
Contents

<i>Notes on Contributors</i>	x
<i>Preface to the Second Edition</i>	xvii
Introduction <i>Dympna Callaghan</i>	1
Part I The History of Feminist Shakespeare Criticism	19
1 The Ladies' Shakespeare <i>Juliet Fleming</i>	21
2 Margaret Cavendish, Shakespeare Critic <i>Katherine M. Romack</i>	39
3 Misogyny Is Everywhere <i>Phyllis Rackin</i>	60
Part II Text and Language	75
4 Feminist Editing and the Body of the Text <i>Laurie E. Maguire</i>	77
5 "Made to write 'whore' upon?": Male and Female Use of the Word "Whore" in Shakespeare's Canon <i>Kay Stanton</i>	98
6 "A word, sweet Lucrece": Confession, Feminism, and <i>The Rape of Lucrece</i> <i>Margo Hendricks</i>	121

Part III Social Economies	137
7 Gender, Class, and the Ideology of Comic Form: <i>Much Ado about Nothing</i> and <i>Twelfth Night</i> <i>Miboko Suzuki</i>	139
8 Gendered “Gifts” in Shakespeare’s Belmont: The Economies of Exchange in Early Modern England <i>Jyotsna G. Singh</i>	162
Part IV Race and Colonialism	179
9 The Great Indian Vanishing Trick – Colonialism, Property, and the Family in <i>A Midsummer Night’s Dream</i> <i>Ania Loomba</i>	181
10 Black Ram, White Ewe: Shakespeare, Race, and Women <i>Joyce Green MacDonald</i>	206
11 Sycorax in Algiers: Cultural Politics and Gynecology in Early Modern England <i>Rachana Sachdev</i>	226
12 Black and White, and Dread All Over: The Shakespeare Theatre’s “Photonegative” <i>Othello</i> and the Body of Desdemona <i>Denise Albanese</i>	244
Part V Performing Sexuality	267
13 Women and Boys Playing Shakespeare <i>Juliet Dusinberre</i>	269
14 Mutant Scenes and “Minor” Conflicts in <i>Richard II</i> <i>Molly Smith</i>	281
15 Lovesickness, Gender, and Subjectivity: <i>Twelfth Night</i> and <i>As You Like It</i> <i>Carol Thomas Neely</i>	294
16 ... in the Lesbian Void: Woman–Woman Eroticism in Shakespeare’s Plays <i>Theodora A. Jankowski</i>	318
17 Duncan’s Corpse <i>Susan Zimmerman</i>	339
Part VI Religion	359
18 Others and Lovers in <i>The Merchant of Venice</i> <i>M. Lindsay Kaplan</i>	361

19	Between Idolatry and Astrology: Modes of Temporal Repetition in <i>Romeo and Juliet</i> <i>Philippa Berry</i>	378
Part VII Character, Genre, History		393
20	Putting on the Destined Livery: Isabella, Cressida, and our Virgin/Whore Obsession <i>Anna Kamaralli</i>	395
21	The Virginity Dialogue in <i>All's Well That Ends Well</i> : Feminism, Editing, and Adaptation <i>Rory Loughnane</i>	411
22	Competitive Mourning and Female Agency in <i>Richard III</i> <i>Mario DiGangi</i>	428
23	Bearing Death in <i>The Winter's Tale</i> <i>Amy K. Burnette</i>	440
24	Monarchs Who Cry: The Gendered Politics of Weeping in the English History Play <i>Jean E. Howard</i>	457
25	Shakespeare's Women and the Crisis of Beauty <i>Farah Karim-Cooper</i>	467
Part VIII Appropriating Women, Appropriating Shakespeare		481
26	Women and Land: <i>Henry VIII</i> <i>Lisa Hopkins</i>	483
27	<i>Desdemona</i> : Toni Morrison's Response to <i>Othello</i> <i>Ayanna Thompson</i>	494
28	Woman-Crafted Shakespeares: Appropriation, Intermediality, and Womanist Aesthetics <i>Sujata Iyengar</i>	507
29	A Thousand Voices: Performing Ariel <i>Amanda Eubanks Winkler</i>	520
	<i>Index</i>	539