

# Contents

<i>List of Illustrations</i>	vii
<i>Notes on Contributors</i>	viii
Series Introduction: Redefining British Theatre History <i>Peter Holland</i>	xi
Introduction: a View from the Stage <i>Stephen Orgel</i>	1
<b>I. Questions of Evidence</b>	
1. Henslowe's Rose/Shakespeare's Globe <i>R. A. Foakes</i>	11
2. Masks, Mimes and Miracles: Medieval English Theatricality and its Illusions <i>Richard Beadle</i>	32
3. Theatre Without Drama: Reading <i>REED</i> <i>Peter Holland</i>	43
<b>II. Interrogating Data</b>	
4. A New Theatre Historicism <i>Andrew Gurr</i>	71
5. Staging Evidence <i>Anthony B. Dawson</i>	89
<b>III. What is a Play?</b>	
6. Drama in the Archives: Recognizing Medieval Plays <i>Claire Sponsler</i>	111
7. E/loco/com/motion <i>Bruce R. Smith</i>	131
8. Re-patching the Play <i>Tiffany Stern</i>	151

#### **IV. Women's Work**

9. Slanderous Aesthetics and the Woman Writer: the Case of <i>Hole v. White</i> <i>Carolyn Sale</i>	181
10. Labours Lost: Women's Work and Early Modern Theatrical Commerce <i>Natasha Korda</i>	195
11. The Sharer and His Boy: Rehearsing Shakespeare's Women <i>Scott McMillin</i>	231
<i>Index</i>	246