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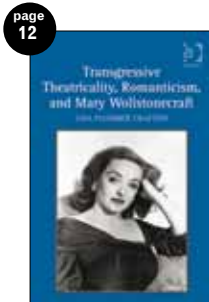
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Please state the name of the publication in which the review will be published.



Adapting *King Lear* for the Stage

Lynne Bradley

Exploring whether the impulse to adapt Shakespeare has changed over time, Bradley argues for restoring a sense of historicity to the study of adaptation. Bradley compares adaptations of *King Lear* from the seventeenth through the nineteenth centuries to twentieth-century rewritings of the play. She suggests modern Shakespeare adaptations represent a unique genre that permits playwrights to acknowledge their literary heritage while articulating more modern subject positions and participating in broader debates about art and society.

November 2010	280 pages	
Hardback	978-1-4094-0597-9	£55.00
ebook	978-1-4094-0598-6	

www.ashgate.com/isbn/9781409405979

At Home in Shakespeare's Tragedies

Geraldo U. de Sousa, University of Kansas, USA

Geraldo U. de Sousa's interdisciplinary study explores the representation, perception and function of the house, home, household and family life in Shakespeare's great tragedies. Concentrating on *King Lear*, *Hamlet*, *Othello* and *Macbeth*, and drawing on approaches from the fields of anthropology, art history, architecture, social and theatre history, phenomenology and gender studies, this book analyses how Shakespeare evokes domestic space to convey interiority, reflect on the habits of the mind, interrogate everyday life and register elements of the tragic journey.

July 2010	216 pages	
Hardback	978-0-7546-6886-2	£55.00
ebook	978-1-4094-0428-6	

www.ashgate.com/isbn/9780754668862

NEW

Carnival and Literature in Early Modern England

Jennifer C. Vaught, University of Louisiana, USA

Carnival and Literature in Early Modern England explores the elite and popular festival materials appropriated by Renaissance writers in a wide range of dramatic and non-dramatic texts. Vaught focuses on how Shakespeare, Spenser, Marlowe, Dekker, Jonson, Milton and Herrick incorporated the carnivalesque in their works. Further, she demonstrates how these texts were used and misused by later writers and inventors of spectacles, notably Mardi Gras krewes in New Orleans.

July 2012	c. 200 pages	
Hardback	978-1-4094-3208-1	c. £55.00
ebook	978-1-4094-3209-8	

www.ashgate.com/isbn/9781409432081

Christopher Marlowe the Craftsman

Lives, Stage, and Page

Edited by Sarah K. Scott, Mount St. Mary's University, USA and M.L. Stapleton, Indiana University-Purdue University, USA

Contributions to this volume explore the idea of Marlowe as a working artist, in keeping with John Addington Symonds' characterisation of him as a "sculptor-poet." Throughout the body of his work including not only the poems and plays, but also his forays into translation and imitation - a distinguished company of established and emerging literary scholars traces how Marlowe conceives an idea, shapes and refines it, then remakes and remodels it, only to refashion it further in his writing process.

July 2010	272 pages	
Hardback	978-0-7546-6983-8	£60.00
ebook	978-0-7546-9793-0	

www.ashgate.com/isbn/9780754669838

Dangerous Women, Libertine Epicures, and the Rise of Sensibility, 1670–1730

Laura Linker, North Carolina State University, USA

BRITISH LITERATURE IN CONTEXT IN THE LONG EIGHTEENTH CENTURY

In the first full-length study of the figure of the female libertine in late seventeenth- and early eighteenth-century literature, Linker examines plays and novels by John Dryden, Aphra Behn, Catharine Trotter, Delariviere Manley and Daniel Defoe. Her study places the female libertine within her cultural, philosophical and literary contexts and suggests new ways of considering women's participation and the early novel.

April 2011	184 pages	
Hardback	978-1-4094-1811-5	£55.00
ebook	978-1-4094-1812-2	

www.ashgate.com/isbn/9781409418115

Death in American Texts and Performances

Corpses, Ghosts, and the Reanimated Dead

Edited by Lisa K. Perdigao, Florida Institute of Technology, USA and Mark Pizzato, University of North Carolina, USA

How do twentieth-century artists bring forth the powerful reality of death when it exists in memory and lived experience as something that happens only to others? This volume grapples with this paradox, examining literary texts and performance media that include Amiri Baraka's *Dutchman*, Thornton Wilder's *Our Town*, John Edgar Wideman's *The Cattle Killing*, Toni Morrison's *Sula* and *Song of Solomon*, Don DeLillo's *White Noise* and HBO's *Six Feet Under*.

January 2010	228 pages	
Hardback	978-0-7546-6907-4	£55.00
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www.ashgate.com/isbn/9780754669074

NEW

Early Modern Encounters with the Islamic East

Performing Cultures

Edited by Ralf Hertel, University of Hamburg, Germany, Sabine Lucia Müller and Sabine Schülting, both at Freie Universität Berlin, Germany

TRANSCULTURALISMS, 1400-1700

An exploration of early modern encounters between Christian Europe and the (Islamic) East from the perspective of performance studies and performativity theories, this collection offers new perspectives on how these cultural contacts were acted out on the real and metaphorical stages of theatre, literature, music, diplomacy and travel.

Includes 14 b&w illustrations and 10 music examples

October 2012	c. 200 pages	
Hardback	978-1-4094-3850-2	c. £55.00
ebook	978-1-4094-3851-9	

NEW

Healing, Performance and Ceremony in the Writings of Three Early Modern Physicians: Hippolytus Guarinonius and the Brothers Felix and Thomas Platter

M.A. Katritzky, The Open University, UK

THE HISTORY OF MEDICINE IN CONTEXT

Exploring the interfaces between healing and performance in early modern Europe, this study focuses on three physicians, the Swiss Platter brothers and their Austrian colleague Guarinonius. Providing the first English language assessment of their substantial theatrical writings, the volume contextualises these within an overview of the three physicians' medical practice, careers and publications, and of the role of performance in the early modern healthcare economy. Substantial translations of key passages from these physicians' writings, are considered in the light of a wide selection of early modern images and texts relating to healers and performers, many previously disregarded in this context.

March 2012	c. 325 pages	
Hardback	978-0-7546-6707-0	c. £70.00

www.ashgate.com/isbn/9780754667070



Improvisation and Composition in Balinese Gendér Wayang

Music of the Moving Shadows

Nicholas Gray, SOAS, University of London, UK

SOAS MUSICOLOGY SERIES

This book is an examination of the music of the Balinese gendér wayang, the quartet of metallophones - gendér - that accompanies the Balinese shadow puppet play - wayang kulit. The book focuses on processes of musical variation, the main means of creating new music in this genre, and the implications of these processes for the social and historical study of Balinese music, musical aesthetics, concepts of creativity and compositional methods.

Includes 11 b&w illustrations and 70 music examples

November 2011	294 pages	
Hardback	978-1-4094-1832-0	£60.00

www.ashgate.com/isbn/9781409418320

Masculinity and Marian Efficacy in Shakespeare's England

Ruben Espinosa, University of Texas at El Paso, USA

WOMEN AND GENDER IN THE EARLY MODERN WORLD

'Ruben Espinosa's eloquent and sensitive study of nine of Shakespeare's plays, from an early history through the late Romances, makes a compelling case for how the fracturing of Marian efficacy in post-Reformation England not only influenced the construction of gender in English culture, but also shaped Shakespeare's dramaturgy.'

Katharine Goodland, CUNY College of Staten Island, author of *Female Mourning and Tragedy in Medieval and Renaissance English Drama*

Masculinity and Marian Efficacy in Shakespeare's England offers a new approach to evaluating the psychological "loss" of the Virgin Mary in post-Reformation England. The author surveys the early modern cultural and literary response to Mary's marginalisation; he argues that Shakespeare employs both Roman Catholic and post-Reformation views of Marian strength not only to scrutinise cultural perceptions of masculinity, but also to offer his audience new avenues of exploring both religious and gendered subjectivity.

March 2011	206 pages	
Hardback	978-1-4094-0116-2	£55.00
ebook	978-1-4094-0117-9	

www.ashgate.com/isbn/9781409401162

An Introduction to Japanese Folk Performing Arts

Terence A. Lancashire, Osaka Ohtani University, Japan

SOAS MUSICOLOGY SERIES

Japanese folk performing arts incorporate a body of entertainments that range from the ritual to the secular. They may be the ritual dances at Shinto shrines performed to summon and entertain deities; group dances to drive away disease-bearing spirits, or theatrical mime to portray the tenets of Buddhist teachings. Lancashire provides a valuable introductory guide to the major performance types as understood by Japanese scholars.

Includes 20 b&w illustrations and 1 map

December 2011	262 pages	
Hardback	978-1-4094-3133-6	£55.00
ebook	978-1-4094-3134-3	

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Modernist Star Maps

Celebrity, Modernity, Culture

Edited by Aaron Jaffe, University of Louisville, USA and Jonathan Goldman, New York Institute of Technology, USA

Canadian, American and British scholars explore the mutually determining relationship of modernism and modern celebrity culture in this innovative collection. Illuminating case studies of subjects both predictable (Virginia Woolf and F. Scott Fitzgerald) and surprising (Elvis and Hitler) are balanced by attention to broader issues related to modernist aesthetics, such as celebrity's relationship to identity, commodification, print culture, personality, visual cultures and theatricality.

October 2010	280 pages	
Hardback	978-0-7546-6610-3	£55.00

www.ashgate.com/isbn/9780754666103



Melodramatic Voices: Understanding Music Drama

Edited by Sarah Hibberd, University of Nottingham, UK

ASHGATE INTERDISCIPLINARY STUDIES IN OPERA

The genre of mélodrame à grand spectacle that emerged in the boulevard theatres of Paris in the 1790s - and which was quickly exported abroad - expressed the moral struggle between good and evil through a drama of heightened emotions. The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth-century music drama, broadly defined as spoken plays with music, operas and other hybrid genres that combine music with text and/or image.

Includes 9 b&w illustrations and 28 musical examples

November 2011	314 pages	
Hardback	978-1-4094-0082-0	£60.00
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www.ashgate.com/isbn/9781409400820

Moral Reform in Comedy and Culture, 1696–1747

Aparna Gollapudi, Colorado State University, USA

PERFORMANCE IN THE LONG EIGHTEENTH CENTURY:
STUDIES IN THEATRE, MUSIC, DANCE

The comic reform plot was not merely a generic turn towards morality or sentimentality, Gollapudi argues, but an important social mechanism for controlling and challenging political and economic changes. She examines reform comedies by Colley Cibber, Susanna Centlivre, Richard Steele, Charles Johnson and Benjamin Hoadly within the context of emergent trends in finance capitalism, imperial nationalism, political factionalism, domestic ideology and middling class-consciousness.

July 2011	198 pages	
Hardback	978-1-4094-1796-5	£55.00
ebook	978-1-4094-1797-2	

www.ashgate.com/isbn/9781409417965

NEW

Musical Theatre, Realism and Entertainment

Millie Taylor, University of Winchester, UK

ASHGATE INTERDISCIPLINARY STUDIES IN OPERA

Musical Theatre, Realism and Entertainment

explores the ways in which musical theatre reaches out to and involves its audiences. Taylor investigates how pleasure is stimulated by vocal, musical and spectacular performances.

January 2012	204 pages	
Hardback	978-0-7546-6670-7	£55.00
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Myth and Violence in the Contemporary Female Text

New Cassandras

Edited by Sanja Bahun-Radunovic, University of Essex, UK and V.G. Julie Rajan, Rutgers University, USA

'Bringing together scholarly essays and creative work that focus on a variety of contemporary texts in literature, cinema and theater, and artistic production, this collection contextualizes the means by which women writers and artists manipulate mythic material to aesthetically evaluate the cultural values and social relations between women and men that have served to normalize women's oppression.'

Kristin Mapel Bloomberg, Hamline University, USA

How women artists and activists across the globe employ myth to communicate personal and historical experiences of violence is the central concern of this innovative collection. Rather than compartmentalising women's artistic production within generic or geographical boundaries, the volume encompasses literary criticism, discussion of film and art, artwork, autobiographical accounts and pieces of original creative writing, thereby promulgating an inclusive way to approach literature and the arts.

June 2011	228 pages	
Hardback	978-1-4094-0001-1	£55.00

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The Narrative Arts of Tianjin: Between Music and Language

Francesca R. Sborgi Lawson,
Brigham Young University, USA

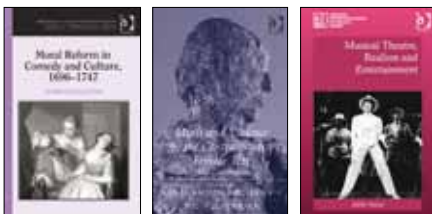
SOAS MUSICOLOGY SERIES

The Narrative Arts of Tianjin explores one of the richest forms of Chinese cultural expression: performed narratives. Sborgi Lawson examines the relationships between language and music in the performance of four narrative genres in the city of Tianjin, China, based upon original field research conducted in the People's Republic of China in the mid 1980s and in 1991. Extensive examples of the complex interaction of music and language in each genre are employed, all the while relating those analyses to broader cultural issues and to patterns of social relationships.

Includes 14 b&w illustrations and 25 music examples

December 2010	212 pages	
Hardback	978-1-4094-0588-7	£55.00

www.ashgate.com/isbn/9781409405887



SERIES

STUDIES IN PERFORMANCE
AND EARLY MODERN DRAMA

Series Editor: Helen Ostovich, McMaster University, Canada

This series presents original research on theatre histories and performance histories; the time period covered is from about 1500 to the early 18th century. Studies in which women's activities are a central feature of discussion are especially of interest; this may include women as financial or technical support (patrons, musicians, dancers, seamstresses, wig-makers) or house support staff (e.g., gatherers), rather than performance per se. We also welcome critiques of early modern drama that take into account the production values of the plays and rely on period records of performance.

For more information on this series, visit www.ashgate.com/spemd

NEW

The Chester Cycle in Context,
1555–1575

Religion, Drama, and the Impact of Change

Edited by Jessica Dell, McMaster University, Canada, David Klausner, University of Toronto, Canada and Helen Ostovich, McMaster University, Canada

Approaching individual plays in the Chester cycle from the point of view of recent and startling research findings, this volume investigates how new sources shift our understanding of the last years of cycle's performance. The essays help to clarify our current perception that it was not a nation-wide policy of suppression, but rather a complex network of local pressures, that effected the decline and eventual abandonment of civic religious drama.

August 2012	c. 240 pages	
Hardback	978-1-4094-4136-6	c. £55.00
ebook	978-1-4094-4137-3	

Costuming the Shakespearean
Stage

Visual Codes of Representation in Early Modern Theatre and Culture

Robert I. Lublin, University of Massachusetts, USA

What was worn on the Shakespearean stage and more importantly, how were articles of apparel understood when seen by contemporary audiences? Considering royal proclamations, religious writings, paintings, woodcuts, plays, historical accounts, sermons and legal documents of early modern England, Lublin investigates what Shakespearean actors actually wore in production as well as what cultural information was conveyed by those costumes.

October 2011	210 pages	
Hardback	978-0-7546-6225-9	£55.00
ebook	978-1-4094-3683-6	

www.ashgate.com/isbn/9780754662259

Disguise on the Early Modern
English Stage

Peter Hyland, University of Western Ontario, Canada

'Disguise on the Early Modern Stage *is a brisk and rewarding read that fully delivers on its promise to undertake a "serious and sustained exploration" of those early modern plays "that have been relegated to the margins."* Showing a comprehensive grasp of *disguise devices and plots from Clyomon and Clamydes to Shirley's The Sisters, Hyland fearlessly and authoritatively discusses such unheralded gems as Look About You, The Night Walker, and A Knack to Know an Honest Man, and shows them to be important for our understanding of early modern drama in general.'*

Jeremy Lopez, University of Toronto, Canada

Disguise devices figure in many early modern English plays and an examination of them clearly affords an important reflection on the growth of early theatre as well as on important aspects of the developing nation. In this study, Hyland examines various conceptual and practical issues that provide a background to theatrical disguise and goes on to consider a range of plays under three broad headings: moral issues, social issues and aesthetic issues.

June 2011	180 pages	
Hardback	978-0-7546-4152-0	£55.00
ebook	978-1-4094-2913-5	

www.ashgate.com/isbn/9780754641520



Drama and the Succession to the Crown, 1561–1633

Lisa Hopkins, Sheffield Hallam University, UK

Hopkins argues the succession to the throne was a burning topic not only in the final years of Elizabeth but well into the 1630s, and drama, with its disguised identities and oblique relationship to reality, was a safe way to air it. Hopkins analyses some of the ways in which plays – from Marlowe's and Shakespeare's to Webster's and Ford's – reflect, negotiate and dream the issue of the succession.

May 2011	188 pages	
Hardback	978-1-4094-0647-1	£55.00
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NEW

Europe's Languages on England's Stages, 1590–1620

Marianne Montgomery, East Carolina University, USA

Exploring issues of culture and performance raised by presentations of European languages – Welsh, French, Dutch, Spanish, Irish and Latin – on the stage, this book treats sound and performance as essential to understanding what these languages meant in the English theatre. It contributes to our emerging sense of how local identities and global knowledge in early modern England were shaped by encounters with nearby lands, particularly encounters stages for aural consumption.

August 2012	c. 165 pages	
Hardback	978-1-4094-2287-7	c. £50.00
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The Framing Text in Early Modern English Drama

'Whining' Prologues and 'Armed' Epilogues

Brian W. Schneider, University of Manchester, UK

Though individual prologues and epilogues have been treated in depth, very little scholarship has been published on early modern framing texts as a whole. Combining original analysis with carefully compiled, comprehensive reference data, the author fills a gap in the literature by examining the origins of these texts and investigating their growing importance and influence in the theatre of the period.

July 2011	330 pages	
Hardback	978-1-4094-1017-1	£60.00
ebook	978-1-4094-1018-8	

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Motherhood and Patriarchal Masculinities in Sixteenth-Century Italian Comedy

Yael Manes, Agnes Scott College, USA

Exploring individual and collective formation of gender identities, this book analyses plays in the genre of 'erudite comedy' (*commedia erudita*), which was extremely popular among elite sixteenth-century Italians. Manes investigates five erudite comedies—one each by Ludovico Ariosto, Antonio Landi and Giovan Maria Cecchi, and two by Niccolò Machiavelli, to consider how erudite comedies functioned as ideological battlefields where the gender system of patriarchy was examined, negotiated and critiqued.

December 2011	158 pages	
Hardback	978-1-4094-3440-5	£50.00
ebook	978-1-4094-3441-2	

www.ashgate.com/isbn/9781409434405

Performing Pedagogy in Early Modern England

Gender, Instruction, and Performance

Edited by Kathryn M. Moncrief, Washington College, USA and Kathryn R. McPherson, Utah Valley University, USA

The essays in this collection question the extent to which education in early modern England, an activity pursued in the home, classroom and the church led to, mirrored and was perhaps transformed by moments of instruction on stage. Contributors examine how educational theories and practices intersect with and construct ideas about gender, class and national identity and investigate how education was performed and performative, both on stage and off.

September 2011	264 pages	
Hardback	978-0-7546-6941-8	£55.00
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www.ashgate.com/isbn/9780754669418

6



Playwright, Space and Place in Early Modern Performance

Shakespeare and Company

Tim Fitzpatrick, University of Sydney, Australia

'Playwright, Space, and Place in Early Modern Performance makes a substantial contribution to early modern theatrical history. It is carefully argued and meticulously documented. It will undoubtedly change the way that scholars and theatrical practitioners think about early modern staging and stagecraft.'

Evelyn Tribble, University of Otago, author of *Cognition in the Globe: Memory and Attention in Shakespeare's Theatre*

Analysing Elizabethan and Jacobean play texts for their spatial implications, this innovative study discloses the extent to which the resources and constraints of public playhouse buildings affected the construction of the fictional worlds of early modern plays. By clarifying a sixteenth- to seventeenth-century conception of theatrical place, Fitzpatrick adds a new layer of meaning to our understanding of the texts.

October 2011	328 pages	
Hardback	978-1-4094-2827-5	£65.00
ebook	978-1-4094-2828-2	

www.ashgate.com/isbn/9781409428275

Religion and Drama in Early Modern England

The Performance of Religion on the Renaissance Stage

Edited by Jane Hwang Degenhardt, University of Massachusetts, USA and Elizabeth Williamson, The Evergreen State College, USA

'...The elegant and thoughtful essays collected here explore in fascinating and variegated ways the objects, artifacts, sensations and figurations that worked to activate religious habits of thought. In the process, they reveal a theater of surprising faith and wonder.'

Patricia Badir, University of British Columbia, Canada

Reassessing the relationship between religion and drama in early modern England, this collection explores the commercial theatre's reframing of religious culture. Essays foreground the material conditions of performance, the resonances between theatrical and religious rituals, and the multiple valences of religious allusions on the stage. Discussions of both Shakespearean and non-Shakespearean drama reveal the theatre's broad interpretation of Christian practice, as well as its engagement with Islam, Judaism and paganism.

May 2011	296 pages	
Hardback	978-1-4094-0902-1	£60.00
ebook	978-1-4094-0903-8	

www.ashgate.com/isbn/9781409409021

Staging Spectatorship in the Plays of Philip Massinger

Joanne Rochester, University of Saskatchewan, Canada

In *Staging Spectatorship in the Plays of Philip Massinger*, Rochester examines examples of on-stage spectatorship in three plays by Massinger, head playwright for the King's Men from 1625 to 1640. Focusing on the specific form of metatheatrical inset in each play - plays-within in *The Roman Actor*, masques-within in *The City Madam*, and the titular miniature portrait of *The Picture* - she analyses Massinger's assumptions about interpretation, perception and spectator response.

April 2010	182 pages	
Hardback	978-0-7546-3080-7	£55.00
ebook	978-0-7546-9938-5	

www.ashgate.com/isbn/9780754630807

Stuart Women Playwrights, 1613–1713

Pilar Cuder-Domínguez, University of Huelva, Spain

Stuart Women Playwrights, 1613-1713 examines English women writers' tragedies and tragicomedies in the seventeenth century. Through this one-hundred year period, major changes in dramatic form and ideology are traced in women's plays. The study represents a major overhaul of current theories of the evolution of English drama as well as offering an unprecedented reconstruction of the genealogy of seventeenth-century English women playwrights.

December 2010	158 pages	
Hardback	978-0-7546-6713-1	£50.00
ebook	978-1-4094-2464-2	

www.ashgate.com/isbn/9780754667131



Thomas Heywood's Theatre, 1599–1639

Locations, Translations, and Conflict

Richard Rowland, University of York, UK

'...a work of fine scholarship... a significant and welcome achievement guiding us to reappraise a playwrighting career that has too often been neglected...'

Times Literary Supplement

In this major reassessment of his subject, Rowland restores Thomas Heywood – playwright, miscellanist and translator – to his rightful place in early modern theatre history. Rowland contextualises and historicises this important contemporary of Shakespeare, locating him on the geographic and cultural map of London through the business Heywood conducts in his writing. *Thomas Heywood's Theatre*, fits a fascinating piece into the emerging picture of the 'complete' early modern English theatre.

March 2010	394 pages	
Hardback	978-0-7546-6925-8	£55.00

www.ashgate.com/isbn/9780754669258

Working Subjects in Early Modern English Drama

Edited by Michelle M. Dowd, University of North Carolina, USA and Natasha Korda, Wesleyan University, USA

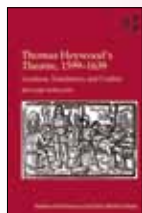
'A strong collection of essays on both canonical and non-canonical dramatic entertainments from the English Renaissance, Working Subjects in Early Modern English Drama adds materially to an ongoing conversation in early modern studies.'

Douglas Bruster, University of Texas, USA

Working Subjects in Early Modern English Drama investigates the ways in which work became a subject of inquiry on the early modern stage and the processes by which the drama began to forge new connections between labour and subjectivity in early modern England. The collection considers how drama actively participated in a burgeoning, proto-capitalist economy by staging England's newly diverse workforce and exploring the subject of work itself.

February 2011	310 pages	
Hardback	978-1-4094-1077-5	£65.00
ebook	978-1-4094-1078-2	

www.ashgate.com/isbn/9781409410775



The Perfect Genre. Drama and Painting in Renaissance Italy

Kristin Phillips-Court, University of Wisconsin, USA

Prize: Winner of the Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies, 2009, sponsored by the Modern Language Association of America

'...a strikingly new and compelling perspective on Italian Renaissance theater, one which foregrounds the work of wide cultural synthesis and difficult experimentation which produced and is reflected in the five plays she analyzes.'

Albert Russell Ascoli, University of California, USA

Through a combination of interpretive literary criticism, art historical analysis and cultural and intellectual historiography, Phillips-Court offers detailed readings of individual plays juxtaposed with specific developments and achievements in the realm of painting. Revealing more than historical connections between artists and poets such as Giorgione and Tasso, Mantegna and Trissino, or Michelangelo and Caro, the author locates the history of Renaissance art and drama securely within the history of ideas.

Includes 10 colour and 35 b&w illustrations

March 2011	286 pages	
Hardback	978-1-4094-0683-9	£55.00

www.ashgate.com/isbn/9781409406839

NEW

Performativity and Performance in Baroque Rome

Edited by Peter Gillgren and Mårten Snickare, Stockholm University, Sweden

VISUAL CULTURE IN EARLY MODERNITY

In Performativity and Performance in Baroque Rome, scholars from different fields of research explore performative aspects of Baroque culture, giving examples from the politics of diplomacy and everyday life, from theatre, music and ritual as well as from architecture, painting and sculpture.

April 2012	c. 240 pages	
Hardback	978-1-4094-2099-6	c. £65.00

www.ashgate.com/isbn/9781409420996



Pollastra and the Origins of *Twelfth Night*

Parthenio, commedia (1516) with an English Translation

Louise George Clubb, University of California, USA
ANGLO-ITALIAN RENAISSANCE STUDIES

'Louise George Clubb pioneered the study of Shakespeare and early modern theatre in the context of transnational cultural exchange. Her study of Pollastra and of the "narremes and theatregrams" that lead from Valerius Maximus to English romantic comedy will be of interest to anyone working on Shakespeare and his continental precursors. The translation of Parthenio is wonderfully readable. A welcome and important addition to our knowledge of Renaissance drama as a European phenomenon.'

Karen Newman, Brown University, USA

Clubb presents here the first English translation of Pollastra's long-lost Italian Renaissance comedy *Parthenio*, to which Shakespeare's *Twelfth Night* is ultimately traced. Also included are Clubb's theatre history chapters from the 1993 publication *Romance and Aretine Humanism in Sieneese Comedy*, augmented with new findings. The supplementary scholarship provided here addresses the relationship of Shakespeare's plays to Italian culture, and the technology of modern theatre invented in Renaissance Italy.

December 2010	258 pages	
Hardback	978-0-7546-6890-9	£60.00

www.ashgate.com/isbn/9780754668909

Popular Medicine, Hysterical Disease, and Social Controversy in Shakespeare's England

Kaara L. Peterson, Miami University, USA

LITERARY AND SCIENTIFIC CULTURES OF EARLY MODERNITY

Mining a series of previously uncharted conversations springing up in 16th- and 17th-century popular medicine and culture, this study explores early modern England's significant and sustained interest in the hysterical diseases of women. Peterson assembles a fascinating collection of medical materials to support her discussion of contemporary debates about varieties of uterine pathologies and the implications of these debates for our understanding of drama's representation of hysterica passio cases in particular, among other hysterical maladies.

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Late Medieval Comic Theater and Its Function in Rabelais

E. Bruce Hayes, University of Kansas, USA

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Roxolana in European Literature, History and Culture

Edited by Galina I. Yermolenko,
DeSales University, USA

The essays gathered here examine the legacy of Roxolana, a sixteenth-century Ukrainian woman who, from harem slave, became legal wife and advisor of Sultan Suleiman the Magnificent. The collection views Roxolana from Western and Eastern European perspectives, as source material is taken from England, Italy, France, Spain, Germany, Turkey, Poland and Ukraine. Also included are six European source texts, here translated into modern English for the first time.

October 2010	334 pages	
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Includes 14 b&w illustrations and 1 music example

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Paola Pugliatti

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Shakespeare and Wales

From the Marches to the Assembly

Edited by Willy Maley, University of Glasgow, UK
and Philip Schwyzer, University of Exeter, UK

'...what is most remarkable about Shakespeare and Wales is not its ability to surprise and delight (although it does that), but the fact that it has taken this long for scholarship to recognise the centrality of Wales to Shakespeare's works....this is a collection that succeeds in throwing new light on well-thumbed plays.'

Times Higher Education

Shakespeare and Wales offers a 'Welsh correction' to a long-standing deficiency. It brings together experts in the field from both sides of the Atlantic to establish a detailed historical context that illustrates the range and richness of Shakespeare's Welsh sources and resources, and confirms the degree to which Shakespeare continues to impact upon Welsh culture and identity.

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The Shakespearean International Yearbook

Volume 10: Special section, The Achievement of Robert Weimann

Edited by Graham Bradshaw, Chuo University, Japan,
Tom Bishop, University of Auckland, New Zealand and
David Schalkwyk, University of Cape Town, South Africa

THE SHAKESPEAREAN INTERNATIONAL YEARBOOK

This issue marks the 10th anniversary of *The Shakespearean International Yearbook*. On this occasion, the special section celebrates the achievement of senior Shakespearean scholar Robert Weimann, whose work on the Elizabethan theatre and early modern performance culture has so influenced contemporary scholarship.

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The Shakespearean International Yearbook

Volume 11: Special issue, Placing Michael Neill. Issues of Place in Shakespeare and Early Modern Culture

Edited by Graham Bradshaw, Tom Bishop, Alexander C. Y. Huang, and Jonathan Gil Harris

THE SHAKESPEAREAN INTERNATIONAL YEARBOOK: 2050

Honouring Shakespearean scholar Michael Neill, this eleventh issue of *The Shakespearean International Yearbook* assesses Neill's extraordinary body of work, employing his many analyses of place as points of departure for new critical investigations of Shakespeare and Renaissance culture. It also challenges us to think about the conception of place implicit in the "International" of the Yearbook's title.

November 2011	296 pages	
Hardback	978-1-4094-3229-6	£60.00
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www.ashgate.com/isbn/9781409432296

Theatre and Culture in Early Modern England, 1650-1737

From Leviathan to Licensing Act

Edited by Catie Gill, Loughborough University, UK

Framed by the publication of *Leviathan* and the 1713 Licensing Act, this collection provides analysis of both canonical and non-canonical texts within the scope of an eighty-year period of theatre history, allowing for definition and assessment that uncouples Restoration drama from eighteenth-century drama. Paying special attention to literary innovation and sociopolitical changes, this book is a valuable tool for scholars of Restoration and eighteenth-century performance, providing groundwork for future research and investigation.

December 2010	190 pages	
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There's a Place For Us: The Musical Theatre Works of Leonard Bernstein

Helen Smith

'Helen Smith's There's A Place for Us is a splendid addition to the literature on Leonard Bernstein. This book is a significant new study of all Leonard Bernstein's major works for the theatre, examining each one in detail. There's a welcome focus on dramatic and musical structures, and on considering the ways in which Bernstein used particular musical styles and techniques to suit the work at hand – emphasising the sheer variety of his theatre music. Helen Smith demonstrates a shrewd eye for telling details, and a gift for bringing these to life: she presents the results of her research in a scholarly discussion that is also marked by engaging clarity and enthusiasm.'

Nigel Simeone, author of *Leonard Bernstein: West Side Story* (Ashgate, 2009)

Smith takes an in-depth look at all eight of Bernstein's musical theatre works and analyses them against a background of musical and social context, as well as looking at Bernstein's other orchestral, choral and chamber works. One important aspect examined is Bernstein's use of motifs in his theatre compositions. Smith provides an indispensable overview of the musical theatre works of an eclectic composer, and shows what it is that constitutes the Bernstein 'sound'.

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This England, That Shakespeare

New Angles on Englishness and the Bard

Edited by Willy Maley, University of Glasgow, UK and Margaret Tudeau-Clayton, University of Neuchâtel, Switzerland

Is Shakespeare English, British, neither or both? Addressing from various angles the relation of the national poet/playwright to constructions of England and Englishness, this collection of essays explores the interplay of nation and imagination, first through new readings of particular plays, then through analyses of a range of subsequent appropriations and reorientations of 'Shakespeare' and 'this England' that the plays – in part – produced.

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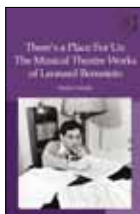
Transgressive Theatricality, Romanticism, and Mary Wollstonecraft

Lisa Plummer Crafton, University of West Georgia, USA

Crafton argues that, throughout her works, Mary Wollstonecraft engages with early Romantic notions of the theatrical and contributes to contemporary debates on theatre. Within the context of the political discourse of the French Revolution, juridical transcripts of treason and civil divorce trials, and the spectacle of the female actress on stage as typified by Sarah Siddons, Crafton shows how Wollstonecraft's persistent use of the trope reveals theatricality's transgressive potential for self-invention.

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History, Agency, and Performativity

Edited by Lilla Maria Crisafulli and Keir Elam,
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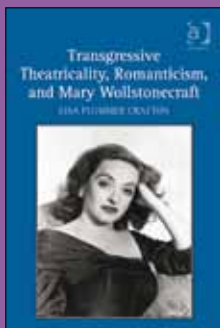
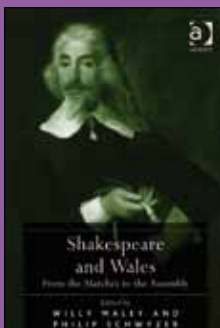
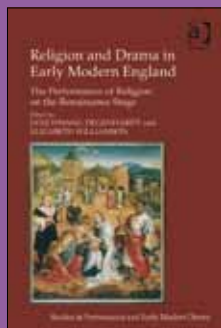
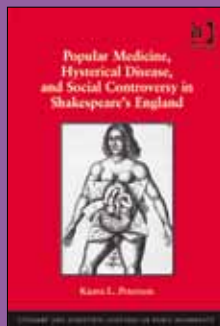
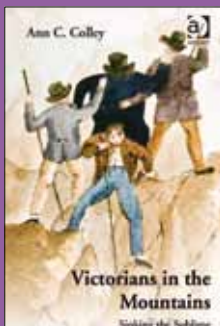
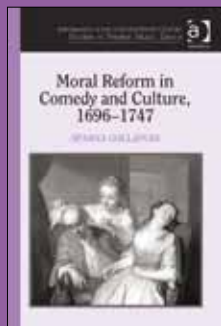
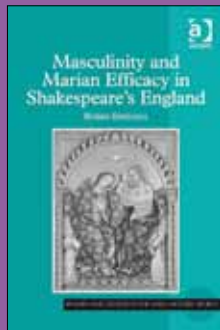
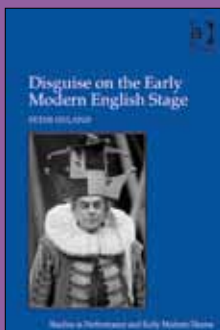
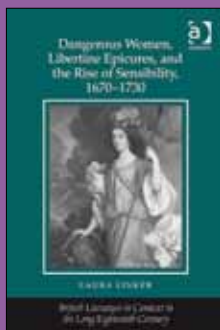
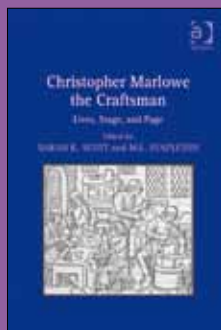
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