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


---. *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."]


---. *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."


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.

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**


Downes, John. *Roscius 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.]


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.]


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.]


**As You Like It Studies**


Authorship Problem


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.]


**Censorship**


**Chaucer & Shakespeare**


**Classic Criticism**


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


Commoners, the Populace


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].


Conscience, Ethics, Religion, Eschatology, etc.


Slight, Camille. *The Casuistical Tradition.* Princeton: Princeton U P, 1981. [Robert Hoerauf: Slight 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.*]


### Costumes


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].


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**Cross-Dressing / Disguise**


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/son disguise, woman as a man, etc.]


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**Dreams**


Eastern Studies


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.]


Economics: in the text, in the theatre


Editing Shakespeare


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**European (Non-British) Studies**


Feminist Criticism


**Film / Modern Adaptations**


Collick, John. Shakespeare, Cinema and Society. Manchester and New York: Manchester U P, 1989. [chapters on Shakespeare in Japan, on Kurosawa's versions of Macbeth and Lear, on his relationship to the Noh theatre, his politics, etc. bibliography]


Hall, Joan Lord. Henry V: A Guide to the Play. Westport, Conn., and London: Greenwood, 1997. [Michael Powell: Hall's book deals with all aspects of Henry V. She examines the history of the text, its contents, its structure, the play's themes, the historical critical studies, and the play in performance. She also includes the names and works of others who have studied the play.]


Manvell, Roger. Shakespeare and the Film. London: J. M. Dent, 1971. [chapter on Kurosawa's Throne of Blood. [Michael Kassak: re MND, Manvell concentrates on the 1968 Peter Hall film, claiming that too much criticism is focused on the film's weak points. It contains an extensive interview with Hall, who comments on the previous 1935 version and says the play "is not a pretty, balletic affair, but erotic, physical, down to earth" (123).]


Paster, Gail Kern, ed. Screen Shakespeare (various essays). Shakespeare Quarterly 53.2 (Summer 2002).


**Geography, Landscape, the Known World**


McMurtry, Jo.  *Understanding Shakespeare's England: A Companion for the American Reader.* Repr. ed. Harmden, 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].


Hamlet Studies


Heroes and Honor


**Heroines**


**History Plays**


**Homoerotic & Homosocial Studies**


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**Imperialism & Colonialism**

James, D. G. *The Dream of Prospero*. Oxford: Clarendon, 1967. [Dan Gabrielse: "Chapter 4, The New World, examines The Tempest in terms of the history of colonization up to 1610, exploring . . . the voyage of the Sea Venturer lost in the Bermudas and the attempt at settling Jameston and its troubles with Indians, all while connecting these events to the story of *The Tempest,*" exploring "Gonzalo, Alonso and his crew, and Prospero and Caliban" in this light.]


**Jonson and Shakespeare**


**Julius Caesar Studies**


**King Henry V Studies**


**Film Studies of King Henry V**

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.


King Lear Studies


Language Studies


**Law and Lawyers**


Hawley, William M. *Shakespearean Tragedy and the Common Law: The Art of Punishment.* New York: Peter Lang, 1998. [chapters on all the major tragedies]


**Love and Lust**


**Macbeth Studies**


**Machiavelli and the Villain**


**Marlowe and Shakespeare**


Rohrman, Dr. H. *Marlowe and Shakespeare.* Folcroft: Folcroft, 1952.


**Martin Marprelate Controversy / Satire**


**Masques, Revels, etc.**


**Measure for Measure Studies**


Medicine, Psychiatry, Madness


Overholser, Winfred. “Shakespeare’s Psychiatry—And After.” Shakespeare Quarterly. New York: AMS Reprint, 1959. [Joe Blyskal III: This is an essay based on the premise that in order to understand Shakespeare’s works in a psychological sense, one cannot “modernize” his works by psychoanalyzing them (336); rather, one must understand the era in which he lived. The article . . . takes the reader through each facet of Elizabethan psychology, carefully detailing its origins.]

Pope, Maurice, and Stanley Wells. “Shakespeare’s Medical Imagination.” Shakespeare Survey 1.38 (1985): 11. [Jennifer Bluhm: explores Shakespeare’s references to the body and the effects of certain diseases, including “key quotes, as well as a concise and modern understanding of the medical philosophy of Shakespeare’s time.”]

Salkeld, Duncan. *Madness and Drama in the Age of Shakespeare*. New York: Manchester U P, 1993. [Ashley Bush, Fall 1999: Salkeld examines the "conditions according to which madness in Shakespeare and Renaissance drama is represented" (28). [He] takes insanity and views it from various perspectives, citing the impact it has on such things as Shakespearean tragedy, gender in Renaissance drama, ideology and literary theory.]


*A Midsummer Night’s Dream Studies*

Barber, C. L. *Shakespeare’s Festive Comedy*. Princeton, 1959. [Barber argues that Oberon and Titania take the place of the Lord and Lady of May in the English folk custom of maying (which could happen throughout the summer). In this holiday custom, young couples would celebrate with maypole and dancing, racing into the country for whole nights of moonlight and loving.]


Carroll, William C. *The Metamorphoses of Shakespearean Comedy*. Princeton, 1985. [Carroll explores how *MND" places its characters in its own forest of symbols, the world of a liminal period. . . the realm of primitive hypothesis, where there is a certain freedom to juggle with the factors of existence" (143). Carroll’s essay is particularly useful for its exploration of metamorphosis, the "persistent encroachments of the animalistic upon the human" (144), which he sees as a "trial of the monstrous" or "transformational stage" which must be transcended before love can be properly consummated.]

Frye, Northrop. "The Argument of Comedy." *The English Institute Essays*. 1948. [Frye shows not only individual, but social reconciliation, and explores Shakespeare’s “green world” as a space where individuals are released from social restrictions to explore their own agons & find themselves.]


*Military*


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].


**Music**


Othello Studies


Little, Jr., Arthur L. ""An essence that's not seen": The Primal Scene of Racism in Othello." *Shakespeare Quarterly* 44.3 (Fall, 1993): 304-24.

Loombia, Ania. *Gender, Race, Renaissance Drama*. Manchester U P, 1983. [John Cooper: authors, texts, specific characters, authorial and social attitudes, "even a proposed explanation behind the racist and sexist attitudes"; especially helpful for its discussion of Othello]


Ovid and Shakespeare


Keach, William. *Elizabethan Erotic Narratives—copy from Poems section*.


Plague and the Theatre


**The Poems and Songs**


Postmodern Shakespeare: Cultural Materialism & New Historicism


**Problem Plays**


**Psychoanalysis and Shakespeare**


**Puritans, Society, and Theatre**


**Race & Ethnicity**


Little, Jr., Arthur L. "'An essence that's not seen.': The Primal Scene of Racism in *Othello.*" *Shakespeare Quarterly* 44.3 (Fall, 1993): 304-24.

Loomba, Ania. *Gender, Race, Renaissance Drama.* Manchester U P, 1983. [John Cooper: authors, texts, specific characters, authorial and social attitudes, "even a proposed explanation behind the racist and sexist attitudes"; especially helpful for its discussion of *Othello*].


Nunez, Elizabeth. "Could Shakespeare Have Known?" *Journal of Negro Education* 45.2 (Spring, 1976): 192-96. [Meghann Bjarnesen, fall 1999: Nunez provides many valuable arguments as to why *Othello* should not be read without considering Othello's race. She makes several arguments as to why Shakespeare had a good understanding of the black psyche.]


**Rites and Rituals**


Rome, Roman Plays


Sonnets


Hayashi, Tetsumaro. *Shakespeare’s Sonnets: A Record of 20th Century Criticism.* Metuchen: Scarecrow, 1972. [a bibliography of criticism up to pub. date]


Source Studies


**Superstitiions, the Supernatural, Magic: Fairies, Witches, and Ghosts**


**Teaching**


**The Tempest Studies**


Theatres (Globe, etc.)


*Shakespeare Survey*.  vol.  1 (1948); vol. 12 (1959).  [both volumes explore the theatre].


Time and Shakespeare


*Troilus and Cressida Studies*


Campbell, Oscar James. *Comicall Satyre and Shakespeare's *Troilus and Cressida.** San Marino: Huntington Library, 1965. [Though old, this remains an important study].


*War of The Theatres*


Campbell, Oscar James. *Comicall Satyre and Shakespeare's *Troilus and Cressida.** San Marino, Ca.: 1938.


