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The Phantom of the Opera (French: Le Fantôme de l'Opéra),
is a novel by French writer Gaston Leroux. It was first
published as a serialization in Le Gaulois from 23 September

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1909, to 8 January 1910. It was published in volume form in late March 1910 by Pierre Lafitte. The novel is partly inspired by historical events at the Paris Opera during the nineteenth century and an apocryphal tale ...

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engravers, passe-partout title-pages, single or double sided volumes, and libraries.

It has long been argued that opera is all about sex. *Siren Songs* is the first collection of articles devoted to exploring the impact of this sexual obsession, and of the power relations that come with it, on the music, words, and staging of opera. Here a distinguished and diverse group of musicologists, literary critics, and feminist scholars address a wide range of fascinating topics--from Salome's striptease to hysteria to jazz and gender--in Italian, English, German, and French operas from the eighteenth to the twentieth centuries. The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts. Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates, many of the articles work toward inventing a language for the study of gender and opera. The collection opens with Mary Ann Smart's introduction, which provides an engaging reflection on the state of gender topics in operatic criticism and musicology. It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clément, a pioneer of feminist opera criticism. Other articles examine the evolution of the "trouser role" as it evolved in the lesbian subculture of fin-de-siècle Paris, the phenomenon of opera seria's "absent mother" as a manifestation of attitudes to the family under absolutism, the invention of a "hystericized voice" in Verdi's *Don Carlos*, and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas. The contributors are Wye Jamison Allanbrook, Joseph Auner, Katherine Bergeron, Philip Brett, Peter Brooks, Catherine Clément, Martha

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Feldman, Heather Hadlock, Mary Hunter, Linda Hutcheon and Michael Hutcheon, M.D., Lawrence Kramer, Roger Parker, Mary Ann Smart, and Gretchen Wheelock.

Nicholas Rowe was the first Poet Laureate of the Georgian era. A fascinating and important yet largely overlooked figure in eighteenth-century literature, he is the ‘lost Augustan’. His plays are important both for the way they address the political and social concerns of the day and for reflecting a period in which the theatre was in crisis. This edition sets out to demonstrate Rowe’s mastery of the early eighteenth century theatre, especially his providing significant roles for women, and examines the political and historical stances of his plays. It also highlights his work as a translator, which was both innovative and deeply in tune with current practices as exemplified by John Dryden and Alexander Pope. This is the first scholarly edition of all Rowe’s plays and poems and is accompanied by 15 musical scores and 31 black and white illustrations. The first three volumes arrange his plays chronologically with the first volume presenting the early plays, *The Ambitious Step-Mother*, *Tamerlane*, and *The Fair Penitent*; the second volume the middle plays, *The Biter*, *Ulysses*, and *The Royal Convert*; and the third volume his late period plays, *The Tragedy of Jane Shore* and *The Tragedy of the Lady Jane Grey*. The subsequent volumes cover his translation of Lucan’s *Pharsalia*, described by Samuel Johnson as one of the greatest productions in English poetry, and his own original poetry — which was often composed for specific occasions. Each volume contains a newly written explanatory introduction which precedes the full edited text. Appendices covering dedications, prologues and epilogues, performance history, the related music and textual apparatus are also included. The edition comes with a consolidated bibliography

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John Eccles’s active theatrical career spanned a period of about sixteen years, though he continued to compose occasionally for the theater after his semi-retirement in 1707. During his career he wrote incidental music for more than seventy plays, writing songs that fit perfectly within their dramatic contexts and that offered carefully tailored

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vehicles for his singers' talents while remaining highly accessible in tone. This edition includes music composed by Eccles for plays beginning with the letters A–F. These plays were fundamentally collaborative ventures, and multiple composers often supplied the music; thus, this edition includes all the known songs and instrumental items for each play. Plot summaries of the plays are given along with relevant dialogue cues, and the songs are given in the order in which they appear in the drama (when known).

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