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WOMEN ON STAGE IN STUART DRAMA

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

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

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*For Pamela,
and for John*

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Acknowledgements

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Macmillan, 2003), pp. 186–203. An earlier version of Chapter 5 appeared as ‘“My Brain the Stage”: Margaret Cavendish and the Fantasy of Female Performance’ in Clare Brant and Diane Purkiss (eds.), *Women, Texts and Histories 1575–1760* (London: Routledge, 1992), pp. 134–63. The same chapter reworks a paragraph which appeared in my essay on ‘Drama’ in Anita Pacheco (ed.), *A Companion to Early Modern Women’s Writing* (Oxford: Blackwell, 2002), pp. 317–35. Material in Chapter 6 is reproduced from ‘The Sources of Female Greatness in Katherine Philip’s *Pompey*’ in Jo Wallwork and Paul Salzman (eds.), *Women Writing 1550–1750*, a special issue of *Meridian: The La Trobe University English Review*, vol. 18, no. 1 (2001), pp. 179–90. Parts of the Introduction and Chapter 3 appeared in ‘Too Theatrical? Female Subjectivity in Caroline and Interregnum Drama’, *Women’s Writing* 6 (1999), 65–79. I am grateful to all the publishers for their permission to reuse these materials.

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Note on procedures

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

Abbreviations

<i>ELH</i>	<i>English Literary History</i>
<i>ELR</i>	<i>English Literary Renaissance</i>
<i>OED</i>	<i>Oxford English Dictionary</i> , online edition
<i>SQ</i>	<i>Shakespeare Quarterly</i>
<i>TLS</i>	<i>Times Literary Supplement</i>

LITERARY WORKS AND WORKS OF REFERENCE

<i>CWKP I</i>	<i>The Collected Works of Katherine Philips the Matchless Orinda, I The Poems</i> , ed. Patrick Thomas. Stump Cross: Stump Cross Books, 1990.
<i>CWKP II</i>	<i>The Collected Works of Katherine Philips, II The Letters</i> , ed. Patrick Thomas. Stump Cross: Stump Cross Books, 1992.
<i>CWKP III</i>	<i>The Collected Works of Katherine Philips, III The Translations</i> , ed. Germaine Greer and Ruth Little. Stump Cross: Stump Cross Books, 1993.
<i>DWBFC</i>	<i>The Dramatic Works in the Beaumont and Fletcher Canon</i> , gen. ed. Fredson Bowers, 10 vols. Cambridge University Press, 1966–96.
<i>JCS</i>	G. E. Bentley, <i>The Jacobean and Caroline Stage</i> , 7 vols. Oxford: Clarendon Press, 1941–68.

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List of abbreviations

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C. H. Herford and Percy and Evelyn
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Revels History IV 1613–1660

Philip Edwards *et al.* (eds.), *The Revels
History of Drama in English, IV 1613–1660*
London: Methuen, 1981.