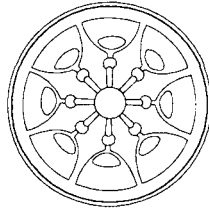


Nineteenth Century Theatre

A Semiannual Journal of Theatre Studies



DEVOTED TO one of the most fertile, vigorous, intense, and complex periods of activity in the history of theatre (1789-1914), *NCT* offers comprehensive scholarly, critical, and documentary coverage of a broad range of subjects, providing space for the cultivation of various disciplines. Each issue contains essays, documents, and an annotated list of books received, supplemented by review essays on timely subjects, book reviews, special biblio-graphies, bibliographical essays, and analyses of archival holdings.

The consistent emphasis of *NCT* on the value of primary materials is reflected in the frequent publication of documents in photographic or critical facsimile and in annotated critical edition. These features reflect *NCT*'s policy of contributing directly to the needs of working scholars. Because theatrical performance depends so much on visual elements, substantive illustrative materials are always included.

Individuals: \$12 (U.S.) and \$14 (Foreign); Institutions: \$20 (U.S.) and \$22 (Foreign). Send checks in U. S. dollars, payable to *Nineteenth Century Theatre*.

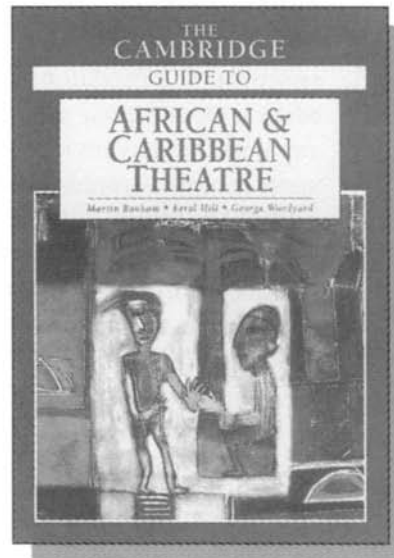
Nineteenth Century Theatre, Department of English, Bartlett Hall,
University of Massachusetts, Amherst, MA 01003

THE
CAMBRIDGE
GUIDE TO

AFRICAN &
CARIBBEAN
THEATRE

Edited by MARTIN BANHAM, ERROL HILL and GEORGE WOODYARD

- Combines the rich diversity of traditional and contemporary theatrical activity in sub-Saharan Africa and the Caribbean
- Traces the ancient and complex roots of African theatre - still evident in community festivals and religious rituals - through the centuries of colonial domination, to the African diaspora and its manifestation in Caribbean theatre
- National essays provide an all-embracing coverage of theatre in 40 countries
- Contains a wealth of information on specific aspects of theatre, from rituals and festivals to theatre companies and language
- Illustrated with rare archival photographs



£35.00 Hardback 0 521 41139 4 261pp.



CAMBRIDGE
UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 2RU, UK

TDR

The Journal of Performance Studies

Edited by Richard Schechner

Art Activism Experimentation
Theatre Dance Performance Art
Theory History Analysis
Politics Play Ritual
Performances Books Spectacles

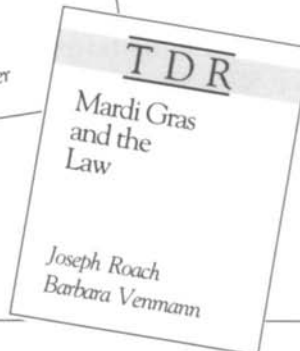
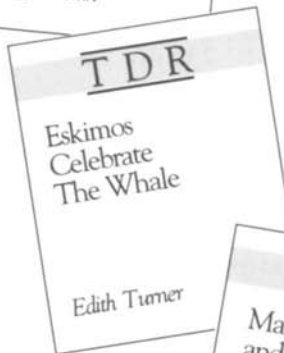
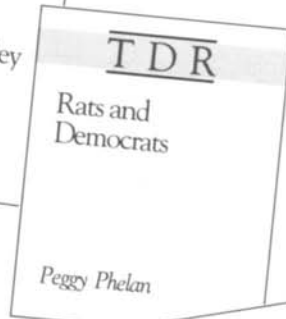
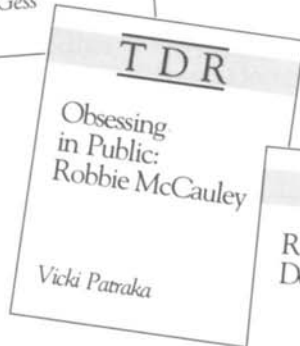
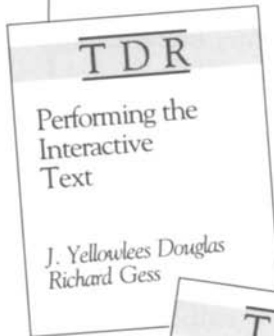
Read it.
Write it.
Participate in it.

Send letters and
submissions to:
Mariellen R. Sandford
Associate Editor
TDR
721 Broadway
6th Fl.
New York
NY 10003

Published quarterly by
The MIT Press.
ISSN 0012-5962

1994 Rates:
Individual \$32.00.
Institution \$80.00.
Student & Retired \$20.00
Outside USA add \$14
postage and handling.
Canadians add additional 7%
GST. Prepayment required.
Send checks drawn against a
US bank in US funds, Master
Card or VISA number to:

MIT Press Journals
55 Hayward Street
Cambridge, MA 02142
TEL: 617-253-2889
FAX: 617-258-6779
journals-orders@mit.edu



CAMBRIDGE

English Comedy

Edited by MICHAEL CORDNER, PETER HOLLAND and JOHN KERRIGAN

English Comedy brings together well-established scholars and younger critics to examine the traditions of comic writing in England, ranging from medieval and Renaissance drama through Romantic poetry to twentieth-century literature and philosophy.

£35.00 net HB 0 521 41917 4 337 pp.

Essays: Mainly Shakespearean

ANNE BARTON

In this linked but wide-ranging collection of essays Anne Barton looks at both major and neglected plays and the ongoing dialogue between them.

£40.00 net HB 0 521 40444 4 398 pp.

Theatre and Fashion

Oscar Wilde to the Suffragettes

JOEL H. KAPLAN and SHEILA STOWELL

Examining such diverse topics as the emergence of the society playhouse, fashion journalism, the role of the couturier-costumier, department store marketing, and the establishment of 'dress codes' by militant suffragettes, Kaplan and Stowell provide a new context for assessing plays by established writers including Oscar Wilde, Bernard Shaw, Arthur Pinero and Harley Granville Barker.

£30.00 net HB 0 521 41510 1 234 pp.

Theatre and State in France: 1760–1905

F. W. J. HEMMINGS

Relations between theatre and state were seldom more fraught in France than in this period. F. W. J. Hemmings traces the vicissitudes of this perennial conflict. This book complements F. W. J. Hemmings' previous work, *The Theatre Industry in Nineteenth-Century France*.

£37.50 net HB 0 521 45088 8 299 pp.



CAMBRIDGE
UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 2RU

Journal of
**Dramatic
Theory and
Criticism**

“ . . . a primary vehicle for theoretical research.”

—*Dictionary of Literary Biography*

Editor: John Gronbeck-Tedesco

Associate Editors: Rosemarie Bank, Charles Berg, David M. Bergeron, Herbert Blau, Juli Thompson Burk, John Countryman, Weldon Durham, Roger Gross, Richard Hornby, Michael Kobialka, Felicia Londré, Charles Lyons, David McDonald, Alice Rayner, Yvonne Shafer, Bert States, Shawn Watson, Patrick White

The Journal of Dramatic Theory and Criticism publishes a variety of scholarly works and commentary in the following areas:

- new theories and methodologies pertinent to performance and performance texts
- performance criticism which attempts to yield new insights into theatrical works
- articles which explore dramatic terms as they are used in fields outside the theatre
- investigations into the history of the subjects enumerated above

Professionals: \$15 / Institutions \$25 / Students w/I.D.: \$8
Orders (U.S. Currency only) and inquiries to:

Journal of Dramatic Theory and Criticism
Hall Center for the Humanities, 211 Watkins Home
University of Kansas
Lawrence, KS 66045-2967
Telephone: (913) 864-4798

New Theatre Quarterly

Edited by Clive Barker, *University of Warwick*
and Simon Trussler, *University of London*

New Theatre Quarterly has established itself as a leading journal in the field of theatre studies. It provides a vital international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning.

What does this mean to you?

NTQ has something for everyone by providing thought-provoking articles that you will refer to again and again. From theatre specialists to theatre-goers, *NTQ*'s news, analysis and debate will prove to be an invaluable source of theatre research.

Subscription information

Volume 10 in 1994, published quarterly. £41 for institutions and £24 for individuals. Airmail £13 per year extra. ISSN 0266-464X

For further information write to the Journals Marketing Department, Cambridge University Press, The Edinburgh Building, Cambridge CB2 2RU, UK. Tel: +44 (0)223 325804; Fax: +44 (0)223 315052.



“Every college library – every drama department – every student of theatre – every theatre-goer has to subscribe.”
Eric Bentley

“It’s hard, adult, and uncompromisingly serious... To be frank, it’s the first time I’ve found it absolutely necessary (and stimulating) to read a theatre magazine.”
Peter Hall

“...the best theatre magazine I know of in English...”
Edward Bond

“We should thank our lucky stars that *NTQ* has been around to stimulate the clapped-out brain cells of the English Theatre.”
Charles Marowitz

“...unequivocally recommended as a primary source of critical studies on modern drama and the classical repertory.”
Choice



CAMBRIDGE
UNIVERSITY PRESS

THE INTERNATIONAL FEDERATION FOR THEATRE RESEARCH

LA FEDERATION INTERNATIONALE POUR LA RECHERCHE THEATRALE

Founded in 1957 with the following aims:

To promote in all countries international liaison between organizations and individuals devoted to theatre research.

To organize international conferences and symposia.

To obtain facilities in libraries, museums, etc, for theatrical research workers of all countries.

To submit to the authorities of all countries the desirability of creating courses, institutes and chairs of theatre research.

The I.F.T.R. has the following sections:

THE VENICE INTERNATIONAL INSTITUTE FOR THEATRE RESEARCH
THE UNIVERSITIES COMMISSION, specially charged with research within universities and the promotion of teaching of Theatre Studies throughout the world.

All members receive the journal *Theatre Research International* published by the Oxford University Press in association with the I.F.T.R. and a news bulletin twice a year.

MEMBERSHIP AND ANNUAL SUBSCRIPTIONS

**INSTITUTIONAL
MEMBERS:
INDIVIDUAL
MEMBERS:**

Bodies whose sole function is theatre research, 225 Sw. Fr.

Individuals who wish to participate in the work of the I.F.T.R. and to support it, 80 Sw Fr.

Enquiries and application for membership should be addressed to

Membership Secretariat, IFTR/FIRT
9/118 Avenue Road, London, W3 8QG, Great Britain.

THEATRE RESEARCH/RECHERCHES THEATRALES

The International Federation published the journal *Theatre Research/Recherches Théâtrales* from 1959 to 1975 when it was succeeded by *Theatre Research International*. During these years many important articles of original research were published covering the whole field of theatre history from the earliest times, and particularly Shakespeare and the Elizabethan period, to more recent figures such as Strindberg, Craig and Beckett. There were special issues on the themes of Opera, the Playwright as Director, and Reinhardt; a check-list of world theatre on records; and reports on International Conferences and Symposia of the I.F.T.R.

In all 14 volumes were published in 36 issues including a complete index. Most back issues are still available.

A few complete runs of the 14 volumes (with two issues in facsimile) are available at £140 (or equivalent according to exchange rate). Postage extra.

Enquiries and Orders are invited to

THEATRE RESEARCH

9/118 Avenue Road, London W3 8QG, Great Britain.