

Shakespearean Topics: A Foundation for Research

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Note: Choose the Edit option above and click on Go To in order to jump to a page. This source list is an ongoing project; my goal is to introduce the undergraduate student to some good sources for his or her research project, and to suggest some of the various approaches to Shakespeare's works. I welcome suggestions! Please email them to me at dcope@grcc.edu

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Acting, Theatre in Shakespeare's Time

- Baker, H. Barton. *History of the London Stage and its Famous Players (1576-1903)*. London: George Routledge and Sons; New York: E. P. Dutton, 1904. [Dated, but remains an interesting resource.]
- Baldwin, Thomas. *The Organization and Personnel of the Shakespearean Company*. New York: Russell & Russell, 1961. [Matt Latchaw: "explores every facet of Shakespeare's company," incl laws, customs, membership in the company, histories of the theatres, the company's social system and finances.]
- Barroll, J. Leeds, et al. *The Revels History of Drama in English*. 8 vols. London: Methuen, 1975.
- Bentley, Gerald Eades. *The Profession of the Player in Shakespeare's Time*. Princeton: Princeton U P, 1984. [Matt Latchaw: "Bentley provides an in-depth look at the different classes of the acting company, actors' reputations, relationships inside the company, and information about the actor's every day life."]
- . *Shakespeare and His Theatre*. Lincoln: U of Nebraska P, 1964. [Jessica Black: "a basic overview of the theatre of the time and William Shakespeare's role in it," focusing "on how the audience and the acting company shaped his plays."]
- Braunmiller, A. R., and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Second ed. Cambridge and New York: Cambridge U P, 1990, 2003.
- Brown, Ivor. *Shakespeare and the Actors*. London: The Bodley Head, 1970. [Jessica Black]
- Dekker, Thomas. "The Gull's Hornbook." *Elizabethan and Jacobean Pamphlets*. Ed. George Saintsbury. Freeport, New York: Books for Libraries P, 1970.
- Gurr, Andrew. *Rebuilding Shakespeare's Globe*. New York: Routledge, 1989. [John Sestric: explains "how and why the Globe Theatre was built," with a general overview of theatres of the time.]
- . *The Shakespearean Playing Companies*. Oxford: Clarendon P, 1996. [Kelly Musall: a history of the acting companies from 1560s to 1642, including "how the companies traveled, to the Poetomachia, to what the actors performed from each company."]
- Gurr, Andrew, and Mariko Ichikawa. *Staging in Shakespeare's Theatres*. Oxford and New York: Oxford U P, 200.
- Leacroft, Richard. *The Development of the English Playhouse*. Ithaca, N. Y.: Cornell U P, 1973. Scott Hartman: From the medieval origins of English theatre to some of the more modern houses such as Drury Lane: topics include different staging arrangements, scenery, the movement away from traditional proscenium theater, and the mechanics of a playhouse's function. 354 pages, illustrated, with an index.]
- Stopes, Charlotte Carmichael. *Burbage and Shakespeare's Stage*. Reprint ed. New York: Haskell, 1970 [1913].

Wilson, Jean. *The Archaeology of Shakespeare*. Alan Sutton P, 1995. [John Sestric: overview of the original Globe, its measurements, a broader definition of "theater" for audiences of the time, with discussions of the new Globe, which the author considers "fascinating, but not authentic" (182).]

Acting, Adaptations, Theatre: Later Developments

Baker, H. Barton. *History of the London Stage and its Famous Players (1576-1903)*. London: George Routledge and Sons; New York: E. P. Dutton, 1904. [Dated, but remains an interesting resource.]

Barroll, J. Leeds, et al. *The Revels History of Drama in English*. 8 vols. London: Methuen, 1975.

Barton, John. *Playing Shakespeare: An Actor's Guide*. New York: Anchor, 1984. [A key resource for actors, written by the finest English dramaturg of the second half of the twentieth century.]

Benson, Frank. *My Memoirs*. New York: Benjamin Blom, 1930. Repr. ed. 1971.

Downes, John. *Roscicus Anglicanus*. Ed. Rev. Montague Summers. New York: Benjamin Blom, 1968. [originally publ. 1708; Downes "the Prompter" attempted to reconstruct theatre and its conditions at the end of his career, and while his memory is sometimes faded or faulty, this document is important to the theatrical history of the period.]

Dunn, Esther Cloudman. *Shakespeare in America*. New York: Macmillan, 1939.

Engle, Ron, Felicia Hardison Londré, and Daniel J. Watermeier, eds. *Shakespeare Companies And Festivals: An International Guide*. Westport: Greenwood, 1995.

Epstein, Helen. *Joe Papp: An American Life*. Boston: Little, Brown, 1994. [Sarah Karney: Epstein's biography contains a wealth of information about Papp's life and accomplishments in theater, with pictures, family and workers in the Shakespeare Festival. The book gave insight about how he became the person he was.]

Foulkes, Richard, ed. *Shakespeare and the Victorian Stage*. Cambridge: Cambridge U P, 1986.

France, Richard, ed. *Orson Welles on Shakespeare: The W.P.A. and Mercury Theatre Playscripts*. New York and London: Routledge, 2001.

Furtwangler, Albert. *Assassin on Stage: Brutus, Hamlet, and the Death of Lincoln*. Urbana: U of Illinois, 1991.

Genest, John, ed. *Some Account of the English Stage from the Restoration in 1660 to 1830*. 10 vols. New York: Burt Franklin, n.d. Originally published in Bath, 1832.

Howe, Elizabeth. *The First English Actresses: Women and Drama 1660-1700*. New York: Cambridge U P, 1992. [Bobbi Jo Smith: Howe introduces readers to the Restoration Theater, and gives historical background information as to the events leading up to the restoration. Many aspects regarding the first English actresses are covered, including their arrival in drama, their portrayal as "sexual objects," and their roles in comedy; Howe considers the achievements of these first English actresses and their often contradictory roles between stage and society.]

- Mazer, Carl M. *Shakespeare Refashioned: Elizabethan Plays on Edwardian Stages*. Ann Arbor: UMI Research P, 1981.
- Moody, Richard. *The Astor Place Riot*. Bloomington: Indiana U P, 1968.
- - - . *Edwin Forrest: First Star of the American Stage*. New York: Knopf, 1960.
- Nicoll, Allardyce. *A History of English Drama, 1660-1900*. 6 vols. Cambridge: Cambridge U P, 1965
- Odell, George C. D. *Shakespeare from Betterton to Irving*. 2 vols. New York: Charles Scribner's Sons, 1920.
- Rosenthal, Laura. "Counterfeit Scrubbado': Women Actors in the Restoration." *The Eighteenth Century* 34 (1993): 3-20.
- Samples, Gordon. *Lust for Fame: The Stage Career of John Wilkes Booth*. Jefferson, N. C., and London: McFarland, 1982.
- Shattuck, Charles H. *The Hamlet of Edwin Booth*. Chicago: U of Illinois, 1969. [Michelle Uhl, 1997]
- Smith, Gene. *American Gothic: The Story of America's Legendary Theatrical Family: Junius, Edwin, and John Wilkes Booth*. New York: Simon and Schuster, 1992.
- Trewin, J. C. *Shakespeare on the English Stage 1900-1964*. London: Barrie and Rockliff, 1964.
- Watermeier, Daniel J., ed. *Between Actor and Critic: Selected Letters of Edwin Booth and William Winter*. Princeton: Princeton U P, 1971.
- Winter, William. *Shakespeare on the Stage*. New York: Moffat, Yard, 1915.

As You Like It Studies

- Baker, Susan. "Personating Persons: Rethinking Shakespearean Disguises." *Shakespeare Quarterly* 43.3 (Fall 1992): 303-16.
- Belsey, Catherine. "Disrupting Sexual Difference: Meaning and Gender in the Comedies." *Alternative Shakespeares*. Ed. John Drakakis. London and New York: Methuen, 1985.
- Bloom, Harold, ed. *Rosalind*. New York: Chelsea House, 1992.
- Charney, Maurice. *Shakespeare on Love and Lust*. New York: Columbia U P, 2000: 35-40.
- Garber, Marjorie. *Vested Interests: cross-dressing and cultural anxiety*. New York: Routledge, 1997: 71-77.
- Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Berkeley and Los Angeles: U of California P, 1988: 66-93.
- Howard, Jean. "Cross-dressing, The Theatre, and Gender Struggle in Early Modern England." *Shakespeare Quarterly* 39 (1988): 418-40.

Park, Clara Claiborne. "As We Like It: How a Girl Can Be Smart and Still Popular." *The Woman's Part: Feminist Criticism of Shakespeare*. Ed. Carolyn Ruth Swift Lenz et al. Urbana and Chicago: U of Illinois, 1983.

Ward, John Powell. Introduction. *Twayne's New Critical Introductions to Shakespeare: As You Like It*. New York: Twayne, 1992.

Authorship Problem

A Beginner's Guide to the Shakespeare Authorship Problem. Online. Available: <http://www.shakespeare-oxford.com/guide.htm>

Michell, John. *Who Wrote Shakespeare?* New York: Norton, 1999. [Examines the various positions in the authorship controversy with some wry comments about the research and prejudices about each position]. Not at WMU Library as of 1/2000.

Nelson, Alan H. Review of *Alias Shakespeare* by Joseph Sobran. *Shakespeare Quarterly* 50.3 (1993): 376-82. [A savage dismantling of the Oxfordian thesis found in Sobran's book below. Those considering the Oxfordian thesis should explore the objections herein.]

Schoenbaum, S. *Shakespeare's Lives*. New ed. Oxford: Clarendon, 1991. [See Part VI—"Deviations"—for Schoenbaum's handling of various authorship theories. For those particularly interested in the Oxfordian theory, there is within Part VI a section entitled "Looney and the Oxfordians."]

Sobran, Joseph. *Alias Shakespeare: Solving the Greatest Literary Mystery of All Time*. New York: Free Press, 1997. [Oxfordian argument]

Wilson, Ian. *Shakespeare, the Evidence: Unlocking the Mysteries of the Man and His Work*. New York: St. Martin's, 1994. [Explores all the debated positions and provides new evidence that Shakespeare had close associations with Catholic supporters. Second edition from Griffin Press is a little expanded over the first].

Bed Tricks

Adelman, Janet. "Bed Tricks: On Marriage as the End of Comedy in *All's Well That Ends Well* and *Measure for Measure*." *Shakespeare's Personality*. Berkeley and Los Angeles: U of California, 1989. [April Herman, Fall 1999: Adelman argues that . . . the portrayed bed-tricks did not lead to successful marriages for the couples involved. She points out that the bed tricks are a metaphor for what needs to be worked out in a relationship].

Bowden, William R. "The Bed Trick, 1603-1642: Its Mechanics, Ethics, and Effects." *Shakespeare Studies* V. Iowa: William C Brown, 1969. [April Herman, Fall 1999: Bowden examines the bed trick in three parts: the mechanics, listing a basic bed trick formula and then further explaining the ways in which that formula can be elaborated; the ethics, which, according to Wheeler, are determined by the intentions and the nature of the perpetrator; and lastly the effects of the bed trick, which he uses to explain why the writers employed it as a plot device.]

Briggs, Julia. "Shakespeare's Bed-Tricks." *Essays in Criticism* 44 (1994): 293-314. [Crystal Tazelaar]

Desens, Marliss C. *The Bed-Trick in English Renaissance Drama: Explorations in Gender, Sexuality, and Power*. Newark: U of Delaware, 1994.

Nuttall, A. D. "Measure for Measure: The Bed-Trick." *Shakespeare Survey* 28 (1975): 51-56. [Crystal Tazelaar].

Censorship

Barroll, F. Leeds, et al. *The Revels History of Drama in England*. Vol 3 (1576-1613). London: Methuen, 1975. [Patrick Smith, 1997]

Burt, Richard. *Licensed by Authority: Ben Jonson and the Discourses of Censorship*. Ithaca And London: Cornell U P, 1993.

Clare, Janet. *'Art made tongue-tied by authority': Elizabethan and Jacobean Dramatic Censorship*. Second ed. Manchester and New York: Manchester U P, 1999.

Clegg, Cyndia Susan. "The 1586 Decrees for Order in Printing and the Practice of Censorship." *The Ben Jonson Journal* 2 (1995): 9-29.

Drabble, Margaret, ed. Appendix I: Censorship and the Law of the Press. *The Oxford Companion to English Literature*. Fifth ed. Oxford: Oxford U P, 1985. 1101-12.

Dutton, Richard. *Mastering the Revels: The Regulation and Censorship of English Renaissance Drama*. London: U of Iowa P, 1991. [Linda Dow: "an analysis of the Revels Office at English Court from beginning to 1642, including known facts and inferences drawn from surviving documents."]

Fowell, Frank, and Frank Palmer. *Censorship in England*. New York: Burt Franklin, 1913. Repr. ed. 1970. [Patrick Smith, 1997]

Patterson, Annabel. *Censorship and Interpretation: The Conditions of Writing and Reading in Early Modern England*. Madison: U of Wisconsin, 1984.

Pierce, William. *An Historical Introduction to the Marprelate Tracts: A Chapter in the Evolution of Religious and Civil Liberty in England*. New York: Burt Franklin, 1964.

Chaucer & Shakespeare

Gordon, R. K. *The Story of Troilus*. Toronto, Buffalo, and London: U of Toronto P, 1992. [Translations of major sources for Shakespeare's love story: Benoit de St. Maure's *Roman de Troie* and Boccaccio's *Il Filostrato*, text of Chaucer's *Troilus and Criseyde* and Henryson's *Testament of Cresseid*.]

Boitani, Piero, ed. *The European Tragedy of Troilus*. Oxford and New York: Clarendon, 1989.

Bradbrook, M. C. "What Shakespeare Did to Chaucer's *Troilus and Criseyde*." *Shakespeare Quarterly* 9 (1958): 311-19.

Donaldson, E. Talbot. *The Swan at the Well: Shakespeare Reading Chaucer*. New Haven and London: Yale U P, 1985.

---, and Judith J. Kollman, eds. *Chaucerian Shakespeare: Adaptation and Transformation*. Detroit: Michigan Consortium for Medieval and Early Modern Studies, 1983.

Mann, Jill. "Shakespeare and Chaucer: What is Criseyde Worth?" in *The European Tragedy of Troilus*. Ed. Piero Boitani. Oxford and New York: Clarendon, 1989.

Thompson, Ann. *Shakespeare's Chaucer: A Study in Literary Origins*. New York: Barnes and Noble, 1978.

Classic Criticism

Chambers, E. K. *The Elizabethan Stage*. Four vols. 1923. Repr. ed. Oxford: Clarendon, 1965.

----. *Shakespeare: A Survey*. New York: Hill and Wang, 1958.

Coleridge, Samuel Taylor. *Shakespearean Criticism*. Two vols. London: J. M. Dent; New York: E. P. Dutton, 1960.

Dowden, Edward. *Shakespeare: A Critical Study of His Mind and Art*. New York: Capricorn, 1962.

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----. *Shakespeare, Himself and His Work: A Biographical Study*. London: B. Quaritch, 1912.

Kermode, Frank, ed. *Four Centuries of Shakespearean Criticism*. 1965.

Granville-Barker, Harley. *Prefaces to Shakespeare*. Princeton U P, 1947.

Johnson, Samuel. *Samuel Johnson on Shakespeare*. Ed. H. R. Woudhuysen. London and New York: Penguin, 1989.

Malone, Edmond, ed. *The Plays and Poems of William Shakspeare, with the Corrections and Illustrations of Various Commentators: Comprehending a Life of the Poet, and an Enlarged History of the Stage*. 21 vols. London: R. C. and J. Rivington, 1821.

Rowe, Nicholas. *Some Account of the Life of Mr. William Shakespear*. 1709. Repr. ed. Los Angeles: Augustan Reprint Society, 1948.

Swinburne, A. C. *The Age of Shakespeare*. New York: Harper, 1908.

----. *A Study of Shakespeare*. Repr. ed. New York: AMS, 1965.

Vickers, Brian, ed. *Shakespeare, The Critical Heritage*. Six vols. London and Boston: Routledge and Kegan Paul, 1974-81.

Voltaire. *Voltaire on Shakespeare*. Ed. Theodore Besterman. Genève: Institut et Musée Voltaire, 1967.

Commoners, the Populace

- Berry, Ralph. *Shakespeare and Social Class*. Atlantic Highlands: Humanities, 1988.
- Burnett, Mark Thornton. *Masters and Servants in English Renaissance Drama and Culture: Authority and Obedience*. New York: St. Martin's, 1997. [TwN and other plays].
- Carroll, William C. *Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare*. Ithaca and London: Cornell U P, 1996.
- McMurtry, Jo. *Understanding Shakespeare's England: A Companion for the American Reader*. Repr. ed. Hamden, Conn.: Archon, 1989. [Degree and rank, the Tudor dynasty; geneologies of kings; cosmology in church and government; Elizabethan money; London; village and countryside; marriage customs; education; literary stereotypes; outsiders; travel and exploration; the military; life's extras].
- Salgado, Gamini. *The Elizabethan Underworld*. Wrens Park Publishing, 1999.
- Stirling, Brents. *The Populace in Shakespeare*. New York: Columbia U P, 1949. (Repr. New York: AMS, 1965.)
- Time, Victoria. *Shakespeare's Criminals: Criminology, Fiction, and Drama*. Westport: Greenwood, 1999.
- ### Conscience, Ethics, Religion, Eschatology, etc.
- Batson, E. Beatrice, ed. *Shakespeare and the Christian Tradition*. Lewiston: E. Mellon, 1994.
- Battenhouse, Roy, ed. *Shakespeare's Christian Dimension*. Bloomington: Indiana U P, 1994. McFarland, 1999.
- Hamilton, Donna B. *Shakespeare and the Politics of Protestant England*. Lexington: U P of Kentucky, 1992.
- Marshall, Cynthia. *Last Things and Last Plays: Shakespearean Eschatology*. Carbondale: Southern Illinois U P, 1991.
- Marx, Steven. *Shakespeare and the Bible*. Oxford and New York: Oxford U P, 2000.
- Morris, Harry. *Last Things in Shakespeare*. Tallahassee: Florida State U P, 1985.
- Mutschmann, H, and K Wentersdorf. *Shakespeare and Catholicism*. Sheed and Ward, 1952. [Repr. New York: AMS, 1965.]
- Naseeb, Shaheen. *Biblical References in Shakespeare's Plays*. London: Associated U Presses, 1999.
- Pinciss, Gerald M. *Forbidden Matter: Religion in the Drama of Shakespeare and his Contemporaries*. London and Cranbury: Associated U Presses, 2000.
- Poole, Kristen. "Saints Alive! Falstaff, Martin Marprelate, and the Staging of Puritanism." *Shakespeare Quarterly* 40.1 (Spring 1995): 47-75.

Pritchard, Allan. "Puritans and the Blackfriars Theater: The Cases of Mistresses Duck and Drake." *Shakespeare Quarterly* 45.1 (Spring 1994): 92-95.

Slights, Camille. *The Casuistical Tradition*. Princeton: Princeton U P, 1981. [Robert Hoerauf: Slights takes the theme of conscience and analyzes it thoroughly. She looks at what was considered right and wrong in Shakespeare's time and how the conscience weighed on people's actions. . . . Some of the more notable plays she analyzes are *Hamlet*, *Macbeth*, and *Othello*.]

Wilks, John S. *The Idea of Conscience in Renaissance Tragedy*. London and New York: Routledge, 1990. [Micah Schirado]

Costumes

Barton, Lucy. *Historic Costume for the Stage*. London: A & C Black, 1949.

Behind the Scenes at the Royal Shakespeare Company: The Players, Costumes, and Makeup.. Perf. RSC Costume Designers and Artists. VHS tape. Princeton: Films for the Humanities, 1999. [Shows teams working on costumes for *The Tempest*, *Measure for Measure*, Kyd's *The Spanish Tragedy*.]

Bööcke, Robert. *Shakespearean Costumes: Illustrations of the Whole of the Characters in Each Play, in Correct Costume, Compiled from Authentic Sources*. London: S. Miller, 1889. [U of Michigan Special Collections, non-circulating].

Brooke, Iris. *English Costume from the Seventeenth Through the Nineteenth Centuries*. Mineola: Dover, 2000.

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Craik, T. W. *The Tudor Interlude: Stage, Costume, and Acting*. Leicester: Leicester U P, 1967.

de Banke, Cecil. *Shakespeare and Stage Production: Then and Now. A Manual for the Scholar Player*. New York: McGraw Hill, 1993.

Holms, M. R. *Stage Costume and Accessories in the London Museum*. London: n.p., 1968.

Kelly, F. M. *Shakespearean Costume for Stage and Screen*. London: Adams and Charles Black, 1938. [WMU PR 3091 .K4 1973]

La Mar, Virginia. *English Dress in the Age of Shakespeare*. Amherst: Folger, 1979.

Leed, Drea. *Elizabethan Costuming Page*. Dayton: Drea Leed, 1997-2000.
<http://costume.dm.net>

Linthicum, . *Costume in the Drama of Shakespeare and His Contemporaries*. Hacker Art Books, 1963. [WMU GT 734 .L5 1963]

Jackson, Sheila. *Costumes for the Stage: A Complete Handbook for Every Kind of Play*. New York: Dutton, 1978. [WMU Ed Library, 792 .026 Jac]

Russell, Douglas A. *Stage Costume Design: Theory, Technique, and Style*. Englewood Cliffs: Prentice Hall, 1973.

Vinopal, John M. "Elizabethan Period Costumes." Online posting. Renaissance Faire Homepage. Costume and Costuming Accessories Section. 24 January 2003. Available: <http://www.renfaire.com/Costume>

Whanslaw, H. W. *The Bankside Stage Book*. Redhill: Wells Gardener, Dorton, 1950.

Williams, John T. *Costumes and Settings for Shakespeare's Plays*. Barnes and Noble, 1982. [WMU PR3091 .W48 1982]

Cross-Dressing / Disguise

Baker, Susan. "Personating Persons: Rethinking Shakespearean Disguises." *Shakespeare Quarterly* 43.3 (Fall 1992): 303-16.

Belsey, Catherine. "Disrupting Sexual Difference: Meaning and Gender in the Comedies." *Alternative Shakespeares*. Ed. John Drakakis. London and New York: Methuen, 1985.

Bullough, Vern L., and Bonnie Bullough. *Cross Dressing, Sex, and Gender*. Philadelphia: U of Pennsylvania, 1993.

Dollimore, Jonathan. *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. Oxford: Clarendon, 1991. [Chapter on cross-dressing in early modern England.]

Freeberg, Victor. *Disguise Plots in Elizabethan Drama*. New York: Benjamin Blom, 1965. [Beth Kimpe: Freeberg's book discusses disguise plots in more than just Shakespearean literature. . . this book discusses disguise in many forms, such as play boy, the father/ husband/son disguise, woman as a man, etc.]

Garber, Marjorie. *Vested Interests: Cross-Dressing & Cultural Anxiety*. New York and London: Routledge, 1992.

Howard, Jean. "Cross-dressing, The Theatre, and Gender Struggle in Early Modern England." *Shakespeare Quarterly* 39 (1988): 418-40.

Levine, Laura. *Men in Women's Clothing*. Cambridge: Cambridge U P, 1994.

Sedinger, Tracey. "'If Sight and Shape Be True': The Epistemology of Crossdressing on the London Stage." *Shakespeare Quarterly* 48.1 (Spring, 1997): 63-79.

Dreams

Arthos, John. *Shakespeare's Use of Dream and Vision*. Totowa: Rowman and Littlefield, 1977.

Brown, Peter, ed. *Reading Dreams: The Interpretation of Dreams from Chaucer to Shakespeare*. Oxford and New York: Oxford U P, 1999.

Garber, Marjorie. *Dream in Shakespeare: from metaphor to metamorphosis*. London: Yale, 1974.

Eastern Studies

- Fujita, Minoru, and Leonard Pronko, eds. *Shakespeare East and West*. New York: St. Martin's, 1996.
- Howe, James. *A Buddhist's Shakespeare: Affirming Self-Deconstructions*. London and Toronto: Associated U Presses, 1994. [Pacifying action in *MND*; The Sword of Prajna in *Richard III*, *Merchant*; cause of suffering & birth of compassion in *JC*; 6 samsaric realms in *A & C*; Prince Hal's deferral as ground of Free Play; glimpses of Free Play in *Hamlet* and *Lear*; Epilogue: *The Tempest*.]
- Kawachi, Yoshiko, ed. *Japanese Studies in Shakespeare and His Contemporaries*. Newark: U of Delaware P; London: Associated U Presses, 1998.
- Kim, Joo-Hyon. *Bi-Cultural Critical Essays on Shakespeare*. Cambridge: D. S. Brewer, 1994. [Introductory essays on interpretations due to different cultural contexts; problems understanding *King Lear*; fairies & witches, East and West; two pictures of Desdemona; parallel examples of chastity, East and West; etc.
- Ueno, Yoshiko, ed. *Hamlet and Japan*. New York: AMS, 1995.
- Yajnik, R. K. *The Indian Theatre, Its Origins, and Its Later Developments under European Influence*. New York: Haskell House, 1970.
- Zhang, Hsiao Yang. *Shakespeare in China: A Comparative Study of Two Traditions and Cultures*. London and Cranbury, N. J.: Associated U Presses, 1996.

Economics: in the text, in the theatre

- Bergeron, David M. *Practicing Renaissance Scholarship: Plays and Pageants, Patrons and Politics*. Pittsburgh: Duquesne U P, 2000.
- Bruster, Douglas. *Drama and the Market in the Age of Shakespeare*. Cambridge: Cambridge U P, 1999.
- Farnan, Henry W. *Shakespeare's Economics*. Folcroft, Pa.: Folcroft P, 1931. Repr. 1969.
- Fischer, Sandra K. *Econolingua: A Glossary of Coins and Economic Language in Renaissance Drama*. London and Toronto: Associated U Presses, 1985.
- Leinwand, Theodore. *Theatre, Finance, and Society in Early Modern England*. Cambridge U P, 1999.
- Turner, Frederick. *Shakespeare's Twenty-first Century Economics: The Morality of Love and Money*. New York and Oxford: Oxford U P, 1999.

Editing Shakespeare

- Bowers, Fredson. *On Editing Shakespeare and the Elizabethan Dramatists*. U of Pennsylvania Library, 1955.

- Clark, Sandra, ed. *Shakespeare Made Fit: Restoration Adaptations of Shakespeare*. London And Rutland, Vermont: Everyman / J. M. Dent, 1997.
- Greg, W. W. *The Editorial Problem in Shakespeare: A Survey of the Foundations of the Text*. Osford: Clarendon, 1954.
- Honigmann, E. A. J. *The Stability of Shakespeare's Text*. Lincoln: U of Nebraska, 1965.
- Ioppolo, Grace. *Revising Shakespeare*. Cambridge, Ma. and London: Harvard U P, 1991.
- Irace, Kathleen O. *Reforming the "Bad" Quartos: Performance and Provenance of Six Shakespearean First Editions*. London and Toronto: Associated U Presses, 1994.
- Maguire, Laurie E. *Shakespearean Suspect Texts: The 'Bad' Quartos and their Contexts*. Cambridge: Cambridge U P, 1966.
- Scary, Peter. *Lewis Theobald and the Editing of Shakespeare*. Oxford: Clarendon, 1990.
- Wells, Stanley. *Re-Editing Shakespeare for the Modern Reader*. Oxford: Clarendon, 1984.
- Williams, George Walton. *The Craft of Printing and the Publication of Shakespeare's Works*. Washington: Folger Shakespeare Library; London and Toronto: Associated U Presses, 1985.

European (Non-British) Studies

- Delabastita, Dirk, and Lieven d'Hulst. *European Shakespeares: Translating Shakespeare in the Romantic Age*. Amsterdam; Philadelphia: J. Benjamins, 1993.
- Dubeux, Albert. *Traductions Françaises de Shakespeare*. Paris: Sociétié d'édition "Les Belles Lettres, 1928.
- Egri, Péter. *Modern Games with Renaissance Forms: from Leonardo and Shakespeare to Warhol and Stoppard*. Budapest: Akadémiai Kiadó, 1996.
- Jones-Davies, Marie Thérèse. *Shakespeare: Cosmopolitisme et Insularité: Actes du Congrès 1933 / Sociétié Française Shakespeare*. Paris: Les Belles Lettres, 1994.
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Note: Historically, *Henry V* is the text for two of the most important film adaptations of Shakespeare's plays; Olivier's 1946 version of the play is the first to fully recognize "the difference between cinema and theatre as

media for the expression of drama" (Davies, in Shaughnessy 43), while Kenneth Branagh's 1989 adaptation is generally recognized as the first of the current wave of Shakespearean films. Each of these adaptations, of course, treats the subject *very* differently, but in any case, because the *Henry V* films are important in filmic Shakespearean criticism, the following studies are duly noted.

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