

Compleat Female Stage Beauty

This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's comedies contains original essays on every comedy from *The Two Gentlemen of Verona* to *Twelfth Night* as well as twelve additional articles on such topics as the humoral body in Shakespearean comedy, Shakespeare's comedies on film, Shakespeare's relation to other comic writers of his time, Shakespeare's cross-dressing comedies, and the geographies of Shakespearean comedy.

This book illuminates how the 'long eighteenth century' (1660-1800) persists in our present through screen and performance media, writing and visual art. Tracing the afterlives of the period from the 1980s to the present, it argues that these emerging and changing forms stage the period as a point of origin for the grounding of individual identity in personal memory, and as a site of foundational traumas that shape cultural memory.

This book examines the historical, cultural, and aesthetic relationships between theater and film. As we enter the 21st century, almost all artists, students, and critics working in theater will have had earlier and greater exposure to film than to theater. In fact, film has become central to the way in which we perceive and formulate stories, images, ideas, and sounds. At the same time, film and video occupy an increasingly significant place in theater study, both for the adaptation of plays and for the documentation and preservation of theatrical performances. Yet far too often theater and film artists, as well as educators, make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression. This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had, and continue to have, on each other's development. Moreover, this study provides a history of the relationship between drama and cinema, starting with the pre-cinematic, late 19th-century impulse towards capturing spectacular action on the stage and examining the artistic and commercial interaction between movies and plays, both in popular and experimental work, throughout the 20th century. Important subjects treated in this book include stage versus screen acting, the adaptation process itself, the theatrical as well as the cinematic avant-garde, and the portability or adaptability of dramatic character.

Shakespeare on Screen: *Othello*

A Companion to Shakespeare's Works, Volume III

A Picasso

Staging Equality

Holmes and Watson

A New History of the English Stage, from the Restoration to the Liberty of the Theatres, in Connection with the Patent Houses ...

Editors Craig Pospisil and Danna Call compiled this new collection of more than fifty monologues selected exclusively from Dramatists Play Service publications from recent seasons. Inside these pages you will find an enormous range of voices and subject matter, characters from their teens

to their sixties and authors of widely varied styles, but all immensely talented. These monologues represent some of the best writing in the American theatre today, and we are proud to bring them together in this new volume.

This volume is a comprehensive collection of critical essays on *The Taming of the Shrew*, and includes extensive discussions of the play's various printed versions and its theatrical productions. Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play. The issues discussed include gender, authority, female autonomy and unruliness, courtship and marriage, language and speech, and performance and theatricality.

Carlisle Sessions Floyd the minister, the father of Carlisle Sessions Floyd the composer (the subject of this biography), graduated from Wofford College.

Volume two

The Days and Nights of Carlisle Floyd : the Authorized Biography

The Government Inspector

New Critical Essays

Compleat Female Stage Beauty

Thoughts upon the present Condition of the Stage, and upon the construction of a new Theatre [by F. Howard, Earl of Carlisle].

Filled with reproductions of Elizabethan engravings, manuscript pages, and other illustrations, this virtuoso exploration of William Shakespeare's life was hailed by *The Shakespeare Newsletter* as "the definitive study of the controversy" surrounding the authorship of the Bard's plays. "Written with wit and panache," *Publishers Weekly* declared, "this erudite tome dismantles the arguments claiming that someone other than Shakespeare wrote his plays." Reprint of the Continuum Publishing Company, New York, 1999 edition.

Volume Two begins in 1660 with the restoration of King Charles II to the throne and the reestablishment of the professional theater. It follows the far-reaching development of the form over more than two centuries to 1895.

Fiona Ritchie analyses the significant role played by women in the construction of Shakespeare's reputation which took place in the eighteenth century. The period's perception of Shakespeare as unlearned allowed many women to identify with him and in doing so they seized an opportunity to enter public life by writing about and performing his works. Actresses (such as Hannah Pritchard, Kitty Clive, Susannah Cibber, Dorothy Jordan and Sarah Siddons), female playgoers (including the Shakespeare Ladies Club) and women critics (like Charlotte Lennox, Elizabeth Montagu, Elizabeth Griffith and Elizabeth Inchbald), had a profound effect on Shakespeare's reception. Interdisciplinary in approach and employing a broad range of sources, this book's analysis of criticism, performance and audience response shows that in constructing Shakespeare's significance for themselves and for society, women were instrumental in the establishment of Shakespeare at the forefront of English literature, theatre, culture and society in the eighteenth century and beyond.

A Midsommer Nights Dreame

Roscius Anglicanus, Or an Historical Review of the Stage After it Had Been Suppres'd ... Till the Time of King Charles the IIs Restoration in May 1660 Etc

A New Variorum Edition of Shakespeare: A midsummer night's dreame. 1895

Cross-dressing and Cultural Anxiety

Prince of Players

Outstanding Men's Monologues

(BH Stage Works). Based on the stage play Compleat Female Stage Beauty by Jeffrey Hatcher, Prince of Players is the tale of Restoration-era actor Edward Kynaston, heralded as the greatest portrayer of female characters in a time when only men were permitted onstage.

The answers to these questions - and much, much more - are to be found in The Changing Room , which traces the origins and variations of theatrical cross-dressing through the ages and across cultures. It examines: * tribal rituals and shamanic practices in the Balkans and Chinese-Tibet * the gender-bending elements of Greek and early Christian religion * the homosexual appeal of the boy actor on the traditional stage of China, Japan and England * the origins of the dame comedian, the principal boy, the glamour drag artiste and the male impersonator * artists such as David Bowie, Boy George, Charles Ludlam, Dame Edna Everage, Lily Savage, Candy Darling, Julian Clary and the New York Dolls. Lavishly illustrated with unusual and rare pictures, this is the first ever cross-cultural study of theatrical transvestism. It is a must for anyone interested in cross-dressing, theatre, and gender.

Nell Gwyn, the most infamous mistress of Charles II, was a commoner raised from the dingy back alleys of London to the stage and into a king's arms. Hers was a true rags to riches story that saw a young girl rise from selling oranges to capturing the heart of a king. The Restoration period was one of change. After the troubled years of the English Civil War, it was time for pleasure, debauchery and entertainment with the 'Merry Monarch' restored to the throne. Nell was one of the first actresses on stage; a loveable comedienne who wowed audiences with her wit and charm. She fell in love with Charles Hart (one of the leading actors of the time), had a torrid affair with Lord Buckhurst and ultimately ended up in the king's bed. She stayed on the stage for six years, but she stayed in the king's heart for seventeen - his only mistress who was faithful to him. Set against the backdrop of Restoration London, this book charts Nell's life and that of her family and friends - from her drunken mother and troublesome sister to the most notorious wits of the age John Wilmot, 2nd Earl of Rochester and George Villiers, 2nd Duke of Buckingham. Nell had a generous heart and a mischievous spirit, and was friends with people from all walks of life. The only woman she really detested was another of the king's mistresses, Louise de Kerouaille, known as the French Spy. This highly entertaining book will tell the story of Nell's life - the good and the bad - and show why Nell truly embodies the spirit of the Restoration.

**The Oxford English Literary History
Essays in Honour of Jill L. Levenson**

The Comedies

Beauty, Violence, Representation

The Merry Wives of Windsor

Pretty, Witty Nell Gwyn

Sherlock Holmes is dead. Or so it is assumed. The world knows the great detective went over the falls at Reichenbach with his nemesis Professor Moriarty. But as Holmes' body was never retrieved, a number of frauds, fakes, and charlatans have come forward since to lay claim to his identity, and it falls to Dr. Watson to disprove them. Then a telegram arrives informing Watson that three men, each claiming to be Holmes, have been committed to a remote asylum off the coast of Scotland. Now Watson must discover if one of the mad men is the real Sherlock Holmes.

THE STORIES: THE MAN WHO MARRIED HIS MOTHER-IN-LAW is Gerald Halverson's confession of an illicit love and a plan to shelter five million dollars from the IRS. When Gerald's mother-in-law, Spiffy, finds out she hasn't long to live, Gerald concocts a

Queer Virgins and Virgin Queens looks at the early modern theater through the lens of obscure and obscene puns--especially queer puns, those that carry homoerotic resonances and speak to homoerotic desires. In particular, it resurrects the operations of a small boys' company known as the first Whitefriars, which performed for about nine months in 1607-8. As a group, the plays performed by this company exhibit an unusually dense array of bawdy puns, whose eroticism is extremely interesting, given that the focus of eros is the male body. The laughter recoverable from Whitefriars plays harnesses the pun's inherent doubleness to homoerotic pleasure; in these plays, 'the bawdy hand of the dial' is always 'on the prick of noone'. Mary Bly's analysis depends on the nature of punning itself, and the inflections of language and the creativity that marked Whitefriars punsters, with special emphasis on the effect of puns on an audience. What happens to audience members who sit shoulder to shoulder and laugh at homoerotic quibbles? What is the effect of catching a queer pun's double meaning in a group rather than while alone? How can we characterize those auditors, within the convoluted, if fascinating, theories of erotic identity offered by queer theorists?

Costume Design Process for "The Compleat Female Stage Beauty"

Volume V: 1645-1714: the Later Seventeenth Century

A New Variorum Edition of Shakespeare: A midsummer nights dream (4th ed.)

Shaw and the Actresses Franchise League

Penumbra, An Interdisciplinary Journal of Critical and Creative Inquiry

Scenic Design Process for the Compleat Female Stage Beauty

Early 20th century non-commercial theaters emerged as hubs of social transformation on both sides of the Atlantic. The 1904-1907 seasons at London's Royal Court Theatre were a particularly galvanizing force, with 11 plays by Bernard Shaw--along with works by Granville Barker, John Galsworthy and Elizabeth Robins--that challenged social conventions. Many of these plays were seen on American stages. Featuring more conversation than plot points, the new drama collectively urged audiences to recognize themselves in the characters. In 1908, four hundred actresses attended a London hotel luncheon, determined to effect change for women. The hot topics--chillingly pertinent today--were the mixing of public and private

controversies over sexuality, income distribution and full citizenship across gender and class lines. A resolution emerged to form the Actresses Franchise League, which produced original suffrage plays, participated in mass demonstrations and collaborated with ordinary women.

THE STORY: In 1661 the most famous portrayer of female roles on the London stage was a performer named Kynaston. Like every other player permitted to enact such roles, Kynaston was a man. A celebrity artist shining bright at the crest of the Rest

The relationship between modern drama and Shakespeare remains intense and fruitful, as Shakespearian themes continue to permeate contemporary plays, films, and other art-forms. *Shakespeare/Adaptation/Modern Drama* is the first book-length international study to examine the critical and theatrical connections among these fields, including the motivations, methods, and limits of adaptation in modern performance media. Top scholars including Peter Holland, Alexander Leggatt, Brian Parker, and Stanley Wells examine such topics as the relationship between Shakespeare and modern drama in the context of current literary theories and historical accounts of adaptive and appropriative practices. Among the diverse and intriguing examples studied are the authorial self-adaptations of Tom Stoppard and Tennessee Williams, and the generic and political appropriations of Shakespeare's texts in television, musical theatre, and memoir. This illuminating and theoretically astute tribute to Renaissance and modern drama scholar Jill Levenson will stimulate further research on the evolving adaptive and intertextual relationships between influential literary works and periods.

Queer Virgins and Virgin Queens on the Early Modern Stage

Charles II's Favourite Mistress

Women and Shakespeare in the Eighteenth Century

Sex and Sexuality in Stuart Britain

Shakespeare, in Fact

Falling Up

THE STORY: Paris, 1941. Pablo Picasso has been summoned from his favorite café by German occupation forces to a storage vault across the city for an interrogation. His questioner: Miss

Fischer, a beautiful cultural attaché from Berlin. Her assign

A revolutionary and wide-ranging examination of transvestism ranging from Shakespeare and Mark Twain to Oscar Wilde and Peter Pan, from transsexual surgery and transvestite sororities to Madonna and Flip Wilson. The author examines the nature and importance of cross-dressing and society's recurring fascination with it. 40 pages of inserts, 8 in color.

The Merry Wives of Windsor has recently experienced a resurgence of critical interest. At times considered one of Shakespeare's weaker plays, it is often dismissed or marginalized; however, developments in feminist, ecocritical and new historicist criticism have opened up new perspectives and this collection of 18 essays by top Shakespeare scholars sheds fresh light on the play. The detailed introduction by Phyllis Rackin and Evelyn Gajowski provides a historical survey of the play and ties into an evolving critical and cultural context. The book's sections look in turn at female community/female agency; theatrical alternatives; social and theatrical contexts; desire/sexuality; nature and performance to provide a contemporary critical analysis of the play.

Cultural Afterlives of the Long Eighteenth Century

Murderers

Studies in Cinedramatic Art

Scotland Road

The New York Times Theatre Reviews 1999-2000

Cross-Dressing and Cultural Anxiety

A winning combination of light satire and romance...[This] smart, sweet play suggests that the endorphins released by garden-variety love may be the most reliable mood-enhancing drug on the market today. --NY Times. A sharp, tenderly sardonic new comedy...[

THE STORIES: TELL-TALE is the story of Emil, the mild-mannered undertaker whose unspoken passion for a local real-estate woman who comes to all his funerals leads him to commit crimes and plot a way to confess his true feelings before time--and bodi

Beginning with the bold claim, "There can be no culture without the transvestite," Marjorie Garber explores the nature and significance of cross-dressing and of the West's recurring fascination with it. Rich in anecdote and insight, Vested Interests offers a provocative and entertaining view of our ongoing obsession with dressing up--and with the power of clothes.

Opera Vocal Score

Memory and Enlightenment

Three Viewings

Vested Interests

Screening the Stage

Shakespeare/adaptation/modern Drama

The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these thirteen groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature, but all serious readers. This volume covers the period 1645-1714, and removes the traditional literary period labels and boundaries used in earlier studies to categorize the literary culture of late seventeenth-century England. It invites readers to explore the continuities and the literary innovations occurring during six turbulent decades, as English readers and writers lived through unprecedented events including a King tried and executed by Parliament and another exiled, the creation of the national entity 'Great Britain', and an expanding English awareness of the New World as well as encounters with the cultures of Asia and the subcontinent. The period saw the establishment of new concepts of authorship and it saw a dramatic increase of women working as professional, commercial writers.

London theatres closed by law in 1642 reopened with new forms of entertainments from musical theatrical spectaculars to contemporary comedies of manners with celebrity actors and actresses. Emerging literary forms such as epistolary fictions and topical essays were circulated and promoted by new media including newspapers, periodical publications, and advertising and laws were changing governing censorship and taking the initial steps in the development of copyright. It was a period which produced some of the most profound and influential literary expressions of religious faith from John Milton's Paradise Lost and John Bunyan's Pilgrim's Progress, while simultaneously

giving rise to a culture of libertinism and savage polemical satire, as well as fostering the new dispassionate discourses of experimental sciences and the conventions of popular romance.

In *Performing Identities on the Restoration Stage*, Cynthia Lowenthal explores identity—especially masculinity and femininity, English and “foreign,” middle-class and aristocratic—as it is enacted, idealized, deployed, and redefined on the late-seventeenth-century British stage. Particular emphasis is placed on the ways the theatre contributed to new and often shifting early modern definitions of the boundaries of nation, status, and gender. The first portion of the book focuses on the playwrights' presentations of idealized men and the comic ridicule of male bodies and behaviors that fall short of the ideal. Of special interest are those moments when playwrights use stereotypes of national character, particularly the Spaniards and Turks, as examples of the worst in male behavior, judgments that are always inflected with elements of class or status inconsistency. The second portion of Lowenthal's discussion focuses on playwrights' attempts to redefine the idealized woman. Lowenthal investigates the ways that an extratheatrical discourse surrounding the actresses, one that essentialized them as sexual bodies demanding scrutiny and requiring containment, also serves to secure for them an equally essential aristocratic status. Anchored by Manley's *Royal Mischief*, Lowenthal's reading reveals that even a woman playwright's attempts to represent female subjectivity or interiority at odds with the surfaces of the body are doomed to return to those same surfaces. By focusing on a new, early modern lability of identity and by reading less canonical women playwrights, such as Manley and Pix, alongside established male playwrights such as Dryden and Wycherley, *Performing Identities on the Restoration Stage* yields both a more accurate and a more compelling picture of the cultural dynamics at work on the early modern stage.

An up-to-date survey of the key themes and debates surrounding screen adaptations and productions of Shakespeare's *Othello*.

Sex, Drag and Theatre

The Changing Room

The Cambridge History of British Theatre

Performing Identities on the Restoration Stage

This volume explores the relationship among beauty, violence, and representation in a broad range of artistic and cultural texts, including literature, visual art, theatre, film, and music.

Charting diversifying interests in the subject of violence and beauty, dealing with the multiple inflections of these questions and representing a spectrum of voices, the volume takes its place in a growing body of recent critical work that takes violence and representation as its object. This collection offers a unique opportunity, however, to address a significant gap in the critical field, for it seeks to interrogate specifically the nexus or interface between beauty and violence. While other texts on violence make use of regimes of representation as their subject matter and consider the effects of aestheticization, beauty as a critical category is conspicuously absent. Furthermore, the book aims to "rehabilitate" beauty, implicitly conceptualized as politically or ethically regressive by postmodern anti-aesthetics cultural positions, and further facilitate its come-back into critical discourse.

THE STORY: In the last decade of the twentieth century, a beautiful young woman in nineteenth-century clothing is found floating on an iceberg in the middle of the North Atlantic.

When rescued, she says only one word: Titanic. The woman, Winifred,

An expert in Stuart England examines the sexual lives of Britons in the seventeenth and early eighteenth centuries in this frank, informative, and revealing history. Acclaimed Stuart historian Andrea Zuvich explores the sexual mores of Stuart Britain, including surprising beliefs, bizarre practices, and ingenious solutions for infertility, impotence, sexually transmitted diseases, and

more. Along the way, she reveals much about the prevailing attitudes towards male and female sexual behavior. Zuvich sheds light not only on the saucy love lives of the Royal Stuarts, but also on the dark underbelly of the Stuart era with histories of prostitution, sexual violence, infanticide, and sexual deviance. She looks at everything from what was considered sexually attractive to the penalties for adultery, incest, and fornication. Sex and Sexuality in Stuart Britain touches on the fashion, food, science, art, medicine, magic, literature, love, politics, faith and superstition of the day.