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Theatre Studies



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2002

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CAMBRIDGE Journals online journals.cambridge.org

Many of our journal titles are now available online. Each journal entry in this catalogue indicates where the price includes, or will include, access to the electronic version of the journal during 2002. Full text is available FREE to all individuals within the registered domain address of full rate subscribers. In addition, the service provides all users with FREE access to tables of contents and abstracts, and a FREE email alerting service.

Guides and Reference

The Cambridge Paperback Guide to Theatre

Edited by Sarah Stanton
Cambridge University Press
and Martin Banham
University of Leeds



'It is an excellent book … easy to browse through.'
Maggie Bignell, *The School Librarian*

1996 234 x 156 mm 429pp 3 half-tones
0 521 44654 6 Paperback £13.95

The Cambridge Guide to Theatre

Second edition
Edited by Martin Banham
University of Leeds



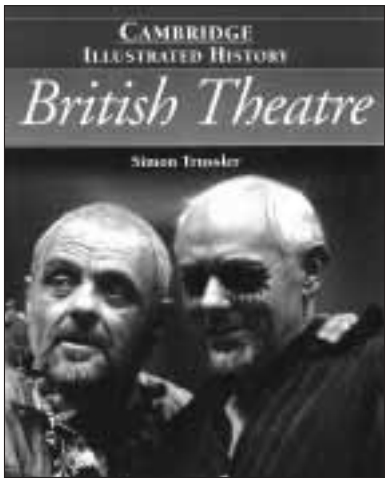
'Everything I've wanted to know about the art of theatre and have not dared to ask is covered.' *The Sunday Times*

1995 247 x 174 mm 1247pp 300 half-tones
0 521 43437 8 Hardback £29.95

New in Paperback

The Cambridge Illustrated History of British Theatre

Simon Trussler



Combining authoritative writing with superb illustration, *The Cambridge Illustrated History of British Theatre* is a fascinating exploration of the development of the live performing arts in Britain from the earliest times to the present day. The book is aimed at both students and general readers.

'Like the best theatre, this book is fast-moving, accessible, and thoroughly enjoyable.' Antony Sher

Contents: Introduction; 1. Roman Britain and the Early Middle Ages; 2. The High Middle Ages; 3. The Later Middle Ages; 4. The shaping of a professional theatre; 5. The era of the outdoor playhouses; 6. The Jacobean theatre; 7. The Caroline and Commonwealth theatre; 8. The Restoration theatre; 9. The birth of a Bourgeois theatre; 10. The actors ascendant; 11. Opposition and oppression; 12. The Garrick years; 13. From manners to melodrama; 14. The end of the monopoly; 15. Towards a respectable theatre; 16. The speculative theatre; 17. Romance and realism; 18. The war and the long weekend; 19. The utility theatre; 20. Anger and affluence; 21. Alternative theatres; 22. Theatre and the marketplace; 23. Epilogue.

Cambridge Illustrated Histories

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

The Cambridge Guide to Asian Theatre

Edited by James R. Brandon
University of Hawaii, Manoa

'Thoroughly informed, hugely enjoyable.' *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

Journal

New Theatre Quarterly

Editors: Clive Barker
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

online

Journal

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

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

online

Journal

Theatre Survey

Editor: Gary Jay Williams
Catholic University of America

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; from medieval performance to the New Orleans Mardi Gras; 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 43 in 2002: May and November
Institutions print and electronic: £53
Institutions electronic only: £48
Print ISSN 0040-5574
Electronic ISSN 1475-4533

online

Journal

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 publications of importance in the field.

Subscriptions

Volume 14 in 2002: March, July and November
Institutions print and electronic: £68
Institutions electronic only: £62
Individuals print only: £36
Print ISSN 0954-5867
Electronic ISSN 1474-0621

online

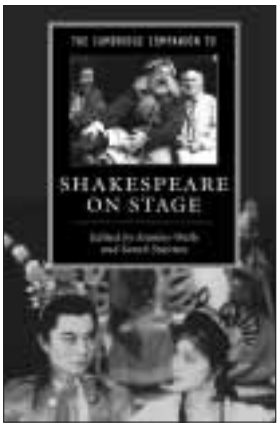
Student Guides and Textbooks

Cambridge Companions to Literature

New

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 peformers and productions of Shakespeare from around the world. An amalgamated list of items for further reading completes the book.

Contents: List of illustrations; Preface; 1. Shakespeare plays on Renaissance stages *Gary Taylor*; 2. Improving Shakespeare: from the Restoration to Garrick *Jean I. Marsden*; 3. Romantic Shakespeare *Jane Moody*; 4. Pictorial Shakespeare *Richard W. Schoch*; 5. Reconstructive Shakespeare: reproducing Elizabethan and Jacobean stages *Marion O'Connor*; 6. Twentieth-century performance: the Stratford and London companies *Robert Smallwood*; 7. The tragic actor and Shakespeare *Simon Williams*; 8. The comic actor and Shakespeare *Peter Thomson*; 9. Women and Shakespearean performance *Penny Gay*; 10. International Shakespeare *Anthony B. Dawson*; 11. Touring Shakespeare *Peter Holland*; 12. Shakespeare on the political stage in the twentieth century *Wilhelm Hortmann*; 13. Shakespeare in North America *Michael A. Morrison*; 14. Shakespeare on the stages of Asia *John Gillies, Ryuta Minami, Ruru Li and Poonam Trivedi*; 15. Shakespeare and Africa *Martin Banham, Roshni Mooneeram and Jane Plastow*; Further reading; Index.

Cambridge Companions to Literature

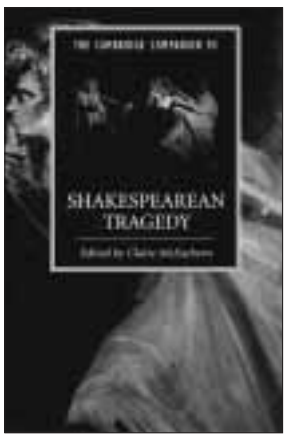
2002 228 x 152 mm 338pp 45 half-tones

0 521 79295 9	Hardback	£40.00
0 521 79711 X	Paperback	£14.95

New

The Cambridge Companion to Shakespearean Tragedy

Edited by Claire McEachern
University of California, Los Angeles



The Cambridge Companion to Shakespearean Tragedy acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. 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*.

Contents: Preface; 1. What is a Shakespearean tragedy? *Tom McAlindon;* 2. The language of tragedy *Russ McDonald;* 3. Tragedy in Shakespeare's career *David Bevington;* 4. Shakespearean tragedy printed and performed *Michael Warren;* 5. Religion and Shakespearean tragedy *Huston Diehl;* 6. Tragedy and political authority *Michael Hattaway;* 7. Gender and family *Catherine Belsey;* 8. The tragic subject and its passions *Gail Kern Paster;* 9. Tragedies of revenge and ambition *Robert N. Watson;* 10. Shakespeare's tragedies of love *Catherine Bates;* 11. Shakespeare's classical tragedies *Coppélia Kahn;* 12. The critical reception of Shakespeare's tragedies *R. A. Foakes;* 13. *Antony and Cleopatra* in the theatre *Barbara Hodgdon.*

Cambridge Companions to Literature

2003	228 x 152 mm	320pp	7 half-tones
0 521 79009 3		Hardback	c. £40.00
0 521 79359 9		Paperback	c. £14.95

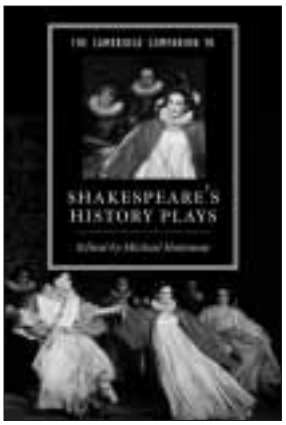
Publication January 2003

New

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.

Contents: Part I. Contexts: 1. The Shakespearean history play *Michael Hattaway;* 2. Shakespeare and the early modern history play *A. J. Hoenselaars;* 3. Pageants, masques, and history *David M. Bergeron;* 4. Elizabethan historiography and Shakespeare's sources *Dominique Goy-Blanquet;* 5. Women's roles in the Elizabethan history plays *Phyllis Rackin;* Part II. The Plays: 6. Plantagenets, Yorkists, Lancastrians, and Tudors: *Edward III, 1-3 Henry VI, Richard III Janis Lull;* 7. Historical legacy and fiction: the poetical reinvention of King Richard III *Marie-Hélène Besnault and Michel Bitot;* 8. *King John*: changing perspectives *A. J. Piesse*; 9. *Richard II*: Shakespeare and the languages of the stage *Robyn Bolam;* 10. *Henry IV* Parts one and two *James C. Bulman*; 11. *King Henry V*: 'The quick forge and working house of thought' *Pamela Mason;* 12. Shakespeare's ancient Rome: difference and identity *Robert S. Miola;* 13. Shakespeare's other historical plays *R. A. Foakes;* 14. Theatrical afterlives *Stuart Hampton-Reeves;* Part III. Reference Material: Recurrent characters; Family Trees: 1. The Early Plantagenets; 2. The House of Lancaster; 3. The House of York; Bibliography and further reading.

Cambridge Companions to Literature

2002	228 x 152 mm	302pp	12 half-tones	3 tables
0 521 77277 X			Hardback	c. £40.00
0 521 77539 6			Paperback	c. £14.95

Publication November 2002

The Cambridge Companion to Shakespearean 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*

Contents: Preface; Chronology; Part I. Shakespeare and Comic Tradition: 1. Theories of comedy *David Galbraith*; 2. Roman comedy *Robert S. Miola*; 3. Italian stories on the stage *Louis George Clubb*; 4. Elizabethan comedy *Janette Dillon*; 5. Popular festivity *François Laroque*; Part II. Shakespearean Comedy: 6. Forms of confusion *John Creaser*; 7. Love and courtship *Catherine Bates*; 8. Laughing at 'others' *Edward Berry*; 9. Comedy and sex *Alexander Leggatt*; 10. Language and comedy *Lynne Magnusson*; 11. Sexual disguise and the theatre of gender *Barbara Hodgdon*; 12 Matters of state *Anthony Miller*; 13. The experiment of romance *Michael O'Connell;* Select bibliography.

Cambridge Companions to Literature

2001	228 x 152 mm	256pp	
0 521 77044 0		Hardback	£40.00
0 521 77942 1		Paperback	£14.95

The Cambridge Companion to Shakespeare

Edited by Margreta 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.

Cambridge Companions to Literature

2001 228 x 152 mm 348pp 14 half-tones 2 tables
0 521 65094 1 Hardback £40.00
0 521 65881 0 Paperback £14.95

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
0 521 63023 1 Hardback £40.00
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

An accessible, up-to-date introduction to the life and works of poet and dramatist Ben Jonson.

Cambridge Companions to Literature

2000 228 x 152 mm 240pp 1 half-tone
0 521 64113 6 Hardback £40.00
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 2 line diagrams
32 half-tones 1 table
0 521 45916 8 Paperback £15.95

The Cambridge Companion to English Renaissance Drama

Edited by A. R. Braunmuller
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

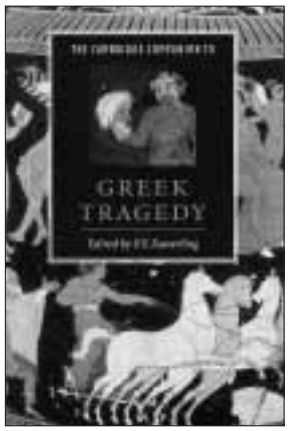
Edited by Deborah Payne Fisk
American University, Washington DC

Cambridge Companions to Literature

2000 228 x 152 mm 322pp 2 line diagrams
11 half-tones
0 521 58215 6 Hardback £40.00
0 521 58812 X Paperback £14.95

The Cambridge Companion to Greek Tragedy

Edited by P. E. Easterling
University of Cambridge



'As a resource for teachers it is invaluable … Where else can such a wealth be found in one volume on tragedy?'

JACT Review

Cambridge Companions to Literature

1997 228 x 152 mm 410pp 2 line diagrams
31 half-tones 1 map
0 521 42351 1 Paperback £14.95

The Cambridge Companion to Chekhov

Edited by Vera Gottlieb
Goldsmiths College, University of London
and Paul Allain
University of Kent

Cambridge Companions to Literature

2000 228 x 152 mm 328pp 4 half-tones
0 521 58117 6 Hardback £40.00
0 521 58917 7 Paperback £14.95

New

The Cambridge Companion to the Musical

Edited by William A. Everett
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

Contents: List of illustrations; Introduction *William A. Everett and Paul R. Laird;* Part I. Adaptations and Transformations: Before 1940: 1. American musical theatre before the twentieth century *Katherine K. Preston;* 2. Birth pangs, growing pains, and sibling rivalry: musical theatre in New York, 1900–1920 *Orly Leah Krasner;* 3. Romance, nostalgia, and nevermore: American and British operetta in the 1920s *William A. Everett;* 4. Images of African-Americans: African-American musical theatre, *Show Boat*, and *Porgy and Bess John Graziano;* 5. The melody (and the words) linger on: American musical comedies of the 1920s and 1930s *Geoffrey Block*; Part II. Maturations and Formulations: 1940 to 1970: 6. 'We Said We Wouldn't Look Back': British musical theatre, 1935–1960 *John Snelson;* 7. The coming of the musical play: Rodgers and Hammerstein *Ann Sears;* 8. The successors of Rodgers and Hammerstein from the 1940s through to the 1960s *Thomas L. Riis and Ann Sears with William A. Everett;* 9. Musical sophistication on Broadway: Kurt Weill and Leonard Bernstein *Bruce D. McClung and Paul R. Laird;* Part III. Evolutions and Integrations: After 1970: 10. Stephen Sondheim and the musical of the outsider *Jim Lovensheimer;* 11. Choreographers, directors, and the fully integrated musical *Paul R. Laird;* 12. Distant cousin or fraternal twin? Analytical approaches to the film musical *Graham Wood;* 13. From *Hair* to *Rent*: is rock a four-letter word on Broadway? *Scott Warfield;* 14. The megamusical and beyond: the creation, internationalization and impact of a genre *Paul Prece and William A. Everett.*

Cambridge Companions to Music

2002 247 x 174 mm 325pp 1 line diagram 17 half-tones

0 521 79189 8	Hardback	c. £45.00
0 521 79639 3	Paperback	c. £15.95

Publication November 2002

The Cambridge Companion to Modern British Women Playwrights

Edited by Elaine Aston
University of Lancaster
and Janelle Reinelt
University of California, Davis

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

Cambridge Companions to Literature

2000 228 x 152 mm 296pp 9 half-tones

0 521 59422 7	Hardback	£40.00
0 521 59533 9	Paperback	£14.95

The Cambridge Companion to American Women Playwrights

Edited by Brenda Murphy
University of Connecticut

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

Cambridge Companions to Literature

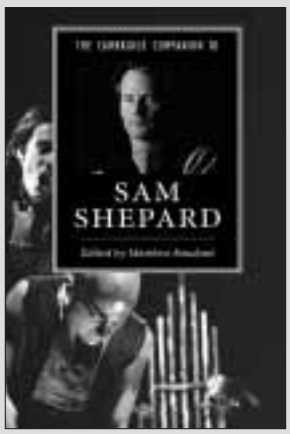
1999 228 x 152 mm 324pp 9 half-tones 1 table

0 521 57184 7	Hardback	£40.00
0 521 57680 6	Paperback	£14.95

New

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 Bigsby*; 2. Shepard and Off-Off Broadway: the unseen hand of Theatre Genesis *Stephen J. Bottoms*; 3. Shepard on Shepard: an interview *Matthew Roudané*; 4. On Sam Shepard *Joseph Chaikin*; 5. Joseph Chaikin and Sam Shepard in Collaboration *Marc Robinson*; 6. Repetition and regression in *Curse of the Starving Class* and *Buried Child Thomas P. Adler*; 7. Shepard writes about writing *Brenda Murphy*; 8. Reflections of the past in *True West* and *A Lie of the Mind Leslie Kane*; 9. Patriarchal pathology from *The Holy Ghostly* to *Silent Tongue Carla J. McDonough*; 10. The classic Western and Sam Shepard's family sagas *John Clum*; 11. European textures: adapting Christopher Marlowe's *Doctor Faustus Johan Callens*; 12. Sam Shepard and the cinema *Kimball King*; 13. Sam Shepard as musical experimenter *David DeRose*; 14. Sam Shepard's non-dramatic writings *Ann C. Hall*; 15. *States of Shock*, *Simpatico*, and *Eyes for Consuela*: Sam Shepard's plays of the 1990s *Leslie Wade*; 16. Sam Shepard's *The Late Henry Moss Matthew Roudané*; 17. Sam Shepard: a bibliographic essay and production overview *Susan Abbotson*; Index.

Cambridge Companions to Literature

2002 228 x 152 mm 352pp

0 521 77158 7	Hardback	£40.00
0 521 77766 6	Paperback	£14.95

The Cambridge Companion to Tennessee Williams

Edited by Matthew 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

0 521 49533 4	Hardback	£40.00
0 521 49883 X	Paperback	£14.95

The Cambridge Companion to Oscar Wilde

Edited by Peter Raby
Homerton College, Cambridge

The essential guide to one of the theatre's most important characters, with an opening essay by Merlin Holland, Oscar Wilde's grandson.

Cambridge Companions to Literature

1997 228 x 152 mm 331pp 20 half-tones

0 521 47471 X	Hardback	£45.00
0 521 47987 8	Paperback	£14.95

The Cambridge Companion to George Bernard Shaw

Edited by Christopher Innes
York University, Ontario



The Cambridge Companion to George Bernard Shaw is an indispensable guide to one of the most influential and important dramatists of the theatre.

Cambridge Companions to Literature
1998 228 x 152 mm 375pp 31 half-tones
3 music examples
0 521 56633 9 Paperback £14.95

The Cambridge Companion to Eugene O'Neill

Edited by Michael Manheim
University of Toledo, Ohio

Newly commissioned essays explore the life and work of Eugene O'Neill from his earliest writings to *Long Day's Journey Into Night.*

Cambridge Companions to Literature
1998 228 x 152 mm 274pp 6 half-tones
0 521 55389 X Hardback £37.50
0 521 55645 7 Paperback £14.95

The Cambridge Companion to Arthur Miller

Edited by Christopher Bigsby
University of East Anglia

This *Companion* provides an introduction to one of the most important playwrights of the twentieth century.

Cambridge Companions to Literature
1997 228 x 152 mm 297pp 8 half-tones
0 521 55019 X Hardback £37.50
0 521 55992 8 Paperback £15.95

The Cambridge Companion to Ibsen

Edited by James McFarlane

Sixteen chapters explore Ibsen's life and work and his influence on the modern theatre, with supporting reference material.

Cambridge Companions to Literature
1994 228 x 152 mm 356pp 1 line diagram
11 half-tones 1 table
0 521 42321 X Paperback £15.95

The Cambridge Companion to Beckett

Edited by John Pilling
University of Reading

This book provides thirteen essays on every aspect of the work of Samuel Beckett.

Cambridge Companions to Literature
1994 228 x 152 mm 273pp 2 half-tones 2 tables
0 521 42413 5 Paperback £14.95

The Cambridge Companion to Brecht

Edited by Peter Thomson
University of Exeter
and Glendyr Sacks
University of Exeter

This *Companion* offers nineteen essays and reference material covering the whole of Brecht's theatre work.

Cambridge Companions to Literature
1994 228 x 152 mm 334pp 18 half-tones 2 tables
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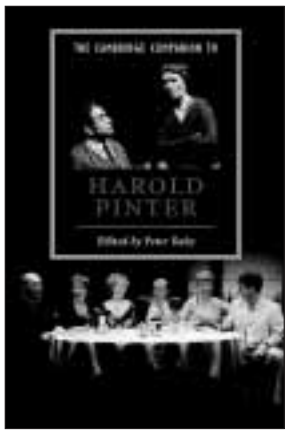
The Cambridge Companion to Harold Pinter

Edited by Peter Raby
Homerton College, Cambridge



The Cambridge Companion to Harold Pinter provides an introduction to one of the world's leading and most controversial writers, whose output in many genres and roles continues to grow. Harold Pinter has written for the theatre, radio, television and screen, in addition to being a highly successful director and actor. This volume examines the wide range of Pinter's work (including his recent play *Celebration*). The first section of essays places his writing within the critical and theatrical context of his time, and its reception worldwide. The *Companion* moves on to explore issues of performance, with essays by practitioners and writers. The third section addresses wider themes, including Pinter as celebrity, the playwright and his critics, and the political dimensions of his work. The volume offers photographs from key productions, a chronology, checklist of works and bibliography.

Contents: Introduction *Peter Raby;* Chronology; Part 1. Text and Context: 1. Pinter, politics and postmodernism (1) *Austin Quigley*; 2. Pinter and the 1950s *John Stokes;* 3. The sacred joke: comedy and politics in Pinter's early plays *Francesca Coppa;* 4. Tales of the city: some places and voices in Pinter's plays *Peter Raby;* 5. Pinter and twentieth-century drama *Ronald Knowles;* 6. Harold Pinter, screenwriter: an overview *Steven Gale;* Part 2. Pinter and Performance: 7. Body language in Pinter's plays *Richard Allen Cave*; 8. Pinter as director *Michael Pennington;* 9. Directing the plays of Harold Pinter *Peter Hall;* 10. Pinter in Russia *Charles Evans*; 11. Pinter and Ireland *Anthony Roche;* Part 3. Reactions to Pinter: 12. Pinter's sexual politics *Andrew Milne;* 13. Pinter and the critics *Yael Zarhy-Levo;* 14. Pinter as celebrity *Harry Derbyshire;* 15. Pinter, politics and postmodernism (2) *Mireia Aragay;* 16. Afterword: Harold Pinter and cricket *John Fowles;* Works by Pinter; Select bibliography.

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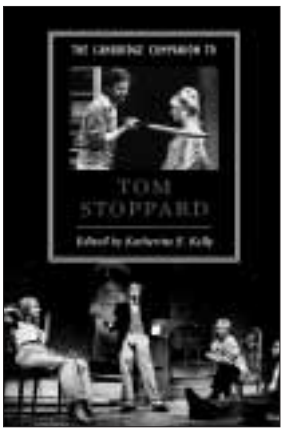
The Cambridge Companion to Tom Stoppard

Edited by Katherine E. Kelly
Texas A & M University



Cambridge Companions to Literature
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Plays in Production

Textbook

Beckett: Waiting for Godot

David Bradby
Royal Holloway, University of London



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.

Contents: List of productions; Introduction; 1. Beckett before *Waiting for Godot*; 2. *Waiting for Godot* – the play; 3. The first production: Theatre de Babylone, January 1953; 4. The first productions in English: Arts Theatre, London, August 1955 and Pike Theatre, Dublin, October 1955; 5. Early productions in the United States: Coconut Grove, Miami, January 1956 and Actor's Workshop of San Francisco 1957; 6. Beckett's own production: Schiller-Theater, Berlin, March 1975; 7. 'Fail again. Fail better.': productions in Avignon, Prague, Munich, Holland and Japan; 8. *Godot* in political context: productions in Belgrade, Sarajevo, South Africa, Palestine, Quebec, Paris and China; 9. Productions at the end of the twentieth century; Conclusion; Bibliography; Index.

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Textbook

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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Stephen J. Bottoms
University of Glasgow



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Philip C. Kolin
University of Southern Mississippi



This first continuous history of the play surveys major productions and transformations into ballet, film, television, and opera.

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Peter Thomson
University of Exeter
With contributions by Vivien Gardner
University of Manchester

An accessible study of the production history of *Mother Courage and Her Children*, a key twentieth-century play.

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Egil Tornqvist
Universiteit Van Amsterdam

New critical study of Ibsen's *A Doll's House* which looks at texts and performances.

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Brenda Murphy
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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

This is the first book-length study of Oscar Wilde's *Salome*, a play now regarded as central to his artistic achievement.

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Shakespeare Texts

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The Tempest

Edited by David Lindley
University of Leeds



The Tempest is one of the most suggestive, yet most elusive of all Shakespeare's plays, and has provoked a wide range of critical interpretation. It is a magical romance, yet deeply and problematically embedded in seventeenth-century debates about authority and power. David Lindley's Introduction and commentary focus upon contemporary texts, attending to the implications of Prospero's magic, his political and paternal ambitions, and the controversial issue of his 'colonialist' control of Caliban. *The Tempest* was also Shakespeare's response to the new opportunities offered by the Blackfriars theatre, and careful attention is given to the play's dramatic form, stage-craft, and use of music and spectacle, to demonstrate its uniquely experimental nature.

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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Shakespeare in Production

New
Textbook

Romeo and Juliet

Edited by James N. Loehlin
University of Texas, Austin

Romeo and Juliet is not only one of the most popular of Shakespeare's plays, it is one of the most popular stories in the world. Yet while the play has rarely been off the stage, it has undergone radical transformations in performance. It has been abridged, rewritten, given a happy ending, reset in other times and places, and adapted into other media. While retaining its appeal as a definitive love story, *Romeo and Juliet* has been a dynamic and unstable performance text, endlessly reinvented to suit differing cultural needs. This edition provides a detailed, thorough and readable account of the play in production. The introduction examines shifts in interpretation, textual adaptations and staging innovations over four centuries of theatrical production. The commentary gives detailed examples of how different performers, from Henry Irving and Ellen Terry to Leonardo DiCaprio and Claire Danes, have brought life and death to Shakespeare's star-crossed lovers.

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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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Publication November 2002

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Edited by Charles Edelman
Edith Cowan University, Western Australia

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Publication November 2002

New
Textbook

King Henry V

Edited by Emma Smith
University of Oxford

This is the first stage history of Shakespeare's *King Henry V* to cover the play's theatrical life since its first performance in 1599. Staging this play has always been a political act, and the substantial introduction traces its theatrical interventions into conflicts from the Napoleonic Wars to Vietnam and the Falklands crisis, offering a complete account of the play's fortunes: from its absence in the seventeenth century to its dominant position as historical spectacle in the Victorian period, through twentieth-century productions, which include the popular films by Olivier and Branagh. Together they raise vital interpretative questions: is *Henry V* an epic of English nationalism, a knowing and cynical piece of power politics, or an anti-war manifesto? The volume also includes the play text, illustrations and detailed footnotes about major performances.

Contents: List of illustrations; Series editors' preface; List of abbreviations; Select chronology of English-language performances; Introduction; *King Henry V* and commentary; Index.

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The Tempest

Edited by Christine Dymkowski
Royal Holloway, University of London

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Edited by Trevor R. Griffiths
University of North London

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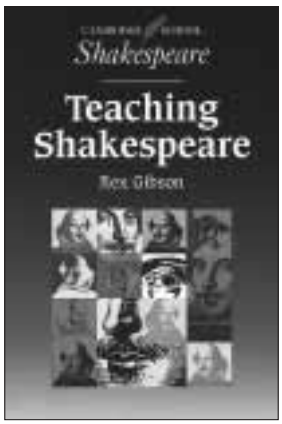
A Handbook for Teachers
Rex Gibson



A practical book teachers can use or adapt which identifies the principles of successful Shakepeare teaching.

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Shakespeare on CD-Rom

The Cambridge King Lear CD-ROM

Text and Performance Archive
Edited by Christie Carson
Royal Holloway, University of London
and Jacky Bratton
Royal Holloway, University of London

This CD-ROM offers an archive of textual and performance material relating to Shakespeare's *King Lear*. It contains the Quarto of 1608, the Folio of 1623, five other texts, 500 illustrations of performances, five critical essays and a wealth of annotation and reference material. All are fully searchable, using DynaText software.

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The World Shakespeare Bibliography on CD-ROM 1980–1996

Edited by James L. Harner
Texas A & M University

The World Shakespeare Bibliography is a fully searchable database with broad international coverage providing annotated entries for all important material, including books, articles, theatre productions, electronic and audiovisual products, related to Shakespeare. This CD-ROM contains over 50,000 separate records of material published or produced in the years 1980–1996.

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Medieval, Renaissance and Restoration Theatre

Forthcoming

Shakespeare and Violence

R. A. Foakes
University of California, Los Angeles

Shakespeare and Violence connects to current anxieties about the problem of violence, and shows how similar concerns are central in Shakespeare's plays. At first Shakespeare exploited spectacular violence for its entertainment value, but his later plays probe more deeply into the human propensity for gratuitous violence, especially in relation to kingship, government and war. In these plays and in his major tragedies he also explores the construction of masculinity in relation to power over others, to the value of heroism, and to self-control. Shakespeare's last plays present a world in which human violence appears analogous to violence in the natural world, and both kinds of violence are shown as aspects of a world subject to chance and accident. This book is the first to examine the development of Shakespeare's representations of violence and to explain their importance in shaping his career as a dramatist.

Contents: List of illustrations; Preface; 1. Introduction: 'Exterminate all the brutes'; 2. Shakespeare's culture of violence; 3. Shakespeare and the display of violence; 4. Plays and movies: *Richard III* and *Romeo and Juliet;* 5. Shakespeare on war: *King John* to *Henry V;* 6. Violence, Renaissance tragedy, and *Hamlet;* 7. The central tragedies and violence; 8. Roman violence and power games; 9. Violence and the late plays; 10. Afterword; Index.

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Publication December 2002

Forthcoming

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.

Contents: Introduction: The sonnets; 1. Performatives: The sonnets, *As You Like It* and *Anthony and Cleopatra*; 2. Embodiment: The sonnets, *Love's Labour's Lost* and *Twelfth Night*; 3. Interiority: The sonnets, *Hamlet* and *King Lear*; 4. Names: The sonnets, *Romeo and Juliet, Troilus and Cressida*, and *Othello*; 5. Transformations: The sonnets and *All's Well that Ends Well*; Conclusion.

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Publication October 2002

New

'Counterfeiting' Shakespeare

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.

Contents: Prologue: Gary Taylor finds a poem; Part I. Donald Foster's 'Shakespearean' Counterfeit: 1. 'W.S.' and the *Elegye* for William Peter; 2. Parallels? Plagiarisms?; 3. Vocabulary and diction; 4. Grammar: 'the Shakespearean *who';* 5. Prosody, punctuation, pause patterns; 6. Rhetoric: 'the Shakespearean *hendiadys';* 7. Statistics and inference; 8. A poem 'indistinguishable from Shakespeare'; Part II. John Ford's *Funerall Elegye:* 9. Ford's writing career: poet, moralist, playwright; 10. Ford and the *Elegye*'s 'Shakespearean diction'; 11. The *Funerall Elegye* in its Fordian context; Epilogue: the politics of attribution; Appendices: 1. The text of *A Funerall Elegye;* 2. Verbal parallels between *A Funerall Elegye* and Ford's poems; 3. Establishing Ford's canon; Bibliography.

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New

Shakespeare and Theatrical Patronage in Early Modern England

Edited by Paul Whitfield White
Purdue University, Indiana
and Suzanne R. Westfall
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 Dearness of the Diamond': theories of patronage theatre

Suzanne Westfall; Part II. Shakespearean Patronage: 2. The King's men's King's men: Shakespeare and folio patronage *David M. Bergeron;* 3. Shakespeare, the Cobhams, and the dynamics of theatrical patronage *Paul Whitfield White*; 4. Shakespeare, noble patrons and the pleasures of professional playing *Leeds Barroll;* Part III. From Medieval to Early Modern Patronage: 5. 'What revels are in hand?' Marriage celebrations and patronage of the Arts in Renaissance England *David Bevington and Milla Riggio*; 6. Civic patronage of provincial drama: the case of early modern York *Alexandra F. Johnston*; 7. Theatrical patronage and the urban community during the reign of Mary *Mary Blackstone;* Part IV. Patrons, Players, and Audiences: 8. Privy councilors as theatre patrons *Andrew Gurr*; 9. Tracking Leicester's men: the patronage of a performance troupe *Sally-Beth MacLean;* 10. Patronage and the companies of boy actors *Michael Shapiro;* 11. The audience as patron: the knight of the burning pestle *Alexander Leggatt.*

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A Dictionary of Stage Directions in English Drama 1580–1642

Alan C. Dessen
University of North Carolina, Chapel Hill
and Leslie Thomson
University of Toronto

This Dictionary, the first of its kind, defines and explains over 900 terms found in 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, gives examples of how the term is used, 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.

'The *Dictionary* as a whole is a superb scholarly resource. It presents a huge body of information in an astonishingly small space … Although this is primarily a work of reference, to be consulted for specific items, the book can be read from cover to cover almost as if it were pure entertainment. Its self-denying economy of presentation is a great virtue; it gives the whole work a cutting edge that stimulates and invigorates. As one goes through it, one gets a remarkably intimate feeling for the moment-by-moment actualities of stage performance. I can't imagine anyone using this *Dictionary* whose reading of early modern drama won't be sharpened and improved.'
Emrys Jones, *Times Literary Supplement*

2001 247 x 174 mm 306pp
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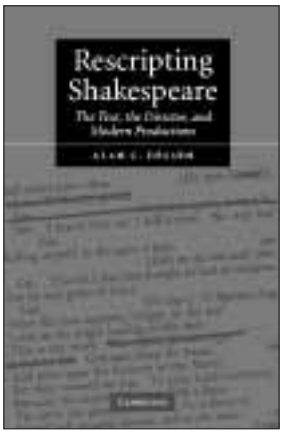
New

Rescripting Shakespeare

The Text, the Director, and Modern Productions

Alan C. Dessen
University of North Carolina, Chapel Hill



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 scenes omitted or transposed, and the many other adjustments that must be made. Directors *rescript* to streamline the playscript and save running time, to eliminate obscurity, conserve on personnel, and occasionally cancel out passages that might not fit their 'concept'. They *rewright* when they make more extensive changes, moving closer to the role of playwrights, as when the three parts of *Henry VI* are compressed into two plays. Dessen analyzes what such choices might exclude or preclude, and explains the exigencies faced by actors and directors in placing before today's audiences words targeted at players, playgoers, and playhouses that no longer exist. The results are of interest and importance as much to theatrical professionals as to theatre historians and students.

Contents: 1. 'Let it be hid': price tags, trade-offs, and economies; 2. Rescripting Shakespeare's contemporaries; 3. Adjustments and improvements; 4. Inserting an intermission-interval; 5. What's in an ending? Rescripting final scenes; 6. Rescripting stage directions and actions; 7. Compressing Henry VI; 8. The tamings of the shrews: rescripting the First Folio; 9. The editor as rescripter; 10. Conclusion: What's not here.

2002 228 x 152 mm 280pp
0 521 81029 9 Hardback £47.50
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New

Shakespeare's Serial History Plays

Nicholas Grene
Trinity College, Dublin

Shakespeare's Serial History Plays provides a re-reading of the two sequences of English history plays, *Henry VI-Richard III* and *Richard II-Henry V*. Reconsidering the chronicle sources and the staging practices of Shakespeare's time, Grene argues that the history plays were originally designed for serial performance. He charts the cultural and theatrical conditions that led to serial productions of the histories, in Europe as well as in the English-speaking world, and looks at their original creation in the 1590s and at modern productions or adaptations, from famous stagings such as the Royal Shakespeare Company's 1960s *Wars of the Roses* through to the present day. Grene focuses on the issues raised by the plays' seriality: the imagination of war, the emergence of character, and the uses of prophecies and curses through the first four; techniques of retrospection, hybrid dramatic forms, and questions of irony and agency in the second.

Contents: Introduction: Part I. The Story of the Histories: 1. Serialising the chronicles; 2. Staging the national epic; Part II. *Henry VI-Richard III*: 3. War imagined; 4. The emergence of character; 5. Curses and prophecies; Part III. *Richard II-Henry V*: 6. Looking back; 7. Hybrid histories; 8. Change and identity; Conclusion.

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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: 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

'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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Second edition

Looking at Shakespeare

A Visual History of Twentieth-Century Performance

Second edition

Dennis Kennedy

Trinity College, Dublin



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 434pp 172 half-tones
23 colour plates 1 table
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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 Daileader of nudity in Shakespeare films.

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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.

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New

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

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Publication October 2002

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Shakespeare Survey

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Each volume is also available individually in paperback, priced at £29.95. See our website www.cambridge.org

Shakespeare and the Book

David Scott Kastan

Columbia University, New York

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.

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Shakespeare on Masculinity

Robin Headlam Wells

University of Surrey, Roehampton

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

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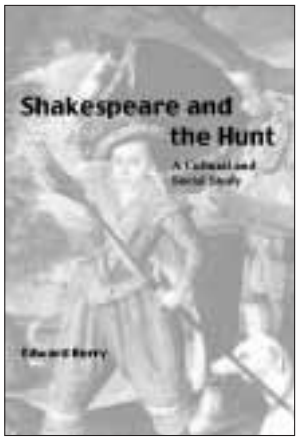
Shakespeare and the Hunt

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.

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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.

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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.

'… a major, eye-opening book about London theatre before Shakespeare, written by the scholar who knows the subject from the ground to the top.'
Scott McMillin

2002 228 x 152 mm 328pp 1 half-tone
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Publication November 2002

New

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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Publication September 2002

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

2001 228 x 152 mm 298pp
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New

Staged Properties in Early Modern English Drama

Edited by Jonathan Gil Harris
Ithaca College, New York
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 iconographic aspects of props, these essays explore their material dimensions, and in particular, their status as a special form of property.

Contents: List of illustrations; Notes on contributors; Part I. Histories: 1. Introduction: towards a materialist account of stage properties *Jonathan Gil Harris and Natasha Korda*; 2. Properties of skill: product placement in early English artisanal drama *Jonathan Gil Harris*; 3. The dramatic life of objects in the early modern theatre *Douglas Bruster*; Part II. Furniture: 4. Things with little social life: Henslowe's theatrical properties and Elizabethan household fittings *Lena Cowen Orlin*; 5. Properties of domestic life: the table in 'A Woman Killed with Kindness' *Catherine Richardson*; 6. 'Let me the curtains draw': the dramatic and symbolic properties of the bed in Shakespearean tragedy *Sasha Roberts*; Part III. Properties in Clothes: 7. The materials of the Renaissance theatre *Peter Stallybrass*; 8. Women's theatrical properties *Natasha Korda*; 9. Staging the beard: masculinity in early modern English culture *Will Fisher*; Part IV. Hand Properties: 10. Properties of marriage: proprietary conflict and the calculus of gender in 'Epicoene' *Juana Green*; 11. The woman's parts of 'Cymbeline' *Valerie Wayne*; 12. Wonder-effects: Othello's handkerchief *Paul Yachnin*; Appendix; Index.

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

Forthcoming

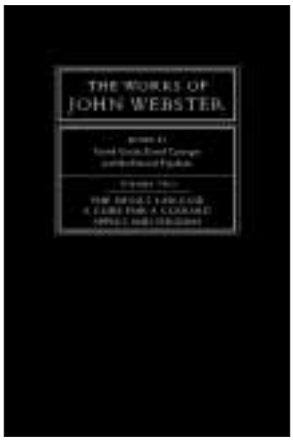
The Works of John Webster

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: List of illustrations; General preface to Volume 2; General textual preface; Acknowledgements; List of abbreviations; *The Devil's Law-Case*; *A Cure for a Cuckold; Appius and Virginia.*

The Works of John Webster, 2

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Publication December 2002

The Culture of Playgoing in Shakespeare's England

A Collaborative Debate

Anthony B. Dawson
University of British Columbia, Vancouver

and Paul Yachnin
University of British Columbia, Vancouver

A debate about the relationship between playgoing and the cultural life of Shakespeare's England.

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New in Paperback

A History of Shakespeare on Screen

A Century of Film and Television

Kenneth S. Rothwell
University of Vermont

This book chronicles how film-makers have re-imagined Shakespeare's plays in moving images from their earliest exhibition in nickelodeons to today's multi-million dollar productions. A filmography, bibliography and index of names make it invaluable as a one-volume reference work for specialists but it will also appeal to a more general audience.

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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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Eighteenth- and Nineteenth- Century Theatre

New

Jane Austen and the Theatre

Penny Gay
University of Sydney

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.

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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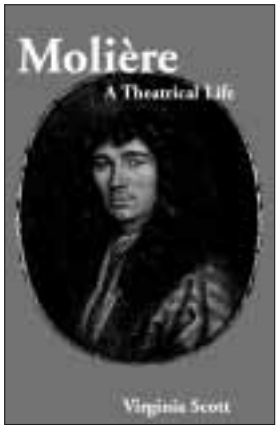
New in Paperback

Molière

A Theatrical Life

Virginia Scott
University of Massachusetts, Amherst



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.

'… arrestingly 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 Moliere's life.'
The Economist

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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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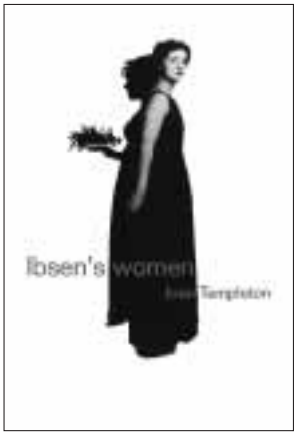
Publication September 2002

New in Paperback

Ibsen's Women

Joan Templeton
Long Island University, New York



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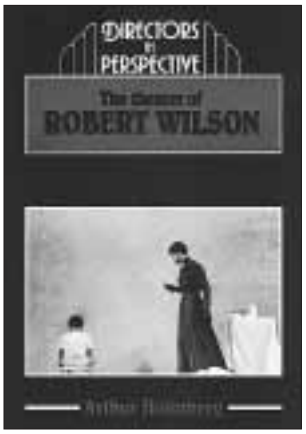

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Maciej Karpinski

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European Theatre

New

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.

Contents: Introduction; 1. Renaissance culture in Italian convents, 1450–1650; 2. The convent theatre tradition; 3. The plays and the playwrights: the earliest examples; 4. Spiritual comedies in the convents; 5. From manuscript to print, from the convent to the world; 6. Beyond Tuscany; Conclusion; Appendices; Bibliography.

Cambridge Studies in Italian History and Culture
2002 228 x 152 mm 320pp 17 half-tones
0 521 55082 3 Hardback £45.00

New

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; 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.

2002 228 x 152 mm 235pp 30 half-tones
0 521 62377 4 Hardback c. £40.00
Publication October 2002

New

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.

Contents: List of figures; Acknowledgements; 1. Introduction; 2. Improvisation and characters; 3. Residual orality in early modern Italy and the commedia dell'arte; 4. Venetian buffoni; 5. Early male actors; 6. Early actresses; 7. Zanni texts, 1576–1588; 8. Conclusions and caprices: early texts of the Dottore and Pantalone; 9. Tristano Martinelli: a company buffone; 10. Theatrical and literary 'composition' in Francesco Andreini and Flaminio Scala; 11. The generation of Cecchini: technical, moral and dramaturgical publications; Notes; Bibliography.

2002 228 x 152 mm 264pp 21 half-tones
0 521 64324 4 Hardback c. £45.00
Publication November 2002

New

Theatres and Encyclopedias in Early Modern Europe

William 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.

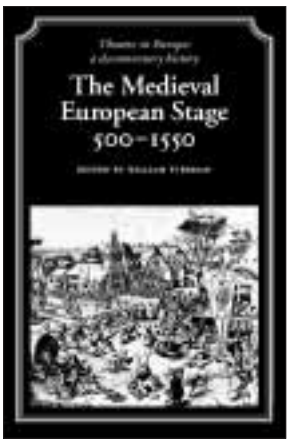
Cambridge Studies in Renaissance Literature and Culture, 44

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

Theatre in Europe: a documentary history

The Medieval European Stage, 500–1550

Edited by William Tydeman
University of Wales, Bangor



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

English Professional Theatre, 1530–1660

Edited by Glynne Wickham
University of Bristol
Herbert Berry
University of Saskatchewan
and William Ingram
University of Michigan

Through primary source documents, this volume explores the professional English theatre from 1530 to 1660.

Theatre in Europe: a documentary history
2001 228 x 152 mm 760pp 12 half-tones 2 figures 1 map
0 521 23012 8 Hardback £90.00

French Theatre in the Neo-classical Era, 1550–1789

Edited by William D. Howarth
University of Bristol

This important reference work covers the period which saw the establishment in France of the *Comédie-Française,* an Italian theatre and a state Opera.

Theatre in Europe: a documentary history
1997 228 x 152 mm 760pp 129 half-tones
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Edited by Claude Schumacher

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Theatre in Europe: a documentary history
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German and Dutch Theatre, 1600–1848

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This book makes available for the first time documents relating to European history, many of which were previously unpublished.

Theatre in Europe: a documentary history
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National Theatre in Northern and Eastern Europe, 1746–1900

Edited by Laurence Senelick

Chronicles the emergence of a national feeling in the theatres of Northern and Eastern Europe from the mid-eighteenth to the late nineteenth centuries.

Theatre in Europe: a documentary history
1991 228 x 152 mm 510pp
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A History of Russian Theatre

Robert Leach
University of Birmingham
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University of London

The first comprehensive history of Russian theatre in English.

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American Theatre

The Cambridge History of American Theatre

Volume 1: Beginnings to 1870
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The first multi-volume history of the American theatre to have been published, *The Cambridge History of American Theatre* is an authoritative and wide-ranging history of American theatre in all its dimensions from theatre buildings to playwriting, directors, and designers. Engaging the theatre as a performance art, a cultural institution, and a fact of American social and political life, the History, recognizes changing styles of presentation and performance, and addresses the economic context that conditions the drama presented.

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Cambridge History of American Theatre
1998 228 x 152 mm 543pp 33 half-tones 1 table
0 521 47204 0 Hardback £60.00

The Cambridge History of American Theatre

Volume 2: 1870–1945
Edited by Don B. Wilmeth
Brown University, Rhode Island
and Christopher Bigsby
University of East Anglia



Volume II of the *Cambridge History of American Theatre* covers all aspects of theatre from 1870 to 1945.

Cambridge History of American Theatre
1999 234 x 156 mm 608pp 31 half-tones 1 table
0 521 65179 4 Hardback £65.00

The Cambridge History of American Theatre

Volume 3: Post-World War II to the 1990s
Edited by Don B. Wilmeth
Brown University, Rhode Island
and Christopher Bigsby
University of East Anglia

This is an authoritative and wide-ranging history of American theatre in all its dimensions, from theatre building to playwriting, directors, performers, and designers. Engaging the theatre as a performance art, a cultural institution, and a fact of American social and political life, the history addresses the economic context that conditioned the drama presented. The history approaches its subject with a full awareness of relevant developments in literary criticism, cultural analysis, and performance theory. At the same time, it is designed to be an accessible, challenging narrative. All volumes include an extensive overview and timeline, followed by chapters on specific aspects of theatre. Volume Three examines the development of the theatre after World War II, through the productions of Broadway and beyond and into regional theatre across the country. Contributors also analyse new directions in theatre design, directing, and acting, as well as key plays and playwrights through the 1990s.

Contents: List of illustrations; List of contributors; Preface; Ackowledgements; Introduction *Christopher Bigsby;* Timeline:

Post-World War II to 1998 *compiled by Don B. Wilmeth and Jonathan Curley;* 1. American theatre in context: 1945–present *Arnold Aronson;* 2. A changing theatre: Broadway to the regions: Broadway *Laurence Maslon;* Off and Off-Off Broadway *Mel Gussow;* Regional/Resident theatre *Martha LoMonaco;* Alternative theatre *Marvin Carlson;* 3. The plays and playwrights: Plays and playwrights: 1945–1970 *June Schlueter;* American drama since 1970 *Matthew Roudane;* 4. Musical theatre since World War II *John Degen;* 5. Directors and directions *Samuel L. Leiter;* 6. Actors and acting *Foster Hirsch;* 7. American theatre design since 1945 *Ronn Smith;* Bibliography; Index.

Cambridge History of American Theatre

2000 234 x 156 mm 600pp 32 half-tones
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The Cambridge History of American Theatre

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Cambridge History of American Theatre

2000 234 x156 1725pp
0 521 78092 6 3 Volume Set £155.00

The Cambridge Guide to American Theatre

Edited by Don B. Wilmeth
Brown University, Rhode Island
and Tice L. Miller
University of Nebraska, Lincoln



A revised, updated, and expanded paperback edition of the popular *Guide to American Theatre.*

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

New

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.

Contents: Prologue: sources of the concert saloon and its shows; 1. Where the devil's work is done: new York City concert saloons during the Civil War era; 2. Changes in direction: the concert saloon after the war; 3. Concert saloon acts; 4. Concert saloons: spaces and equipment; 5. Employees and patrons of the concert saloon; 6. Related forms.

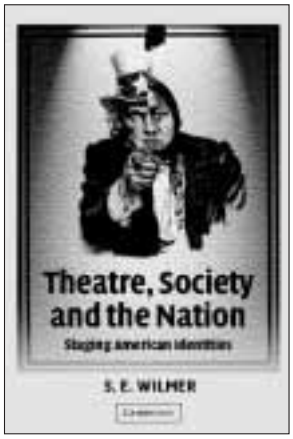
Cambridge Studies in American Theatre and Drama, 14

2002 228 x 152 mm 168pp 16 half-tones
0 521 81478 2 Hardback c. £40.00
Publication September 2002

New

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

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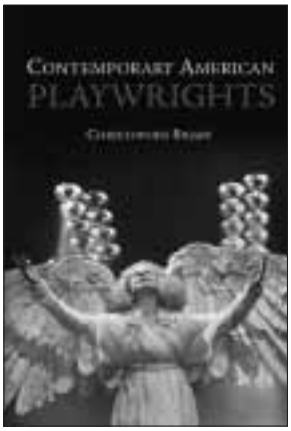
Contemporary American Playwrights

Christopher Bigsby
University of East Anglia



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Second edition

Christopher Bigsby
University of East Anglia

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Roger A. Hall
James Madison University, Virginia

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Cambridge Studies in American Theatre and Drama, 13

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Performance, Society and Myth

Jorge Huerta
University of California, San Diego

Accessible introduction for students and theatregoers of Chicano theatre.

Cambridge Studies in American Theatre and Drama, 12

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0 521 77817 4 Paperback £15.95

Ancient and Classical Theatre

New

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.

Contents: Introduction; Maps; Part I. The Art of the Actor: 1. The singing actors of antiquity *Edith Hall*; 2. The musicians among the actors *Peter Wilson*; 3. The use of the body by actors in tragedy and satyr play *Kostas Valakas*; 4. Towards a reconstruction of performance style *Richard Green*; 5. The limits of realism in classical acting and performance styles *Eric Csapo*; 6. Looking for the actor's art in Aristotle *Gregory Sifakis*; 7. Acting, actions and words in New Comedy *Eric Handley*; 8. Acting down *Richard Hunter*; Part II. The Professional World: 9. Nothing to do with the *Technitai* of Dionysus? *Jane Lightfoot*; 10. Actors and actor-managers at Rome in the time of Plautus and Terence *Peter G. McC. Brown*; 11. The masks on the *propylon* of the Sebasteion at Aphrodisias *John Jory*; 12. Images of performance: new evidence from Ephesus *Charlotte Roueché*; 13. Female entertainers in Late Antiquity *Ruth Webb*; 14. Actors in the Byzantine theatre: evidence and problems *Walter Puchner*; Part III. The Idea of the Actor: 15. Actor as icon *Pat Easterling*; 16. Scholars vs. actors: text and performance *Thomas Falkner*; 17. Orator and/et actor *Elaine Fantham*; 18. Acting and self-actualisation in imperial Rome: some death scenes *Catharine Edwards*; 19. The subjectivity of Greek performance *Ismene Lada-Richards*; 20. The ancient actor's presence since the Renaissance *Edith Hall*; Glossary.

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

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, song 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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New

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

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*.

Cambridge Classical Studies

2002 216 x 138 mm 229pp 5 half-tones
0 521 81843 5 Hardback c. £40.00
Publication September 2002

New in Paperback

Tragedy in Athens

Performance Space and Theatrical Meaning

David Wiles

Royal Holloway, University of London

This book examines the performance of Greek tragedy in the classical Athenian theatre. Whilst post structuralist criticism of Greek tragedy has tended to focus on the literary text, the analysis of stagecraft and the theatre has been markedly conservative in its methodology. David Wiles corrects that balance, exploring the performance of tragedy as a spatial practice specific to Athenian culture, at once religious and political. Athenian conceptions of space were quite unlike those of the modern world. After reviewing controversies and archaeological data regarding the fifth-century performance space, Wiles turns to the chorus and shows how dance mapped out the space for the purposes of any given play. The book shows how the performance as a whole was organised and, through informative diagrams and accessible analyses, Wiles brings the theatre of Greek tragedy to life.

'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.' *New Theatre Quarterly*

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University of California, Berkeley

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Publication August 2002

Demosthenes: *On the Crown*

Edited by Harvey Yunis

Rice University, Houston

A text, with introduction and commentary, of a speech by the ancient Greek orator Demosthenes.

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Who Needs Greek?

Contests in the Cultural History of Hellenism

Simon Goldhill

University of Cambridge



Does Greek matter? To whom and why? This interdisciplinary study focuses on moments when passionate conflicts about Greek and Greek-ness have erupted in both the modern and the ancient worlds. It looks at the Renaissance, when men were burned at the stake over biblical Greek, at violent Victorian rows over national culture and the schooling of a country, at the shocking performances of modernist opera – and it also examines the ancient world and its ideas of what it means to be Greek, especially in the first and second centuries CE. The book sheds fresh light on how the ancient and modern worlds interrelate, and how fantasies and deals, struggles and conflicts have come together under the name of Greece. As a contribution to theatre studies, Renaissance and Victorian cultural history, and to the understanding of ancient writing, this book takes reception studies in an exciting new direction.

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University of Oxford

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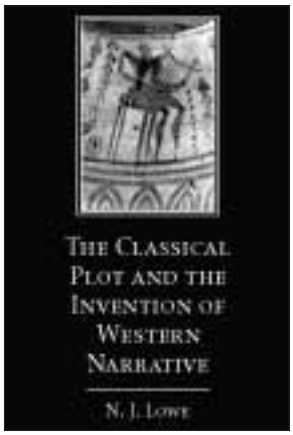
Royal Holloway, University of London



How western literature developed the economical plotting still supreme in modern fiction and cinema.

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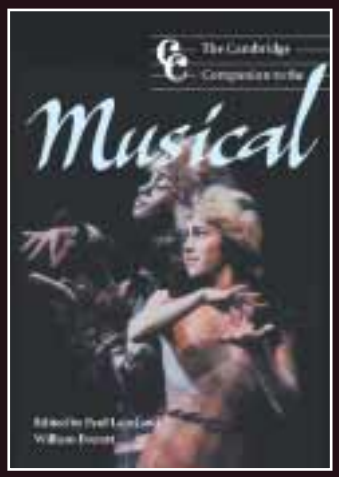

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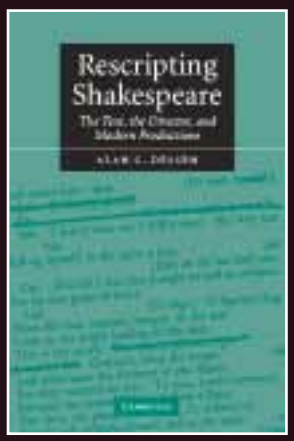

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