>20</td>
</tr>
<tr>
<td>Ancient and Classical Theatre</td>
<td>21</td>
</tr>
<tr>
<td>Author and Title index</td>
<td>23</td>
</tr>
</tbody>
</table>

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The Cambridge Paperback Guide to Theatre
Edited by Sarah Stanton
Cambridge University Press

and Martin Banham
University of Leeds

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Maggie Bignell, The School Librarian
1996 234 x 156 mm 429pp 3 half-tones
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Second edition
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University of Leeds

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2000 253 x 203 mm 416pp 59 line diagrams 27 half-tones 93 colour plates 4 figures 2 maps
0 521 79430 7 Paperback £19.95

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Edited by James R. Brandon
University of Hawai‘i, Manoa

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The Times
1997 234 x 156 mm 261pp 30 half-tones
0 521 58822 7 Paperback £17.95

The Cambridge Guide to African and Caribbean Theatre
Edited by Martin Banham
University of Leeds
Errol Hill
Dartmouth College, New Hampshire

and George Woodyard
University of Kansas, Lawrence

Comprehensive alphabetical guide to theatre in Africa and the Caribbean: national essays and entries on countries and performers.
1994 247 x 174 mm 269pp 30 half-tones
0 521 41139 4 Hardback £55.00

Journals

New Theatre Quarterly
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Rose Bruford College

and Simon Trussler
Rose Bruford College

Associate Editor: Maggie Gale
University of Birmingham

New Theatre Quarterly provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies.

Subscriptions
Volume 18 (69–72) in 2002: February, May, August and November
Institutions print and electronic: £65
Institutions electronic only: £61
Individuals print only: £32
Equity members: £22
Print ISSN 0266-464X
Electronic ISSN 1474-0613

Theatre Research International
Senior Editor: Brian Singleton
Trinity College Dublin

Associate Editor: Christopher Balme
Universität Mainz

Published for the International Federation for Theatre Research

Theatre Research International publishes articles on theatre practices in their social, cultural, and historical contexts, their

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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 2002 volume will include a special focus on Theatre and South Africa, guest edited by Loren Kruger.

Subscriptions
Volume 27 in 2002: March, July and October
Institutions print and electronic: £87
Institutions electronic only: £84
Individuals print only: £26
Print ISSN 0307-8833
Electronic ISSN 1474-0672

Cambridge Opera Journal
Editor: Mary Hunter
Bowdoin College

Cambridge Opera Journal has an established reputation for publishing the best opera scholarship. Carefully researched and often illustrated with music examples, articles range widely across the whole opera repertoire and a wide variety of disciplines from musicology to literature, theatre and history, avoiding narrowly musicological or philological modes of enquiry. As well as major articles, each issue generally includes a review article on a recent publication or major articles, each issue generally includes philological modes of enquiry. As well as history, avoiding narrowly musicological or from musicology to literature, theatre and repertoire and a wide variety of disciplines scholarship. Carefully researched and often

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. An amagamated list of items for further reading completes the book.


Cambridge Companions to Literature

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Cambridge Companies to Literature

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Cambridge Companions to Literature

Cambridge Companions to Literature

Cambridge Companions to Literature

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addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens.


Cambridge Companions to Literature
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
The Cambridge Companion to Shakespeare’s Comedy
Edited by Alexander Leggatt
University of Toronto

This is an accessible, wide-ranging and informed introduction to Shakespeare’s comedies and romances. Rather than taking each play in isolation, the chapters trace recurring issues, suggesting both the continuity and the variety of Shakespeare’s practice and the creative use he made of the conventions he inherited. The first section puts Shakespeare in the context of classical and Renaissance comedy and comic theory, the work of his Elizabethan predecessors and the traditions of popular festivity. The second section traces a number of themes through Shakespeare’s early and middle comedies, dark comedies and late romances, establishing the key features of his comedy as a whole and illuminating particular plays by close analysis. Individual chapters draw on contemporary politics, rhetoric, and the history of Shakespeare production. Written by experts in the relevant fields, the chapters bring the reader up to date on current thinking and frequently challenge long-standing critical assumptions.

‘This companion is invaluable to scholars of Shakespeare, early modern drama and theories of comedy. Wide ranging and eclectic in style and its appeal is far-reaching.’

Renaissance Journal


Cambridge Companions to Literature
The Cambridge Companion to Shakespeare
Edited by Margretta de Grazia
University of Pennsylvania
and Stanley Wells
The Shakespeare Birthplace Trust

This book offers a comprehensive, readable and authoritative introduction to the study of Shakespeare, by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare’s work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study, such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in
Shakespeare’s time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare’s England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

The Cambridge Companion to Shakespeare on Film
Edited by Russell Jackson
The 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
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0 521 63975 1 Paperback £14.95

The Cambridge Companion to Ben Jonson
Edited by Richard Harp
University of Nevada, Las Vegas
and Stanley Stewart
University of California, Riverside
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0 521 64678 2 Paperback £14.95

The Cambridge Companion to Medieval English Theatre
Edited by Richard Beadle
University of Cambridge

Cambridge Companions to Literature
1994 228 x 152 mm 394pp
0 521 45916 8 Paperback £15.95

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Edited by A. R. Braunneller
University of California, Los Angeles
and Michael Hattaway
University of Sheffield

Cambridge Companions to Literature
1990 228 x 152 mm 472pp
0 521 38662 4 Paperback £15.95

The Cambridge Companion to English Restoration Theatre
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American University, Washington DC

Cambridge Companions to Literature
2000 228 x 152 mm 322pp
11 half-tones
0 521 58215 6 Hardback £40.00
0 521 58917 7 Paperback £14.95

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JACT Review

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and Paul Allain
University of Kent

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0 521 58917 7 Paperback £14.95

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University of Missouri, Kansas City
and Paul R. Laird
University of Kansas

The Cambridge Companion to the Musical
provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York’s Broadway and London’s West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions.

‘This is a work of considerable genius. A reference book like no other – intelligent, incisive, informed, yet immensely readable: a critical celebration of the greatest kind for experts and enthusiasts alike.’

Sheridan Morley

Cambridge Companions to Music
2002 247 x 174 mm 325pp 1 line diagram 17 half-tones
0 521 79189 9 Hardback £45.00
0 521 79639 3 Paperback £15.95
Publication November 2002

The Cambridge Companion to American Women Playwrights
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University of Connecticut

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

Cambridge Companions to Literature
1999 228 x 152 mm 324pp 9 half-tones 1 table
0 521 57184 7 Hardback £40.00
0 521 57680 6 Paperback £14.95

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

Few American playwrights have exerted as much influence on the contemporary stage as Sam Shepard. His plays are performed on and off Broadway and in all the major regional American theatres. They are also widely performed and studied in Europe, particularly in Britain, Germany and France, finding both a popular and scholarly audience. In this collection of seventeen original essays, American and European authors from different professional and academic backgrounds explore the various aspects of Shepard’s career – his plays, poetry, music, fiction, acting, directing and film work. The volume covers the major plays, including Curse of the Starving Class, Buried Child, and True West, as well as other lesser known but vitally important works. A thorough chronology of Shepard’s life and career, together with biographical chapters, a note from the legendary Joseph Chaikin, and an interview with the playwright, give a fascinating first-hand account of an exuberant and experimental personality.

Contents: Notes on contributors; Acknowledgements: Chronology; Introduction Matthew Roudané; 1. Born injured: the theatre of Sam Shepard Christopher Bigby; 2. Shepard and

The Cambridge Companion to Tennessee Williams
Edited by Matthew Roudané
Georgia State University

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The Cambridge Companion to Oscar Wilde
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1997 228 x 152 mm 331pp 20 half-tones
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Waiting for Godot is a byword in every major world language. No other twentieth-century play has achieved such global currency. Beckett's 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.


Plays in Production

O’Neill: Long Day’s Journey into Night
Brenda Murphy
University of Connecticut

This is the first full production history of Long Day’s Journey Into Night, by Eugene O’Neill, one of the most influential plays of the twentieth century. It provides a detailed account of the most significant productions throughout the world, on stage, film, and television. Brenda Murphy examines the unique circumstances that led to the posthumous world premiere in Stockholm, in a Swedish translation. Murphy also explores the subsequent first production in English, on Broadway, which established a standard for future directors and actors. The book conveys the unique interpretations of the Tyrone family by such actors as Fredric March, Jason Robards, Laurence Olivier, Ralph Richardson, Katharine Hepburn, Colleen Dewhurst, Ruby Dee, Kevin Spacey, Jack Lemmon, and Alan Bates, among other distinguished theatre artists. An extensive production chronology provides details about nearly 100 productions throughout the world. This illustrated history also includes an extensive bibliography, discography and videography.

Contents: 1. The New York premiere; 2. Productions in English; 3. Productions in translation; 4. Media adaptions; Production chronology; Discography; Videography; Bibliography.

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University of Glasgow

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Royal Holloway, University of London

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David Whitton
University of Lancaster

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Wilde: Salome
William Tydeman
University of Wales, Bangor
and Steven Price
University of Wales, Bangor

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University of Leeds

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Contents: List of abbreviations and conventions; Introduction; Note on the text; List of characters; The play; Textual analysis; Appendix 1: The songs; Appendix 2: Parallel passages in Virgil and Ovid; Appendix 3: 'And other': the casting of The Tempest; Select reading list.

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University of Texas, Austin

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Publication November 2002

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University of Oxford

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8 music examples
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Text and Performance Archive
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Royal Holloway, University of London and Jacky Bratton
Royal Holloway, University of London

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1980–1996
Edited by James L. Harner
Texas A & M University

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Medieval, Renaissance and Restoration Theatre

Forthcoming

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R. A. Foakes
University of California, Los Angeles

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2002 228 x 152 mm 220pp 10 half-tones 0 521 81115 5 Hardback c. £45.00 Publication December 2002

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Evidence, Authorship and John Ford's Funerall Elegye
Brian Vickers
Eidgenössische Technische Hochschule, Zürich

'Counterfeiting' Shakespeare addresses the fundamental issue of what Shakespeare actually wrote, and how this is determined. In recent years his authorship has been claimed for two poems, the lyric 'Shall I die' and A Funerall Elegye. These attributions have been accepted into certain major editions of Shakespeare's works but Brian Vickers argues that both attributions rest on superficial verbal parallels; both use too small a sample, ignore negative evidence, and violate basic principles in authorship studies. Through a fresh examination of the evidence, Professor Vickers shows that neither poem has the stylistic and imaginative qualities we associate with Shakespeare. He argues that the poet and dramatist John Ford wrote the Elegye; its poetical language (vocabulary, syntax, prosody) is indistinguishable from Ford’s, and it contains several hundred close parallels with his work. By combining linguistic and statistical analysis this book makes an important contribution to authorship studies.


2002 228 x 152 mm 262pp 30 tables 0 521 77243 5 Hardback £55.00 Publication October 2002

Speech and Performance in Shakespeare's Sonnets and Plays
David Schalkwyk
University of Cape Town

David Schalkwyk offers a sustained reading of Shakespeare's sonnets in relation to his plays. He argues that the language of the sonnets is primarily performative rather than descriptive, and bases this distinction on the philosophy of Ludwig Wittgenstein and J. L. Austin. In a wide-ranging analysis of both the 1609 quarto of Shakespeare's sonnets and the Petrarchan discourses in a selection of plays, Schalkwyk addresses such issues as embodiment and silencing, interiority and theatricality, inequalities of power, status, gender and desire, both in the published poems and on the stage and in the context of the early modern period. In a provocative discussion of the question of proper names and naming events in the sonnets and plays, the book seeks to reopen the question of the autobiographical nature of Shakespeare's sonnets.


2002 228 x 152 mm 220pp 0 521 81043 X Hardback c. £45.00 Publication October 2002

Forthcoming

Shakespeare and Theatrical Patronage in Early Modern England
Edited by Paul Whitfield White and Suzanne R. Westfall
Purdue University, Indiana
Lafayette College, Pennsylvania

During the past quarter of a century, the study of patronage-theatre relations in early modern England has developed considerably. This, however, is the first extensive, wide-ranging, and representative study of patronage as it relates to Shakespeare and the theatrical culture of his time. Twelve distinguished theatre historians address such questions as: What important functions did patronage have for the theatre during this period? How, in turn, did the theatre impact and represent patronage? Where do paying spectators and purchasers of printed drama fit into the discussion of patronage? The authors also show how patronage practices changed and developed from the early Tudor period to the years in which Shakespeare was the English theatre's leading artist. This important book will appeal to scholars of Renaissance social history as well as those who focus on Shakespeare and his playwriting contemporaries.

Contents: Introduction Paul Whitfield White and Suzanne Westfall; Part I. Theories and Histories: 1. ‘The Useless Dearnness of the Diamond’: theories of patronage theatre...
Building on almost 300 productions from the last 25 years, Alan Dessen focuses on the playtexts used when directors stage Shakespeare’s plays: the words spoken, the stage directions of English professional plays from the 1580s to the early 1640s. The terms are drawn primarily from surviving printed and manuscript sources, and from the plays performed on the London stage, by both minor and major dramatists. The authors draw on a database of over 22,000 stage directions drawn from around 500 such plays. Each entry offers a definition, cites additional instances, and gives cross-references to other relevant entries. Terms defined range from the obvious and common to the obscure and rare, including actions, places, objects, sounds and descriptions. The authors have also provided a user’s guide and an introduction which describes the scope and rationale of the volume. This will be an indispensable work of reference for scholars, historians, directors and actors.

A Dictionary of Stage Directions in English Drama 1580–1642
Alan C. Dessen
University of North Carolina, Chapel Hill


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 Hamilton Traversi (1810) to Rosenzweig and Gouldenstein (1891), Shakespeare burlesques were a vibrant, yet controversial form of popular performance: vibrant because of their exuberant humour; controversial because they imperilled Shakespeare’s iconic status. Richard Schoch, in the first study of nineteenth-century Shakespeare burlesques, explores the paradox that plays which are manifestly
Most studies of the performance of Shakespeare's work concentrate on how the text has been played and what meanings have been conveyed through acting and interpretive directing. Dennis Kennedy demonstrates that much of audience response is determined by the visual representation, which is normally more immediate and direct than the aural conveyance of a text. Ranging widely over productions in Britain, Europe, Japan and North America, Kennedy gives a thorough account of the main scenographic movements of the century, investigating how the visual relates to Shakespeare on the stage. The second edition of this acclaimed history includes a new chapter on Shakespeare performance in the 1990s, bringing the story up to date by drawing on examples from a wide international field. There are more than twenty new illustrations, some of them in colour (bringing the total number of illustrations to almost 200), and previous references have been updated.

Looking at Shakespeare is brilliant. Kennedy's analytic skills, his visual perceptiveness and ability to recreate the dynamic of performance from the static evidence of photographs mean the book moves seamlessly between productions seen and unseen … Kennedy is that rarest of guides, the reliable kind.'

Peter Holland,
The Times Literary Supplement

Contents:
1. Shakespeare and the visual;
2. Victorian pictures;
3. The scenographic revolution;
4. Styles of politics;
5. The stuffed stag and the new look;
6. Reinventing the stage;
7. The Liberation of Europe;
8. New Spaces, new audiences;
9. Imaging Shakespeare;
10. Century's close.

2001 247 x 174 mm 172 half-tones
0 521 78057 8 Hardback £60.00
0 521 78548 0 Paperback £20.95

Shakespeare and Sexuality
Edited by Catherine M. S. Alexander
The Shakespeare Centre, Stratford-upon-Avon and University of Birmingham
and Stanley Wells
The Shakespeare Birthplace Trust

This volume draws together ten important essays which use a variety of approaches and materials to explore the significance of sexuality in Shakespeare's work. Some consider the erotic effect of Shakespeare's language in his use of metaphor and the transgressive riddle and pun. Others are concerned with expressions of desire (male, female, inter-racial, homosexual and heterosexual) in performance as well as text. A radical re-reading of Shakespeare's Sonnets shifts the sexual focus from a male lover to a black woman. The essays, many of which are reprinted from Shakespeare Survey, are introduced by Ann Thompson's freshly considered survey of the topic in recent criticism, and conclude with a new account by Celia De Pasto of nudity in Shakespeare films.

2001 228 x 152 mm 218pp
0 521 80031 5 Hardcover £37.50
0 521 80475 2 Paperback £12.95

Shakespeare and Race
Edited by Catherine M. S. Alexander
The Shakespeare Centre, Stratford-upon-Avon and University of Birmingham
and Stanley Wells
The Shakespeare Birthplace Trust

Draws together thirteen important essays on the concept of race in Shakespeare's drama.

2000 228 x 152 mm 244pp 8 half-tones
0 521 77046 7 Hardcover £37.50
0 521 77938 3 Paperback £13.95

Shakespeare Survey
Volume 55: King Lear and its Afterlife
Edited by Peter Holland
Shakespeare Institute, University of Birmingham

The theme for Shakespeare Survey 55 is King Lear and its Afterlife.

Shakespeare Survey, 55
2002 246 x 199 mm 350pp 19 half-tones
0 521 81587 8 Hardcover £55.00
Publication October 2002

Shakespeare and the Book
Edited by Allardyce Nicoll
Kenneth Muir
and Stanley Wells

This is a lively and learned account of Shakespeare's plays as they were transformed from scripts to be performed into books to be read. It is an important contribution to Shakespearean textual scholarship, to the history of the early English book trade, and to the theory of drama itself.

2001 216 x 138 mm 182pp 24 half-tones
0 521 78139 6 Hardcover £37.50
0 521 78651 7 Paperback £10.95

Shakespeare on Masculinity
Robin Headlam Wells
University of Surrey, Roehampton

Reviews Shakespeare's view of masculinity through The Tempest, Hamlet, Othello, Macbeth, and others.

2000 228 x 152 mm 262pp 1 half-tone
0 521 66204 4 Hardcover £37.50
Shakespeare and the Hunt
A Cultural and Social Study
Edward Berry
University of Victoria, British Columbia

The first book-length study of Shakespeare’s works in relation to the culture of the hunt in Elizabethan and Jacobean society.
2001 228 x 152 mm 266pp 10 half-tones
0 521 80070 6 Hardback £42.50

Playing Companies and Commerce in Shakespeare’s Time
Roslyn Lander Knutson
University of Arkansas

Examines commercial relations among the theatre companies in London in Shakespeare’s time.
2001 228 x 152 mm 208pp 8 tables 1 map
0 521 77242 7 Hardback £37.50

Forthcoming

London Civic Theatre
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.
2002 228 x 152 mm 298pp
0 521 78243 0 Hardback £40.00

Staged Properties in Early Modern English Drama
Edited by Jonathan Gil Harris and Natasha Korda
Wesleyan University, Connecticut

This collection of essays studies the material, economic, and dramatic roles played by stage properties in early modern English drama. The received wisdom about the commercial stage in Shakespeare’s time is that it was a bare one, uncluttered by objects. Staged Properties offers a critique of this view. The volume offers valuable evidence and insight into the modes of production, circulation and exchange that brought such properties as sacred garments, household furnishings, pawned objects and even false beards on to the stage. Departing from previous scholarship focused solely on the symbolic or iconicographic aspects of props, these essays explore their material dimensions, and in particular, their status as a special form of property.

2002 228 x 152 mm 320pp 8 half-tones
0 521 81322 0 Hardback c. £40.00

Henslowe’s Diary
Second edition
Edited by R. A. Foakes
University of California, Los Angeles

The diary of Philip Henslowe, owner of the Rose Theatre in London during the 1590s, remains the most valuable source of information about the workings of the Elizabethan public theatres. Discussions of theatres and drama in the age of Shakespeare routinely refer to Henslowe, whose ‘diary’ touches on every aspect of the day-to-day operations of the Rose and the companies of actors, especially the Admiral’s Men. The diary preserves the account-book of an Elizabethan theatre owner who was also the father-in-law of the leading actor, Edward Alleyn, and contains many miscellaneous and personal entries. The first edition of Henslowe’s Diary, published in 1961, has long been out of print. It provides a thorough introduction to the manuscript, a full transcription of the document itself and several helpful appendices and indexes. For this second edition one of the original editors, R. A. Foakes, has added a new preface and reading list.

Contents: Preface to the second edition; Reading list; Preface to the first edition; Introduction; The Diary; Indexes and glossary; Plates.
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0 521 81866 4 Hardback c. £45.00

Press Censorship in Jacobean England
Cyndia Susan Clegg
Pepperdine University, Malibu

‘Press Censorship in Jacobean England is a valuable addition to the revisionist history of the Jacobean age, as well as to our understanding of the practice and mechanisms of early modern censorship.’
Times Literary Supplement

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The Works of John Webster
Volume 2: The Devil's Law-Case; A Cure for a Cuckold; Appius and Virginia
Edited by David Gunby
University of Canterbury, Christchurch
David Carnegie
Victoria University of Wellington
and MacDonald P. Jackson
University of Auckland

This is the second volume to appear in the Cambridge edition of the works of John Webster and includes The Devil's Law-Case, A Cure for a Cuckold, and Appius and Virginia. This critical edition preserves the original spelling of all the plays; incorporates the most recent editorial scholarship, including valuable information on Webster's share in the collaborative plays; and employs new critical methods and textual theory. In particular, the edition integrates theatrical aspects of the plays with their bibliographical and literary features in a way not previously attempted in a scholarly edition of a Jacobean dramatist. The edition presents all of Webster's plays (with the exception of those collaborative plays already published in the Cambridge editions of Dekker, and Beaumont and Fletcher) and provides a brief biography, an account of Webster canon, illustrations, and critical and theatrical history of each play.

Contents:
1. Jane Austen and the theatre;
2. Sense and Sensibility: comic and tragic drama;
3. Northanger Abbey: Catherine's adventures in the Gothic Theatre;
4. Pride and Prejudice: the comedienne and heroine;
5. Mansfield Park: Fanny's education in the theatre;
6. Acting a part: private theatricals in Highbury;
7. Persuasion and Melodrama.

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Empire on the English Stage
1660–1714
Bridget Orr
Fordham University, New York

Empire on the English Stage 1660–1714 analyzes Restoration and early eighteenth-century drama in terms of empire. It provides a comprehensive account of colonialism, national identity and the representation of race and ethnicity on stage.

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In this biography, Virginia Scott locates Molière's life and work in the social, literary and theatrical contexts of the period. She offers a narrative account of his life and an overview of his plays in the wider setting of the development of seventeenth-century French drama. Her research extends from Molière's boyhood and his Jesuit education at the Collège de Clermont, through the beginning of his theatrical career in Paris and as a vagabond actor in the provinces, to his days as a court dramatist under Louis XIV. He was a controversial playwright, striking out against hypocrisy in religion and medicine, and finally a cynical survivor of the literary, cultural, and marital wars. This full-length biography, the first to be written about Molière in English since 1930, will appeal to the general reader as well as specialists in French and Theatre Studies.

‘… arrestingy illuminates the complex world of the theatre and court, both in Paris and elsewhere, that finally constitutes almost all that can really be known of Molière’s life.’

The Economist

Molière
A Theatrical Life
Virginia Scott
University of Massachusetts, Amherst

Orientalism in French Classical Drama
Michèle Longino
Duke University, North Carolina

Michèle Longino examines the ways in which Mediterranean exoticism inflects the themes represented in French classical drama. Longino explores plays by Corneille, Molière and Racine, Le Cid, Médée, and Le bourgeois gentilhomme among others. She offers a consideration of the role the staging of the near Orient played in shaping a sense of French colonial identity. Drawing on histories, travel journals, memoirs and correspondence, and bringing together literary and historical concerns, Longino considers these dramatisations in the context of French-Ottoman relations at the time of their production. She argues that what goes on in the cultural space of the theatre speaks to the larger domestic and international issues of the time, with important repercussions in our own postcolonial era. These plays continue to loom large in French cultural production even today, perpetuating a notion of ‘Frenchness’ that is meanwhile being increasingly put into question by the very demographics of France.

Cambridge Studies in French, 69
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The French Revolution and the London Stage, 1789–1805
George Taylor
University of Manchester

During the French Revolution most performances on the London stage were strictly censored, but political attitudes found indirect expression. New and popular genres like pantomime, gothic drama, history plays, musical and spectacular entertainment, and, above all, melodrama provided metaphors for the hopes and fears inspired by the conflict in France and subsequent European wars. George Taylor looks at how British drama and popular entertainment were affected by the ideas and events of the French Revolution and Napoleonic Wars. He argues that melodrama had its origins in this period, with certain gothic villains displaying qualities attributed to Robespierre and Napoleon, and that recurrent images of incarceration and dispossession reflected fears of arbitrary persecution, from the tyranny of the Bastille to the Jacobin’s Reign of Terror. By a cultural analysis of the popular entertainment and theatre performances of the eighteenth and nineteenth centuries Taylor reveals issues of ideological conflict and psychological stress.

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Opera and Drama in Eighteenth-Century London
The King’s Theatre, Garrick, and the Business of Performance
Ian Woodfield
The Queen’s University of Belfast

In this study, Ian Woodfield explores the cultural and commercial life of Italian opera in late eighteenth-century London. It was a period when theatre and opera worlds mixed, venues were shared, and agents and managers collaborated and competed. Through primary sources, many analysed for the first time, Woodfield examines such issues as finances, recruitment policy, the handling of singers and composers, links with Paris and Italy, and the role of women in opera management. These key topics are also placed within the context of a personal dispute between two of the most important managers of the day, the woman writer Frances Brooke and the actor David Garrick, which influenced the running of the major venues, the King’s Theatre, Drury Lane and Covent Garden. Woodfield has also uncovered new information concerning the influential role of the eighteenth-century music historian and critic Charles Burney, as artistic advisor to the King’s Theatre.

‘In his hands the period springs vibrantly to life … Scholarship with a human face – wonderful stuff!”

International Record Review

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**Directors in Perspective**

**The Theatre of Robert Wilson**

Arthur Holmberg

Brandeis University, Massachusetts

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 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.

**Contents:** List of illustrations; Preface; Introduction: Before Inferno: Strindberg and nineteenth-century theatre; 1. Toward a new theatre: To Damascus; 2. A theatre of dreams: A Dream Play; 3. Chamber theatre: The Ghost Sonata; Notes; Select bibliography; Index.

**Publication October 2002**

0 521 62377 4 Hardback c. £40.00

Strindberg and Modernist Theatre

Post-Inferno Drama on the Stage

Frederick J. Marker

University of Toronto 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.

**Contents:**

- List of illustrations; Preface;

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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.


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 Encyclopaedia; 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
2002 228 x 152 mm 325pp 22 half-tones 0 521 80914 2 Hardback c. £40.00 Publication October 2002

This is the only volume available to bring together a wide selection of primary source materials from the theatrical history of the Middle Ages. The focus is on Western Europe between the fall of the Roman Empire and the emergence of markedly Renaissance forms in Italy. Early sections of the volume are devoted to the survival of Classical tradition and the development of the liturgical drama of the Roman Catholic Church, but the main concentration is on the genesis and growth of popular religious drama in the vernacular. Each of the major medieval regions is featured, while a final section covers the pastimes and customs of the people, a record of whose traditional activities often only survives in the margins of official recognition.

Contents: List of documents; General editor’s preface; Editor’s preface; Acknowledgements; Historical table; Glossary of technical and specialised terms; Note on money; Introduction; Section A. The inheritance Nick Davis; Section B. Latin liturgical drama Peter Meredith; Section C. Extra-liturgical Latin and early vernacular drama Lynette R. Muir; Section D. England, Ireland, Scotland, Wales William Tydeman; Section E. France Lynette R. Muir; Section F. The German-speaking area John Tailby; Section G. Italy Michael J. Anderson; Section H. The Low Countries Elsa Strietman and Lynette R. Muir; Section I. The Iberian Peninsula (including Majorca) Louise M. Haywood; Section J. Traditions of the people: customs and folk drama Thomas Pettitt and Leif Sondergaard; Bibliography; Index.

Theatre in Europe: a documentary history
2001 228 x 152 mm 782pp 29 half-tones 2 maps 0 521 24609 1 Hardback £90.00
American Theatre

The Cambridge History of American Theatre
Volume 1: Beginnings to 1870
Edited by Don B. Wilmeth
Brown University, Rhode Island
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Contents: List of illustrations; List of contributors; Preface; Acknowledgements; Introduction Christopher Bigsby; Timeline;
Post-World War II to 1998 compiled by Don B. Wilmeth and Jonathan Carley;

Cambridge History of American Theatre
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The Cambridge Guide to American Theatre
Edited by Don B. Wilmeth and Tice L. Miller
Brown University, Rhode Island and University of Nebraska, Lincoln

1996 234 x 156 mm 477pp
0 521 56444 1 Paperback £16.95

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

In this book Brooks McNamara explores the world of the concert saloon in New York from the Civil War to the early years of the twentieth century. A concert saloon is defined as an establishment offering various kinds of entertainment, including alcohol, with some also providing gambling and prostitution. All of these saloons employed ‘waiter girls’ to sell drinks and sit with male customers and all had bad reputations. McNamara focuses on the theatrical aspects of the concert saloon and examines the sources of saloon shows, the changes in direction during the century, the performing spaces and equipment, as well as the employees and patrons. McNamara paints a picture of a lively and theatrically fascinating environment and his work sheds new light on our understanding of American popular theatre. The book contain informative illustrations and will be of interest to historians of theatre, popular culture, and American social history.


Theatre, Society and the Nation
Staging American Identities
S. E. Wilmer
Trinity College, Dublin

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. In this book Steve Wilmer selects key historical moments in American history and examines how the theatre, in formal and informal settings, responded to these events. The book moves from the Colonial fight for independence, through Native American struggles, the Socialist Worker play, the Civil Rights Movement, and up to works of the last decade, including Tony Kushner’s Angels in America. In addition to examining theatrical events and play texts, Wilmer also considers audience reception and critical response.

Cambridge Studies in American Theatre and Drama, 15
2002 228 x 152 mm 272pp
0 521 80264 4 Hardback c. £45.00
Publication September 2002
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 elusives 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.


Glossary.
Publication September 2002
2002 228 x 152 mm 430pp 61 half-tones
2 maps
0 521 65140 9 Hardback £65.00

Greek Theatre Performance
An Introduction
David Wiles
Royal Holloway, University of London

In this fascinating and accessible book, David Wiles introduces ancient Greek theatre to students and enthusiasts interested in knowing how the plays were performed. Theatre was a ceremony bound up with fundamental activities in ancient Athenian life and Wiles explores those elements which created the theatre of the time. Actors rather than writers are the book’s main concern and Wiles examines how the actor used the resources of story-telling, dance, mask, and visual action to create a large-scale event that would shape the life of the citizen community. The book assumes no prior knowledge of the ancient world, and is written to answer the questions of those who want to know how the plays were performed, what they meant in their original social context, what they might mean in a modern performance and what can be learned from and achieved by performances of Greek plays today.

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Achilles in Greek Tragedy
Pantelis Michelakis
Wolfson College, Oxford

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 competing definitions of heroism, oscillating between presence and absence, 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
Ancient and Classical Theatre

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.

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Publication September 2002

New in Paperback

Tragedy in Athens
Performance Space and Theatrical Meaning
David Wiles
Royal Holloway, University of London

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‘David Wiles’s enquiries are securely based on past and current scholarly research, towards which the reader is directed by full and judicious footnotes. This is a study which deserves a prominent place on reading lists for all students interested in drama and theatre.’  
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London Civic Theatre, 13
Longino, Michèle, 15
Looking at Shakespeare, 12
Lowe, N. J., 22

M
Madelaine, Richard, 9
Manheim, Michael, 6
Marker, Frederick J., 17
Marker, Lise-Lone, 17
Mastronarde, Donald J., 22
McEachern, Claire, 2
McFarlane, James, 6
McNamara, Brooks, 20
Médieval European Stage, 500–1550, The, 18
Merchant of Venice, The, 9
Médievale, Richard, 9
Méditerranée, Pantelis, 21
Midsummer Night’s Dream, A, 9
Miles, Patrick, 16
Miller: Death of a Salesman, 8
Miller, Tice L., 20
Modern American Drama, 1945–2000, 21
Modern British Drama: The Twentieth Century, 16
Molière, 15
Molière: Don Juan, 8
Moody, Jane, 16
Muir, Kenneth, 12
Murphy, Brenda, 5, 7, 8

N
National Theatre in Northern and Eastern Europe, 1746–1900, 19
Naturalism and Symbolism in European Theatre 1850–1918, 19
Naxos AudioBooks, 8
New Theatre Quarterly, 1
New York Concert Saloon, The, 20
Nicoll, Allardyce, 12
Not Shakespeare, 11

O
O’Neill: Long Day’s Journey into Night, 7
Opera and Drama in Eighteenth-Century London, 15
Orientalism in French Classical Drama, 15
Orr, Bridget, 14

P
Payne Fisk, Deborah, 4
Performance and Literature in the Commedia dell’Arte, 18
Performing the American Frontier, 1870–1906, 21
Peter Brook, 17
Pilling, John, 6
Plastow, Jane, 16
Playing Companies and Commerce in Shakespeare’s Time, 13
Politics of Irish Drama, The, 16
Press Censorship in Jacobean England, 13
Price, Steven, 8

R
Raby, Peter, 5, 6
Reeves, Geoffrey, 17
Reinele, Janelle, 5
Rescripting Shakespeare, 11
Riley, Jo, 17
Roberts, Philip, 16
Roger Blin and Twentieth-Century Playwrights, 17
Romeo and Juliet, 8
Rothwell, Kenneth S., 14
Roudané, Matthew, 5
Roudané, Matthew C., 5
Royal Court Theatre and the Modern Stage, The, 16
Russian Theatre after Stalin, The, 16

S
Sacks, Glendyr, 6
Schafer, Elizabeth, 9
Schalkwyk, David, 10
Schoch, Richard W., 11
Schumacher, Claude, 16, 19
Scott, Virginia, 15
Sendler, Laurence, 16, 19
Shakespeare and Race, 12
Shakespeare and Sexuality, 12
Shakespeare and the Book, 12
Shakespeare and the Hunt, 13
Shakespeare and Theatrical Patronage in Early Modern England, 10
Shakespeare and Violence, 10
Shakespeare on Masculinity, 12
Shakespeare Survey, 12
Shakespeare, William, 8, 9
Shakespeare’s Serial History Plays, 11
Singleton, Brian, 1
Smeliansky, Anatoly, 16
Smith, Emma, 9
Sojinka, Wole, 16
Speech and Performance in Shakespeare’s Sonnets and Plays, 10
Staged Properties in Early Modern English Drama, 13
Staging the Holocaust, 16
Stanton, Sarah, 1, 2
Stewart, Stanley, 4
Strindberg and Modernist Theatre, 17

T
Taming of the Shrew, The, 9
Taylor, George, 15
Teaching Shakespeare, 9
Tempest, The, 8, 9
Templeton, Joan, 16
Theater of Andrzej Wajda, The, 17
Theater of Heiner Müller, The, 16
Theatre Matters, 16
Theatre of Robert Wilson, The, 17
Theatre Research International, 1
Theatre, Society and the Nation, 20
Theatre Survey, 2
Theatres and Encyclopedias in Early Modern Europe, 18
Thomson, Leslie, 11
Thomson, Peter, 6, 7
Tornqvist, Egil, 7
Tragedy in Athens, 22
Truusser, Simon, 1
Tyldean, William, 8, 18

V
Vickers, Brian, 10
Vsevolod Meyerhold, 17

W
Weaver, Elissa B., 17
Weber, John, 14
Wells, Stanley, 3, 4, 12
West, William, 18
Westfall, Suzanne R., 11
White, Paul Whitfield, 10
Whitton, David, 8
Who Needs Greek?, 22
Wickham, Glynnie, 19
Wilde: Salome, 8
Wiles, David, 21, 22
Williams: A Streetcar Named Desire, 7
Williams, Gary Jay, 2
Wilmer, S. E., 20
Wilmerth, Don B., 19, 20
Wilson, Peter, 22
Women in British Romantic Theatre, 15
Women, Nationalism and the Romantic Stage, 15
Woodfield, Ian, 15
Woolf, George, 1
Works of John Webster, The, 14

Y
Yachnin, Paul, 14
Yunis, Harvey, 22