

Shakespeare on Screen: An Annotated Checklist

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The present checklist intends to provide a selective annotated reference guide to the most important publications in the field of Shakespeare on film and television. The entries in the checklist mainly consist of books and journal issues, but a few representative chapters from books and articles in journals have also been included. The annotations corresponding to each entry usually provide a brief evaluation and an indication of the films or television programmes that are discussed. Divided into five categories, the first section of the checklist presents a list of bibliographies and filmographies dealing with the study of Shakespeare on Screen. The second focuses on critical works and the third on journals or special journal issues providing coverage of the field. The reader will find a list of screenplays and other related works in the fourth part of the checklist, and the final section is devoted to research in progress and volumes forthcoming in 2002 and beyond. There can be no doubt that the next few years will witness a spectacular increase in the number of publications and I would be especially grateful if readers could alert me (jrdiaz@cica.es) to new or future references in the field (books, chapters from books, articles in journals as well as film and book reviews) so that I could include them in the relevant section of *The World Shakespeare Bibliography*.

This checklist could not have been compiled without the generous help of several institutions and individuals. My research at the Folger Shakespeare Library, the Library of Congress and the British Film Institute Library has been complemented by the efficiency and thoroughness displayed by Gracia Navas, whose work at the interlibrary loan service at my university was essential to locate several of the items mentioned below. Special thanks should also go to Pascale Aebischer, Yoshio Arai, Judith Buchanan, Stephen M. Buhler, Herbert R. Coursen, Samuel Cowl, James L. Harner, Barbara Hodgdon, Graham Holderness, Peter Holland, Tony Howard, Kathy Howlett, Russell Jackson, R. Alan Kimbrough, Bernice W. Kliman, Saskia Kossak, Douglas M. Lanier, François Laroque, Desirée López, Laurie Osborne, Hugh M. Richmond, Kenneth S. Rothwell, Carol Chillington Rutter, Hanna Scolnicov, Lisa S. Starks, Mariangela Tempera and James M. Welsh for sending copies of their publications or providing some of the information below. I would also like to thank the Spanish Ministry of Education for awarding me a research grant which enabled me to spend three months at the Folger Shakespeare Library in Washington, where I started to work on this project, the European Society for the Study of English for awarding me one of the research bursaries for 2001 and Martin Kayman, editor of *The European English Messenger*, for his interest in my work.

1. Bibliographies and filmographies.

Díaz Fernández, José Ramón. "Shakespeare on Screen: A Bibliography of Critical Studies". *Post Script: Essays in Film and the Humanities* 17.1 (Fall 1997): 91-

146. [Lists 1000 references—books, chapters from books, articles and a selection of film reviews—excluding derivatives (see below), operas and musicals based on the plays.]

—. "Shakespeare and Film-Derivatives: A Bibliography". *Post Script: Essays in Film and the Humanities* 17.2 (Winter/Spring 1998): 109-20. [Lists 162 references on the film derivatives. A condensed and updated, although necessarily selective, version of these two bibliographies will appear in the forthcoming collection of essays *The Reel Shakespeare: Alternative Cinema and Theory* (Fairleigh Dickinson UP; [see section 5](#)).]

—. "Shakespeare on Television: A Bibliography of Criticism". *Early Modern Literary Studies* 6.1 (May 2000): 4. <http://purl.oclc.org/emls/06-1/diazbibl.htm>. [Lists 1306 references on television productions, filmed stage performances and videotapes based on the plays.]

Grant, Cathy, ed. *As You Like It: Audio-Visual Shakespeare*. London: British Universities Film and Video Council, 1992. [A catalogue of around 550 programmes in a range of audio-visual media—videos, 16mm films, audiocassettes, slide sets, computer programmes, CD-ROMs, videodiscs—available in Great Britain.]

Harner, James L, ed. *The World Shakespeare Bibliography*. 1949- . [Includes a film and television section for each of the plays. Published as a separate issue of *Shakespeare Quarterly* since 1978, it is also available on CD-ROM and online <http://www.worldshakesbib.org>. Its latest update covers the years 1972-2000, and a full description of the online edition can be consulted at the *World Shakespeare Bibliography* website (<http://www-english.tamu.edu/wsb>).

McKernan, Luke, and Olwen Terris, eds. *Walking Shadows: Shakespeare in the National Film and Television Archive*. London: British Film Institute, 1994. [An annotated catalogue of the Shakespeare holdings in the NFTVA. Also includes several essays and an annotated reference bibliography. Excellent on Shakespeare citations in films and television programmes but, unfortunately, restricted in scope to the material archived in one particular institution.]

McMurtry, Jo. *Shakespeare Films in the Classroom: A Descriptive Guide*. Hamden: Archon Books, 1994. [A detailed catalogue of all the Shakespeare productions available on videotape up to Kenneth Branagh's *Much Ado About Nothing*. Each entry includes sections on advantages and disadvantages of using a particular version for teaching purposes, textual cuts and rearrangements, settings, costumes, interpretation of roles and a few recommended articles or books. Even though McMurtry uses the term "film" throughout to refer to all formats (screen, television and televised stage productions), it is an indispensable title in any Shakespeare on Screen library.]

Parker, Barry M. *The Folger Shakespeare Filmography: A Directory of Feature Films Based on the Works of William Shakespeare*. Washington: Folger Shakespeare Library, 1979. [Particularly good on the derivatives but, owing to its publication date, the book needs a thorough revision and updating.]

Rothwell, Kenneth S., and Annabelle Henkin Melzer. *Shakespeare on Screen: An International Filmography and Videography*. London: Mansell; New York: Neal-Schuman, 1990. [The most comprehensive reference work on the subject. Lists some 800 films, television programmes and documentaries up to Kenneth Branagh's *Henry V*. Admirable throughout. A revised, updated edition by Kenneth S. Rothwell and José Ramón Díaz Fernández is in progress.]

Sammons, Eddie. *Shakespeare: A Hundred Years on Film*. London: Shephard-Walwyn, 2000. [Although it includes references up to 1999, it is a filmography that does not supersede Rothwell and Melzer's volume because of its reliance on popular magazines and the lack of an (at least) elementary bibliography. Excludes television altogether and I do not think it is really necessary to give a detailed summary of the plot of the play at the beginning of each section.]

2. Criticism.

Alexander, Peter et al, eds. *The BBC TV Shakespeare*. London: British Broadcasting Corporation; New York: Mayflower Books, 1978-86. [Individual volumes that contain literary introductions by John Wilders, essays on the productions by Henry Fenwick and the script of the play as edited for production.]

Anderegg, Michael. *Orson Welles, Shakespeare, and Popular Culture*. New York: Columbia UP, 1999. [In his preface, Anderegg asserts that "Welles holds an unparalleled place in American life as a mediator between high and low culture". This excellent book covers not only his Shakespeare film adaptations and the documentary *Filming Othello* but also his theatrical projects and his activities as actor, producer, director and writer in radio, television and sound recordings.]

Arai, Yoshio. *Eibeibungaku Eigaka Sakuhinron [English Literature on Screen]*. Tokyo: Shinjusha, 1996. [Devotes chapters to Branagh's *Henry V*, Kurosawa's *The Bad Sleep Well* and *Prospero's Books*.]

Ball, Robert Hamilton. *Shakespeare on Silent Film: A Strange Eventful History*. New York: Theatre Art Books, 1968. [Even though some of Ball's assumptions have been contested by later critics and many long-thought "lost" silent films have been recently unearthed, the book still remains an indispensable source of information on the adaptations made during the silent era of cinema.]

Barnes, Peter. *To Be or Not to Be*. London: British Film Institute, 2002 (forthcoming). [Reportedly an extensive analysis of Ernst Lubitsch's film.]

Béchervaise, Neil E. et al, eds. *Shakespeare on Celluloid*. Rozelle (Australia): St Clair, 1999. [This manual explores Shakespeare on Film using reader-response theory as a theoretical base. The chapters analyse audience and performance, narration, spatial relationships, sequentiality and closure by focusing on film adaptations of *Macbeth*, *Julius Caesar*, *Twelfth Night*, *The Taming of the Shrew*, *Othello*, *Richard III*, *King Lear*, *Hamlet* and *Romeo and*

- Juliet*. Like McMurtry (see [above](#)), the book uses the term "film" to refer to all formats, which may result in the denial of the distinctions inherent in each medium.]
- Béchervaise, Neil E., ed. *Teaching Shakespeare on Screen: "The Film's the Thing."* Vancouver: Pacific Educational, 2001. [An enlarged edition of his *Shakespeare on Celluloid* (1999). Includes new chapters on film adaptations of *Henry V* and *A Midsummer Night's Dream*.]
- Beja, Morris, ed. *Perspectives on Orson Welles*. New York: G. K. Hall; London: Prentice Hall International, 1995. [Reprints a selection of essays on *Chimes at Midnight* and *Othello*.]
- Berthomieu, Pierre. *Kenneth Branagh: Traînes de feu, rosées de sang*. Paris: Editions Jean-Michel Place, 1998. [Features a long chapter entitled "Shakespeare/Branagh" (25-107) on his Shakespeare films and his role as Iago in Oliver Parker's *Othello*. This highly recommended volume also includes one chapter on *In the Bleak Midwinter* as well as interviews with Branagh (195-236), Patrick Doyle and Charlton Heston.]
- Blumenthal, Eileen. *Julie Taymor: Playing with Fire: Theater, Opera, Film*. Updated, expanded ed. New York: Harry N. Abrams, 1999. [Includes two chapters on Taymor's stage production and film adaptation of *Titus Andronicus*. Lavish colour and black-and-white illustrations.]
- Boose, Lynda E., and Richard Burt, eds. *Shakespeare, the Movie: Popularizing the Plays on Film, TV, and Video*. London and New York: Routledge, 1997. [An anthology of essays covering film, television productions and a few filmed stage performances. Despite the subtitle of the book, not all the essays address the question of the recent popularity (and bankability) of the Bard on screen. Adaptations discussed: TV versions of *Othello*; Branagh's *Henry V*; Loncraine's *Richard III*; Franco Zeffirelli's films; *Shakespeare Wallah*; the *Animated Tales* series; film, TV and stage adaptations of *King Lear*; *The Taming of the Shrew* on film and television; *Prospero's Books*; Miller's BBC *Othello*; film adaptations and derivatives of *Antony and Cleopatra*; the Asta Nielsen 1920 *Hamlet*; *My Own Private Idaho* and recent Shakesqueer cinema.]
- Brode, Douglas. *Shakespeare in the Movies: From the Silent Era to Shakespeare in Love*. New York: Oxford UP, 2000. [According to *The Shakespeare Newsletter* review, the book "ought to be withdrawn from publication" and one can only concur with such a judgement. There are so many errors and inaccuracies in this book that it is absolutely useless for scholarly purposes.]
- Buchman, Lorne M. *Still in Movement: Shakespeare on Screen*. New York and Oxford: Oxford UP, 1991. [Explores spatial and temporal strategies in the film medium. Adaptations discussed: Brook's *King Lear*; Kozintsev's *Hamlet* and *King Lear*; Olivier's *Henry V*, *Hamlet* and *Richard III*; Polanski's *Macbeth*; Welles's *Macbeth*, *Othello* and *Chimes at Midnight*.]

Buhler, Stephen M. *Shakespeare in the Cinema: Ocular Proof*. Albany: State University of New York Press, 2002. [This volume offers a comprehensive overview of cinematic Shakespeare by focusing on strategies of adaptation shared by filmmakers with examples ranging from Herbert Beerbohm Tree's *King John* to Julie Taymor's *Titus*.]

Bulman, J. C., and H. R. Coursen, eds. *Shakespeare on Television: An Anthology of Essays and Reviews*. Hanover and London: UP of New England, 1988. [An excellent anthology of criticism published between 1949 and 1985 that also includes a few specially commissioned new essays. The anthology reprints material on all the BBC Shakespeare productions and also offers good coverage of the Hallmark Hall of Fame and the Bard TV series.]

Burnett, Mark Thornton, and Ramona Wray, eds. *Shakespeare, Film, Fin de Siècle*. Houndmills: Macmillan; New York: St. Martin's, 2000. [As one of the contributors notes, "the focus of this collection is to read these Shakespeare films, made on the cusp of the new millennium, in the light of anxieties attendant upon a moment of historical transition". Includes essays on Branagh's *In the Bleak Midwinter* and *Hamlet*, Prospero's *Books*, Loncraine's *Richard III*, *Looking for Richard*, Edzard's *As You Like It*, Noble's *A Midsummer Night's Dream*, Tromeo and *Juliet*, Luhrmann's *Romeo + Juliet*, Parker's *Othello*, *Shakespeare in Love* as well as an interview with Kenneth Branagh.]

Burt, Richard. *Unspeakable ShaXXXspeares: Queer Theory and American Kiddie Culture*. New York: St. Martin's; Houndmills: Macmillan, 1998. [Focuses on the range of adaptations, derivatives and citations of Shakespeare's plays in contemporary popular culture and examines the references to Shakespeare in mainstream and pornographic films as well as television programmes. The paperback edition (1999) includes a new prologue on the recent offshoots.]

_____, ed. *Shakespeare after Mass Media: A Cultural Studies Reader*. Houndmills: Palgrave, 2002. [Includes essays on Luhrmann's *Romeo + Juliet* and Branagh's films as well as an interview with Stuart Canterbury, director of the pornographic films *In the Flesh* and *A Midsummer Night's Cream*.]

Cartmell, Deborah. *Interpreting Shakespeare on Screen*. Houndmills: Macmillan, 2000. [Examines screen and television adaptations of the plays as well as the place of Shakespeare on Screen within the classroom. The chapters explore representations of violence, gender, sexuality, race and nationalism and analyse adaptations of *Macbeth*, *King Lear*, *Hamlet*, *Romeo and Juliet*, *Much Ado About Nothing*, *Othello*, *The Tempest* and *Henry V*.]

_____, and Imelda Whelehan, eds. *Adaptations: From Text to Screen, Screen to Text*. London and New York: Routledge, 1999. [Features essays on the Shakespeare on screen industry and animated adaptations of *A Midsummer Night's Dream*.]

_____, and Michael Scott, eds. *Talking Shakespeare: Shakespeare into the Millennium*. Houndmills and New York: Palgrave, 2001. [Prints essays on Welles's and

Parker's films of *Othello*, Branagh's *Hamlet* and film directors' interpolations of visual details absent from the playtexts.]

____, I. Q. Hunter, and Imelda Whelehan, eds. *Retrovisions: Reinventing the Past in Film and Fiction*. London and Sterling: Pluto, 2001. [Includes essays on Queen Elizabeth in recent films, *Shakespeare in Love*, Nunn's *Twelfth Night*, film and television adaptations of *Othello*, *10 Things I Hate about You* and *Forbidden Planet*.]

Cobos, Juan. *Orson Welles: España como obsesión*. Valencia and Madrid: Filmoteca de la Generalitat Valenciana and Filmoteca Española, 1993. [The most thorough treatment of the filming of *Chimes at Midnight*.]

Collick, John. *Shakespeare, Cinema and Society*. Manchester: Manchester UP, 1989. [Adaptations discussed: silent films and the BBC Shakespeare series; Reinhardt's *A Midsummer Night's Dream*; Olivier's *Henry V*; Welles's *Othello*; Kozintsev's *Hamlet* and *King Lear*; Jarman's *The Tempest* and Kurosawa's *Throne of Blood* and *Ran*. Analyses Shakespeare on Screen from the premises of cultural materialism. The section on Shakespeare in Japan is particularly good.]

Coursen, H. R. *Shakespearean Performance as Interpretation*. Newark: U of Delaware P; London and Toronto: Associated UP, 1992. [A collection of essays by one of the leading scholars in the field of Shakespeare in Performance. Deals extensively and thoroughly with stage, film and television productions as well as a few derivatives. Discusses adaptations of *The Taming of the Shrew*; film and TV productions of *A Midsummer Night's Dream*, *Hamlet*, *King Lear* and the history plays; the Papp-Antoon 1973 *Much Ado About Nothing*; Nunn's and Miller's television adaptations of *Antony and Cleopatra*; the BBC *Measure for Measure* and *The Tempest* on television.]

____. *Watching Shakespeare on Television*. Rutherford: Fairleigh Dickinson UP; London and Toronto: Associated UP, 1993. [Despite the title, the book deals with film, TV and filmed stage performances since the author is particularly concerned with the examination of the videocassette as "text". Discusses film and television adaptations of *A Midsummer Night's Dream* and *Hamlet*, television versions of *Othello* and *Prospero's Books*.]

____. *Shakespeare in Production: Whose History?* Athens: Ohio UP, 1996. [Examines films and stage and television productions in their social and cultural context. Adaptations discussed: Cukor's *Romeo and Juliet*, television and filmed stage productions of *The Comedy of Errors*, Branagh's *Much Ado About Nothing*, Edzard's *As You Like It* as well as film and television versions of *Henry V*.]

____. *Teaching Shakespeare with Film and Television: A Guide*. Westport and London: Greenwood, 1997. [The first section of the book deals with theories, techniques and resources for the teaching of Shakespeare on Screen and the second consists of practical exercises focusing on the adaptations of *Twelfth Night*, Oliver Parker's *Othello*, *In the Bleak Midwinter*, Edzard's *As You Like It*,

- Loncraine's *Richard III*, film adaptations of *Hamlet* as well as TV and film productions of *Henry V*.]
- ____. *Shakespeare: The Two Traditions*. Madison and Teaneck: Fairleigh Dickinson UP; London: Associated UP, 1999. [Focuses on recent stage and film productions. Discusses *Richard III* on film and *Looking for Richard*, *Rosencrantz and Guildenstern Are Dead*, *In the Bleak Midwinter*, Parker's *Othello*, Luhrmann's *Romeo + Juliet* and Branagh's *Hamlet*.]
- ____. *Shakespeare in Space: Recent Shakespeare Production on Screen*. New York: Peter Lang, 2002. [Deals with both film and television productions. Includes chapters on Branagh's *Love's Labour's Lost*, Almereyda's *Hamlet*, Taymor's *Titus*, the Deborah Warner-Fiona Shaw *Richard II*, the John Caird *Henry IV*, the second season of *The Animated Shakespeare* series and the British Film Institute production of silent films on videotape.]
- Cowie, Peter. *A Ribbon of Dreams: The Cinema of Orson Welles*. New York: A. S. Barnes; London: Tantivy, 1973. Rpt. in revised form as *The Cinema of Orson Welles*. South Brunswick and New York: A. S. Barnes; London: Tantivy, 1978. [Devotes chapters to *Macbeth*, *Othello* and *Chimes at Midnight*.]
- Cross, Brenda, ed. *The Film Hamlet: A Record of Its Production*. London: Saturn, 1948. [A collection of brief articles by several members of the cast. Excellent stills from the film.]
- Crowl, Samuel. *Shakespeare Observed: Studies in Performance on Stage and Screen*. Athens: Ohio UP, 1992. [Examines stage and film adaptations. Chapters on Polanski's *Macbeth*, Welles's *Chimes at Midnight* and *Othello*, the comedies on film and Branagh's *Henry V*.]
- Davies, Anthony. *Filming Shakespeare's Plays: The Adaptations of Laurence Olivier, Orson Welles, Peter Brook and Akira Kurosawa*. Cambridge: Cambridge UP, 1988. [Adaptations discussed: Olivier's *Henry V*, *Hamlet* and *Richard III*; Welles's *Macbeth*, *Othello* and *Chimes at Midnight*; Brook's *King Lear* and Kurosawa's *Throne of Blood*. One of the indispensable studies in the field.]
- ____, and Stanley Wells, eds. *Shakespeare and the Moving Image: The Plays on Film and Television*. Cambridge: Cambridge UP, 1994. [A collection of essays by the leading scholars in the field. Includes essays on the BBC Shakespeare series; the comedies, the history and the Roman plays on film and television; screen adaptations of *King Lear*, *Hamlet*, *Othello* and *Macbeth*; Zeffirelli's and Kurosawa's films as well as a selective filmography. An essential volume for both scholars and students.]
- Dawson, Anthony B. *Hamlet*. Manchester: Manchester UP, 1995. [A detailed study of the main stage, film and television productions of the play. Includes chapters on the films directed by Olivier, Kozintsev and Zeffirelli as well as the BBC-TV adaptation.]

- Desmet, Christy, and Robert Sawyer, eds. *Shakespeare and Appropriation*. London and New York: Routledge, 1999. [Includes essays on Branagh's *Hamlet* and the appropriation of Shakespeare in Disney's *The Lion King* and *The Little Mermaid*.]
- Diniz, Thaïs Flores Nogueira. *Literatura e Cinema: Da semiótica à tradução cultural*. Ouro Preto: Editora UFOP, 1999. [Examines the films of *King Lear* by Brook, Kozintsev and Godard as well as Kurosawa's *Ran* as examples of intersemiotic translation.]
- Donaldson, Peter S. *Shakespearean Films / Shakespearean Directors*. Boston and London: Unwin Hyman, 1990. [Examines several films drawing on film theory, psychoanalysis and biographical materials: Olivier's *Henry V* and *Hamlet*, Kurosawa's *Throne of Blood*, Welles's and Liz White's *Othello*, Zeffirelli's *Romeo and Juliet* and Jean-Luc Godard's *King Lear*.]
- Dorval, Patricia, ed. *Shakespeare et le cinéma: Actes du Congrès de 1998*. Montpellier: Université Paul Valéry, 1998. [Includes essays in English and French on film and television adaptations of *Twelfth Night*, *Prospero's Books*, Raoul Ruiz's *Richard III*, *Looking for Richard*, film adaptations of *Othello* and *Macbeth*, Branagh's films, the Dieterle-Reinhardt *A Midsummer Night's Dream* and Welles's films.]
- Drexler, Peter, and Lawrence Guntner, eds. *Negotiations with Hal: Multi-Media Perceptions of (Shakespeare's) Henry the Fifth*. Braunschweig: Technische Universität Braunschweig, Seminar für Anglistik und Amerikanistik, 1995. [Includes several essays on Olivier's and Branagh's film adaptations of *Henry V*. Some of the essays are written in German with abstracts in English.]
- Eckert, Charles W., ed. *Focus on Shakespearean Films*. Englewood Cliffs: Prentice-Hall, 1972. [One of the first volumes published in this field, it is an anthology of previously published articles and reviews, although the material is seriously outdated nowadays. Also includes a valuable filmography and a selective bibliography.]
- Esche, Edward, ed. *Shakespeare and His Contemporaries in Performance*. Aldershot: Ashgate, 2000. [Includes essays on the recent films, Kurosawa's *Ran* and film adaptations of *Henry V*.]
- Farid, Samir. *Masrahiyat Shiksbir fi al-sinima: 1929-79*. Baghdad: Dar al-Jahiz, 1981. [A survey of film adaptations from 1929 to 1979.]
- Gauthier, Roger-François, ed. *Shakespeare, la scène et ses miroirs*. Paris: CNDP, 1998. [A volume particularly focusing on *Hamlet* and *Twelfth Night* in performance. Includes interviews with Jean Douchet and Trevor Nunn.]
- Geduld, Harry M. *Filmguide to Henry V*. Bloomington and London: Indiana UP, 1973. [A detailed study of Olivier's film. Features chapters on the director, the production, a lengthy critical analysis (26-66) and the critics' response to the film.]

- Goodwin, James. *Akira Kurosawa and Intertextual Cinema*. Baltimore and London: Johns Hopkins UP, 1994. [Devotes chapters to *Throne of Blood* and *Ran*.]
- _____, ed. *Perspectives on Akira Kurosawa*. New York: G. K. Hall; Toronto and Oxford: Maxwell Macmillan, 1994. [Reprints several articles, interviews and reviews related to his films of *Throne of Blood*, *The Bad Sleep Well* and *Ran*.]
- Grazia, Margreta de, and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge UP, 2001. [The essay written by Russell Jackson ("Shakespeare and the Cinema") provides a well-informed survey of the major trends in the history of Shakespeare on film.]
- Halio, Jay L. *A Midsummer Night's Dream*. Manchester: Manchester UP, 1994. [Includes chapters on the films directed by William Dieterle and Max Reinhardt and Peter Hall as well as the BBC and Joseph Papp television adaptations.]
- _____, and Hugh Richmond, eds. *Shakespearean Illuminations: Essays in Honor of Marvin Rosenberg*. Newark: U of Delaware P; London: Associated UP, 1998. [A collection of essays particularly focusing on aspects of Shakespeare in performance. Features essays on the Olivier and the BBC *Hamlets*, film and television versions of *Othello*, Kozintsev's *King Lear* and Polanski's *Macbeth*.]
- Hapgood, Robert. "Shakespeare on Film and Television". *The Cambridge Companion to Shakespeare Studies*. Ed. Stanley Wells. Cambridge: Cambridge UP, 1986. 273-86. [A very useful overview of Shakespeare on film and television up to the mid-1980s.]
- Hatchuel, Sarah. *A Companion to the Shakespearean Films of Kenneth Branagh*. Winnipeg and Niagara Falls: Blizzard Publishing, 2000. [In the introduction the author states that the "book does not intend to judge Branagh's works and assess his critical choices in any way. (...) Rather, this book intends to reveal the theatrical influences, textual changes, recurrent structures, and codes which have made Branagh's movies what they are".]
- Hedrick, Donald, and Bryan Reynolds, eds. *Shakespeare without Class: Misappropriations of Cultural Capital*. New York: Palgrave, 2000. [Includes essays on pornographic adaptations of Shakespeare's plays, *Prospero's Books* and *My Own Private Idaho*.]
- Hirsch, Foster. *Laurence Olivier on Screen*. Boston: Twayne, 1979. [Chapters discuss Olivier's *Henry V*, *Hamlet* and *Richard III* as well as his roles in Czinzer's *As You Like It*, Burge's *Othello* and Miller's *The Merchant of Venice*.]
- Hodgdon, Barbara. *Henry IV, Part Two*. Manchester: Manchester UP, 1993. [Includes chapters on *Chimes at Midnight* and the BBC production.]
- _____. *The Shakespeare Trade: Performances and Appropriations*. Philadelphia: U of Pennsylvania P, 1998. [An excellent book by one of the leading scholars in the field of Shakespeare in Performance. Discusses film and television

- adaptations of *The Taming of the Shrew* and *Othello* as well as representations of Cleopatra and Queen Elizabeth on film and TV.]
- Holderness, Graham. *The Taming of the Shrew*. Manchester: Manchester UP, 1989. [Includes chapters on the Franco Zeffirelli film and the BBC adaptation.]
- _____. *Shakespeare Recycled: The Making of Historical Drama*. Hemel Hempstead: Harvester Wheatsheaf, 1992. [Discusses Olivier's and Branagh's *Henry V* as well as Jane Howell's BBC adaptation of the *Henry VI* trilogy.]
- _____. *Visual Shakespeare: Essays in Film and Television*. Hatfield: U of Hertfordshire P, 2002. [A selection of his writings in the field covering the BBC Shakespeare Series, *Throne of Blood*, Hall's *A Midsummer Night's Dream*, Coronado's *Hamlet*, Jarman's *The Tempest*, Olivier's and Branagh's *Henry V* as well as film and TV adaptations of *The Taming of the Shrew* and *Romeo and Juliet*.]
- _____, ed. *The Shakespeare Myth*. Manchester: Manchester UP, 1988. [Features one essay on Shakespeare on television and interviews with John Wilders and Jonathan Miller.]
- Howlett, Kathy M. *Framing Shakespeare on Film*. Athens: Ohio UP, 2000. [Drawing on psychoanalysis, art history, anthropology, film theory and (auto)biographical writings, examines the following film adaptations: Zeffirelli's *Hamlet*, Welles's *Othello*, Branagh's *Henry V* and *In the Bleak Midwinter*, Kurosawa's *Ran*, Loncraine's *Richard III*, *Chimes at Midnight* and *My Own Private Idaho*.]
- Hugues, Gérard, and Daniel Royot, eds. *La littérature anglo-américaine à l'écran*. Paris: Didier Érudition, 1993. [Features essays on *Prospero's Books* and the BBC production of *Much Ado About Nothing*.]
- Imperiali, Isabella, ed. *Shakespeare al cinema*. Rome: Bulzoni, 2000. [A collection of essays in Italian on film adaptations of *Hamlet*, *Macbeth* and *Richard III*; Hollywood remakes; the Reinhardt-Dieterle *A Midsummer Night's Dream*; Kozintsev's and Welles's films; Brook's *King Lear*; Carmelo Bene's *Un Amleto de meno*; Jarman's *The Tempest*; Branagh's *Much Ado About Nothing*; Zeffirelli's and Luhrmann's films of *Romeo and Juliet*; and Taymor's *Titus*.]
- Ingber, Nachman, ed. *Shakespeare on Screen*. Tel Aviv: n.p., 1967. [A survey written in Hebrew.]
- Ioppolo, Grace, ed. *Shakespeare Performed: Essays in Honor of R. A. Foakes*. Newark: U of Delaware P; London: Associated UP, 2000. [Includes essays on Olivier's and Loncraine's *Richard III* as well as film editing in Branagh's *Hamlet*.]
- Ishgahpour, Youssef. *Orson Welles cinéaste: Une caméra visible*. Paris: Éditions de la Différence, 2001. 3 vols. [Vol. 2 (*Les films de la période américaine*) discusses *Macbeth* and vol. 3 (*Les films de la période nomade*) analyses *Othello* and *Chimes at Midnight*.]

- Jackson, Russell, ed. *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge UP, 2000. [The impressive list of contributors suggests that the volume will become an essential publication in the field. Discusses the context of Shakespearean film adaptation; film versions of *Richard III*, *Hamlet*, *Macbeth* and *King Lear*; the comedies and the tragedies of love on film; the films directed by Laurence Olivier, Orson Welles, Grigori Kozintsev, Franco Zeffirelli and Kenneth Branagh; the representation of women, national and racial stereotypes and the supernatural in Shakespeare films as well as the derivatives.]
- Jorgens, Jack. *Shakespeare on Film*. Bloomington: Indiana UP, 1977. Rpt. Lanham and London: UP of America, 1991. [Adaptations discussed: Reinhardt and Dieterle's and Hall's *A Midsummer Night's Dream*; Zeffirelli's *The Taming of the Shrew* and *Romeo and Juliet*; Mankiewicz's *Julius Caesar*; Welles's *Chimes at Midnight*; Olivier's *Henry V*, *Hamlet* and *Richard III*; George Schaefer's, Welles's and Polanski's *Macbeth* and Kurosawa's *Throne of Blood*; Welles's and Burge and Dexter's *Othello*; Kozintsev's *Hamlet*; Kozintsev's and Brook's *King Lear*. A superb, detailed analysis of the major film productions up to 1971. The introductory chapter ("Realizing Shakespeare on Film") has not yet been superseded and should be required reading for any Shakespeare on Film course.]
- _____. "Shakespeare on Film and Television". *His Influence*. Vol. 3 of *William Shakespeare: His World, His Work, His Influence*. Ed. John F. Andrews. New York: Scribners, 1985. 681-703. 3 vols. [An update including film and television productions from the early seventies to the BBC Shakespeare series.]
- Kettner, Katharina. "*Such stuff as films are made on*": *Shakespeare im Medienwechsel*. Munster and London: Lit, 1999. [Focuses on Jarman's *The Tempest* and Greenaway's *Prospero's Books* to develop a model for analysing the changes made when a Shakespeare play is transformed into a film.]
- Kind, Joachim. *Macht und Medien: Eine medienwissenschaftliche Adaptationsanalyse von Shakespeares Richard III*. Frankfurt: Peter Lang, 1997. [Pays particular attention to Laurence Olivier's film and Jane Howell's BBC adaptation.]
- Kliman, Bernice W. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson UP; London and Toronto: Associated UP, 1988. [An indispensable volume in Shakespeare on Screen studies. Covers every film and television adaptation (with the exception of the Asta Nielsen *Hamlet*) from the silent period to Ragnar Lyth's 1984 Swedish TV production. An expanded edition including the films directed by Zeffirelli, Branagh and Almereyda as well as Kevin Kline's TV adaptation is in progress.]
- _____. *Macbeth*. Manchester: Manchester UP, 1992. [Includes chapters on the films directed by Orson Welles and Roman Polanski as well as the television adaptations starring Maurice Evans, Eric Porter, Nicol Williamson and Ian McKellen in the title role. One of the best volumes in the Shakespeare in Performance series. A revised, updated edition is in preparation.]

- ____, ed. *Approaches to Teaching Hamlet*. New York: MLA, 2001. [Includes several essays on the use of films in the classroom and a screenography by Kenneth S. Rothwell.]
- Kozintsev, Grigori. *Shakespeare: Time and Conscience*. Trans. Joyce Vining. New York: Hill and Wang, 1966; London: Dennis Dobson, 1967. [Includes a chapter on Shakespeare's *Hamlet* and a long appendix entitled "Ten Years with *Hamlet*: From the Director's Diary" (211-76) on the genesis of his film adaptation of the tragedy. Good collection of stills from the picture.]
- ____. *King Lear: The Space of Tragedy; The Diary of a Film Director*. 1973. Trans. Mary MacKintosh. London: Heinemann; Berkeley: U of California P, 1977. [The best book ever written on the making of a Shakespearean film adaptation. Includes a selection of stills.]
- Leaming, Barbara. *Grigori Kozintsev*. Boston: Twayne, 1980. [Devotes chapters to his films of *Hamlet* and *King Lear*.]
- Leggatt, Alexander. *King Lear*. Manchester: Manchester UP, 1991. [Includes chapters on the films directed by Grigori Kozintsev and Peter Brook as well as the BBC and Granada television adaptations.]
- Lehmann, Courtney. *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*. Ithaca: Cornell UP, 2002. [Analyses Branagh's *Hamlet*, Luhrmann's *Romeo + Juliet*, *Shakespeare in Love* and Michael Almereyda's *Hamlet* as allegories of authorship, examining such strategies as appropriation, adaptation, projection and parody.]
- ____, and Lisa S. Starks, eds. *Spectacular Shakespeare: Critical Theory and Popular Cinema*. Madison and Teaneck: Fairleigh Dickinson UP; London: Associated UP, 2002. [A collection of essays on *Othello* derivatives, Loncraine's *Richard III*, Luhrmann's *Romeo + Juliet*, Nunn's *Twelfth Night*, Branagh's *Much Ado About Nothing* and *Hamlet*, *Shakespeare in Love*, *Hamlet* derivatives, Shakespeare films in the classroom and teen adaptations of Shakespeare's plays.]
- Lipkov, Alexander. *Shakespirovski ekran [Shakespeare on Screen]*. Moscow: Iskusstvo, 1975. [Analyses the films directed by Welles, Castellani, Yutkevitch, Kurosawa, Kozintsev, Zeffirelli and Brook.]
- Lippmann, Max, ed. *Shakespeare im Film*. Weisbaden: Deutsches Institut für Filmkunde, 1964. [An anthology of both previously printed material and specially commissioned essays. The filmography is still valuable and the book also features an excellent collection of unusual stills from Shakespeare films.]
- Loehlin, James N. *Henry V*. Manchester and New York: Manchester UP, 1996. [Includes chapters on the films directed by Laurence Olivier and Kenneth Branagh as well as the BBC-TV and the English Shakespeare Company television adaptations.]

- Lusardi, James P., and June Schlueter. *Reading Shakespeare in Performance: King Lear*. Rutherford: Fairleigh Dickinson UP; London and Toronto: Associated UP, 1991. [A thorough analysis of the BBC and Granada television adaptations of the play. An appendix reprints a selection of articles and reviews on both adaptations of the tragedy.]
- MacLiammóir, Micheál. *Put Money in Thy Purse: The Filming of Orson Welles's Othello*. London: Methuen, 1952. 2nd rev. ed. London: Methuen, 1976. Rpt. London: Virgin, 1994. [A witty, highly entertaining account of the strange, eventful making of Welles's film adaptation of the tragedy.]
- Manvell, Roger. *Shakespeare and the Film*. London: Dent; New York: Praeger, 1971. Rev. ed. South Brunswick and New York: A. S. Barnes, 1979. [The first history of Shakespeare on Film. Covers from the silent period to Brook's *King Lear*. Mainly of historical interest nowadays, includes valuable interviews with Peter Hall and Michael Birkett. Excellent collection of stills.]
- _____. *Theater and Film: A Comparative Study of the Two Dramatic Forms of Dramatic Art, and of the Problems of Adaptations of Stage Plays into Films*. Rutherford: Fairleigh Dickinson UP; London: Associated UP, 1979. [Adaptations discussed: Olivier's *Henry V*; Polanski's *Macbeth*; Hall's *A Midsummer Night's Dream*; Kozintsev's, Olivier's and Richardson's *Hamlet* and Kurosawa's *Throne of Blood*.]
- _____. "Shakespeare on Film". *The Shakespeare Handbook*. Ed. Levi Fox. Boston: G. K. Hall; London: Bodley Head, 1987. 237-58. [An essay updating his *Shakespeare and the Film* to the mid-1980s.]
- Martini, Emanuela, ed. *Ombre che camminano: Shakespeare nel cinema*. Torino: Lindau, 1998. [A collection of essays paying special attention to the silent films and derivatives as well as the adaptations directed by Welles, Olivier and Kurosawa. Includes an excellent filmography covering both screen and television versions (239-334) and an outstanding selection of unusual stills from the films.]
- McBride, Joseph. *Orson Welles*. New York: Viking; London: Secker & Warburg, 1972. Rev. and expanded ed. New York: Da Capo, 1996. [Devotes chapters to his adaptations of *Macbeth*, *Othello* and *Chimes at Midnight*.]
- Mikunda, Christian, and Maria Teuchmann. *Hollywood im Reich der Elfen und Zwerge: Über Max Reinhardts Verfilmung von Shakespeares Ein Sommernachtstraum*. Vienna: Österreichischen Filmarchivs, 1983. [Places Max Reinhardt's film in its historical and social contexts and examines the transformation of the play from stage to screen and the marketing of the film.]
- Miller, Jonathan. *Subsequent Performances*. London and Boston: Faber and Faber; New York: Elisabeth Sifton/Viking, 1986. [Features sections on his BBC Shakespeare productions as well as others such as *The Merchant of Venice* he directed for the National Theatre, which was later televised. Profusely illustrated with photographs of paintings and production shots.]

- Mills, John A. *Hamlet on Stage: The Great Tradition*. Westport and London: Greenwood, 1985. [Includes chapters on the films directed by Laurence Olivier, Bill Coleran and Tony Richardson.]
- Del Ministro, Maurizio. *Othello di Welles*. Rome: Bulzoni, 2000. [Not seen. According to *The World Shakespeare Bibliography*, the book offers a running commentary on the poetics of Welles's film.]
- Mori, Yukiko. *Eiga de yomu Sheikusupia [Understanding Shakespeare on Film]*. Tokyo: Kinokuniya Shoten, 1996. [Includes essays on the film adaptations of *Romeo and Juliet*, *Macbeth*, *Henry V*, *Much Ado About Nothing*, *Hamlet* and *The Tempest*.]
- Naremore, James. *The Magic World of Orson Welles*. New York: Oxford UP, 1978. Rev. ed. Dallas: Southern Methodist UP, 1989. [Devotes chapters to his adaptations of *Macbeth*, *Othello* and *Chimes at Midnight*.]
- Nobre, F. Silva. *Shakespeare e o Cinema*. Rio de Janeiro: Pongetti, 1964. [A history of Shakespearean filming from the silents to the early sixties.]
- Ogden, James and Arthur H. Scouten, eds. *Lear from Study to Stage: Essays in Criticism*. Madison: Fairleigh Dickinson UP; London: Associated UP, 1997. [Includes three essays on *King Lear* on film and television as well as Kurosawa's *Ran*.]
- Olivier, Laurence. "Shakespeare on Film". *On Acting*. London: Weidenfeld & Nicolson; New York: Simon & Schuster, 1986. 267-310. [An account of his roles and directorial choices in his films of *Henry V*, *Hamlet* and *Richard III*. Includes a good selection of pre-production shots and stills.]
- Picon-Vallin, Béatrice, ed. *Le Film de théâtre*. Paris: CNRS Éditions, 1997. [Includes essays on *Prospero's Books* and filmed stage performances of *Richard III*.]
- Pilard, Philippe. *Shakespeare au cinéma*. Paris: Éditions Nathan, 2000. [A concise history of Shakespeare on Screen, paying special attention to the films directed by Olivier and Welles as well as the most famous film adaptations of *Romeo and Juliet*, *Richard III*, *Hamlet*, *Macbeth*, *King Lear*, and *The Tempest*.]
- Pilkington, Ace G. *Screening Shakespeare from Richard II to Henry V*. Newark: U of Delaware P; London and Toronto: Associated UP, 1991. [A thorough analysis of the BBC production of the second tetralogy, Olivier's *Henry V* and Welles's *Chimes at Midnight*.]
- Prince, Stephen. *The Warrior's Camera: The Cinema of Akira Kurosawa*. Princeton: Princeton UP, 1991. [Features chapters on *Throne of Blood*, *The Bad Sleep Well* and *Ran*.]
- Prümm, Hans-Joachim. *Film-Script: William Shakespeare. Eine Untersuchung der Film-Bearbeitung von Shakespeares Dramen am Beispiel ausgewählter Tragödien-Verfilmungen von 1945-1985*. Amsterdam: Grüner, 1987.

[Adaptations discussed: Kozintsev's *Hamlet*, Polanski's *Macbeth*, Yutkevitch's *Othello*, Brook's *King Lear*, Welles's *Othello*, Olivier's *Hamlet* and Kurosawa's *Throne of Blood*.]

- Quinn, Edward, ed. *The Shakespeare Hour: A Companion to the PBS-TV Series*. New York: New American Library, 1986. [A collection of introductory essays to the BBC productions of *A Midsummer Night's Dream*, *Twelfth Night*, *All's Well That Ends Well*, *Measure for Measure* and *King Lear*. Also includes a selective Shakespeare on television bibliography by Kenneth S. Rothwell.]
- Ray, Suranjan. *Macbeth on Celluloid: The Mirror and the Image*. Trans. Pranati Dattagupta. Calcutta: CinEd, 1997. [Examines the film versions by Polanski, Kurosawa, Andrzej Wajda (*The Siberian Lady Macbeth*) and Satyajit Ray (*Seemabaddha*).]
- Richie, Donald. *The Films of Akira Kurosawa*. 3rd expanded ed. Berkeley and Los Angeles: U of California P, 1996. [Devotes chapters to *Throne of Blood*, *The Bad Sleep Well* and *Ran*.]
- Richmond, Hugh. *King Richard III*. Manchester: Manchester UP, 1989. [Includes chapters on the Laurence Olivier film and the BBC-TV adaptation. An updated edition including the Loncraine-McKellen film and *Looking for Richard* is in progress.]
- Riggio, Milla Cozart, ed. *Teaching Shakespeare through Performance*. New York: MLA, 1999. [Includes several essays on the use of film in the classroom, a list of resources and productions available on videotape.]
- Rosenberg, Marvin. *The Masks of Hamlet*. Newark: U of Delaware P; London and Toronto: Associated UP, 1992. [Deals with stage, film and television adaptations. Admirable in its richness of detail.]
- Rosenthal, Daniel. *Shakespeare on Screen*. London: Hamlyn, 2000. [An extensively illustrated history of Shakespearean filming.]
- Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*. Cambridge: Cambridge UP, 1999. [A definitive book on the subject. Analyses film, television and videotape adaptations as well as CD-ROMs and Shakespeare on the internet. Impressive in scope, covers from the silent period to Branagh's *Hamlet*. A paperback edition has been published in early 2001.]
- _____. *Early Shakespeare Movies: How the Spurned Spawned Art*. International Shakespeare Association Occasional Paper no. 8. Chipping Campden: Clouds Hill Printers, 2000. [Originally delivered as a plenary lecture at the Shakespeare on Screen Centenary Conference, a detailed evaluation of the development of that oxymoron known as "silent Shakespeare".]
- Rutter, Carol Chillington. *Enter the Body: Women and Representation on Shakespeare's Stage*. London and New York: Routledge, 2001. [Despite the

- title, deals with the representation of women in stage, film and television adaptations. Examines Cordelia in Brook's *King Lear*; Ophelia in the films directed by Olivier, Kozintsev, Zeffirelli and Branagh; and Emilia in Nunn's TV *Othello*.]
- Salomone, Ronald E., and James E. Davis, eds. *Teaching Shakespeare into the Twenty-First Century*. Athens: Ohio UP, 1997. [Includes several essays on the use of film and videotape in the classroom.]
- Schunert, Sonja. *Shakespeares Hamlet im Film*. Alfeld/Leine: Coppi-Verlag, 1999. [Not seen. According to *The World Shakespeare Bibliography*, offers a comparative analysis of the film adaptations directed by Olivier, Richardson, Zeffirelli and Branagh.]
- Shaughnessy, Robert, ed. *Shakespeare on Film*. Houndmills: Macmillan; New York: St. Martin's, 1998. [An anthology of previously published essays or chapters from books. Adaptations discussed: Olivier's *Henry V* and *Hamlet*, Mankiewicz's *Julius Caesar*, Brook's *King Lear*, *Throne of Blood*, Hall's *A Midsummer Night's Dream*, the Dieterle-Reinhardt *A Midsummer Night's Dream*, Welles's *Othello*, Branagh's *Henry V*, Jarman's *The Tempest*, film adaptations and derivatives of *The Taming of the Shrew* and *Prospero's Books*.]
- Shewring, Margaret. *King Richard II*. Manchester and New York: Manchester UP, 1996. [Includes chapters on three television adaptations.]
- Silviria, Dale. *Laurence Olivier and the Art of Film Making*. Rutherford: Fairleigh Dickinson UP; London and Toronto: Associated UP, 1985. [Analyses five of Laurence Olivier's films, with chapters on Olivier as director, *Henry V*, *Hamlet* and *Richard III*, paying special attention to setting, camera techniques and pictorial influences.]
- Sinyard, Neil. "'In My Mind's Eye': Shakespeare on the Screen". *Filming Literature: The Art of Screen Adaptation*. London: Croom Helm, 1986. 1-24. [An overview of Shakespearean filming with particular reference to Olivier's *Richard III* and *Hamlet*, Burge's and Welles's *Othello*, Mankiewicz's *Julius Caesar*, Kurosawa's *Throne of Blood*, Polanski's *Macbeth*, Brook's *King Lear* and Kozintsev's *Hamlet* and *King Lear*.]
- Skovmand, Michael, ed. *Screen Shakespeare*. Aarhus: Aarhus UP, 1994. [A collection of essays on the following films: Branagh's *Much Ado About Nothing* and *Henry V*, adaptations and derivatives of *A Midsummer Night's Dream*, Welles's and Polanski's *Macbeth*, Brook's *King Lear*, *Ran*, *Rosencrantz and Guildenstern Are Dead*, Zeffirelli's *Hamlet* and *Prospero's Books*.]
- Stalpaert, Christel, ed. *Peter Greenaway's Prospero's Books: Critical Essays*. Ghent: Academia, 2000. [Features six essays on different aspects of the film as well as an interview with Peter Greenaway. Beautifully illustrated with black-and-white and colour photographs of paintings and film stills.]

- Suchianu, D. I., and Constantin Popescu. *Shakespeare pe ecran* [*Shakespeare on Screen*]. Bucharest: Meridiane, 1976. [Discusses the adaptations by Olivier and Welles, Reinhardt's *A Midsummer Night's Dream*, Czinner's *As You Like It*, Soviet film versions as well as *The Taming of the Shrew* and *Romeo and Juliet* on screen.]
- Tibbets, John C., and James M. Welsh, eds. *The Encyclopedia of Stage Plays into Film*. New York: Facts on File, 2001. [Part II of this volume deals with "Shakespearean Adaptations" (321-427) and begins with an introduction by Welsh entitled "Seduced by Shakespespeare, Transfixed by Spectacle", followed by an A to Z listing of the main film adaptations, play by play.]
- Uricchio, William, and Roberta E. Pearson. *Reframing Culture: The Case of the Vitagraph Quality Films*. Princeton: Princeton UP, 1993. [Devotes one chapter to the cultural context and reception of the 1908 Vitagraph *Julius Caesar* (65-110).]
- Vaughan, Virginia Mason. *Othello: A Contextual History*. Cambridge: Cambridge UP, 1994. [Features chapters on Welles's film and Trevor Nunn's TV adaptation.]
- Vincendeau, Ginette, ed. *Film/Literature/Heritage: Contents: A Sight and Sound Reader*. London: British Film Institute, 2001. [Reprints short articles, interviews and film reviews on Loncraine's *Richard III*, Prospero's *Books*, Luhrmann's *Romeo + Juliet*, Taymor's *Titus* and *Shakespeare in Love*.]
- Weiss, Tanja. *Shakespeare on the Screen: Kenneth Branagh's Adaptations of Henry V, Much Ado about Nothing and Hamlet*. Frankfurt: Peter Lang, 1999. Rev. ed., 2000. [A defense rather than a critical analysis of Branagh's films.]
- Willems, Michèle, ed. *Shakespeare à la television*. Rouen: Publications de l'Université de Rouen, 1987. [Essays in English and French. Good coverage of the BBC Shakespeare. Includes interviews with actors and directors.]
- Willis, Susan. *The BBC Shakespeare Plays: Making the Televised Canon*. Chapel Hill and London: U of North Carolina P, 1991. [An essential book on the development of the BBC Shakespeare series. Includes chapters on the different approaches used by Jonathan Miller, Elijah Moshinsky and Jane Howell as well as accounts of the planning and recording of the productions of *Troilus and Cressida*, *The Comedy of Errors* and *Titus Andronicus*. Good selection of pre-production shots, stills and other illustrations.]
- Willson, Robert F., Jr. *Shakespeare in Hollywood, 1929-1956*. Madison and Teaneck: Fairleigh Dickinson UP; London: Associated UP, 2000. [A thorough examination of the context and marketing strategies of the major Shakespeare films produced in Hollywood. Films discussed include Taylor's *The Taming of the Shrew*, the Dieterle-Reinhardt *A Midsummer Night's Dream*, Cukor's *Romeo and Juliet*, Welles's *Macbeth* and Mankiewicz's *Julius Caesar* as well as the derivatives *To Be or Not to Be*, *A Double Life*, *Joe Macbeth*, *Forbidden Planet*, *My Darling Clementine*, *Broken Lance* and *Jubal*.]

Yoshimoto, Mitsuhiro. *Kurosawa: Film Studies and Japanese Cinema*. Durham, NC: Duke UP, 2000. [Devotes chapters to *Throne of Blood* and the intertextual relationship of *Ran* with *King Lear*.]

Yutkevitch, Sergei. *Shekspir i kino [Shakespeare and Film]*. Moscow: Nauka, 1973. [Adaptations discussed: Olivier's *Henry V*, *Hamlet* and *Richard III*; Kozintsev's *Hamlet* and *King Lear*; Welles's *Chimes at Midnight*; Kurosawa's *Throne of Blood* as well as Zeffirelli's *The Taming of the Shrew* and *Romeo and Juliet*. The appendix on his film version of *Othello* ("Othello as I see it", 193-222) is reprinted in German as "Othello, wie ich ihn sehe" in his book *Kontrapunkt der Regie*. Berlin: Henschel, 1965. 229-87.]

Zeffirelli, Franco. "Filming Shakespeare". *Staging Shakespeare: Seminars on Production Problems*. Ed. Glenn Loney. New York and London: Garland, 1990. 239-70. [An interview with Zeffirelli on his stage productions and the filming of *The Taming of the Shrew* and *Romeo and Juliet*.]

3. Journals and special journal issues.

Aaron, Michele, ed. *Text < - > Screen + Hamlet on Film: A Special Supplement*. *EnterText* 1.2 (Spring 2001).
<<http://www.brunel.ac.uk/faculty/arts/EnterText/hamlet/hamlet.htm>>. [Includes the Proceedings of the "Hamlet on Screen" Conference (London: The Shakespeare Globe Centre and King's College, 28 April 2001) edited by Gabriel Egan. Features essays on the adaptations by Olivier, Kozintsev, Richardson, Zeffirelli, Branagh and Almereyda; the presence of Yorick's skull in screen adaptations, derivatives and documentaries; Lubitsch's *To Be or Not to Be* and Italian parodies of *Hamlet*.]

Around the Globe: The Magazine of the International Shakespeare Globe Centre. 1996- . [Regularly publishes film reviews and short articles on the subject.]

Bauer, Erik, ed. *Creative Screenwriting* 5.2 (1998). [Special issue on "Adapting Shakespeare". Includes essays on Jarman's *The Tempest*, *A Thousand Acres*, Branagh's *Henry V*, Luhrmann's *Romeo + Juliet* and Zeffirelli's and Branagh's *Hamlet* as well as interviews with Kenneth Branagh and Baz Luhrmann.]

Best, Michael, Lisa Hopkins, and R. G. Siemens, eds. *Shakespeare on Screen: Special Issue 5*. *Early Modern Literary Studies* 6.1 (May 2000)
(<http://purl.oclc.org/emls/06-1/06-1toc.htm>). [Features essays on Parker's *Othello* and Branagh's *Hamlet* and *Henry V*, the bibliography listed in section 1, interviews with Kenneth S. Rothwell and Russell Jackson and two film reviews.]

Cahiers Élisabéthains (Université de Montpellier). 1972- . [Apart from occasional articles, regularly reviews film and television productions as well as books in the field.]

Crowdus, Gary, ed. *Cineaste* 24.1 (1998). [A special Shakespeare in the Cinema supplement (24-67) featuring articles on Orson Welles's films, Zeffirelli's *Hamlet*, textual rearrangement in Shakespeare films and a symposium with film directors. Also includes an article by Russell Jackson on his role as literary adviser and interviews with Kenneth Branagh and Ian McKellen.]

Deutsche Shakespeare-Gesellschaft West: Jahrbuch 1993. [Special issue on "Shakespeare and the Media". Articles in English or German with English summaries.]

Extrapolation 36.1 (Spring 1995). [Special issue on *Star Trek* and Shakespeare. "You have not experienced the real Shakespeare until you read him in the original Klingon"—Christopher Plummer in *Star Trek VI: The Undiscovered Country*.]

Journal of the Society of Film and Television Arts 37 (Autumn 1969). [Special Shakespeare on film and television issue including an anthology of Shakespeare on Screen writings, an article on Philip Saville's television production of *Hamlet* as well as interviews with Akira Kurosawa, Peter Hall and Michael Birkett.]

Klein, Holger, and Dimiter Daphinoff, eds. *Hamlet on Screen. Shakespeare Yearbook* 8 (1997). [Includes eight essays comparing one specific point in several *Hamlet* adaptations, one essay (at least) on every major film and television adaptation—with the exception of Richardson, Bennett and Lyth—as well as three other essays on Branagh's film.]

Klein, Holger, and James L. Harner, eds. *Shakespeare and the Visual Arts. Shakespeare Yearbook* 11 (2000). [Includes essays on *The Animated Tales* series and film adaptations of *Hamlet*.]

Literary Review 22 (1979). [Special issue on Mankiewicz's *Julius Caesar*, Grigori Kozintsev's *Hamlet* and *King Lear* and Akira Kurosawa's *Throne of Blood*.]

Literature/Film Quarterly (Salisbury State University). 1973- . [An indispensable journal in the field. Regularly publishes Shakespeare on film issues. See issues 1.4 (1973), 4.2 (1976), 5.4 (1977), 8.4 (1980), 11.3 (1983), 14.4 (1986), 20.4 (1992), 25.2 (1997), 28.2 (2000) and 29.2 (2001). The latest Shakespeare on Film issue includes Kenneth S. Rothwell's "How the Twentieth Century Saw the Shakespeare Film: 'Is It Shakespeare?'" , an essential, wide-ranging survey of the criticism on the subject.]

Marlowe Society of America Newsletter (Purdue University). 1981- . [Includes short articles and reviews of film and television productions.]

Osborne, Laurie, guest ed. *Colby Quarterly* 37.1 (March 2001). [Special Shakespeare on film issue. Includes essays on Nunn's *Twelfth Night*, the "John Barrymore image" on stage and film, *In the Bleak Midwinter* and *Titus*.]

- Prédal, René, ed. *CinémAction* 93 (1999). [Special issue on Theatre and Screen. Includes essays on Lubitsch's *To Be or Not to Be*, *Looking for Richard*, *Chimes at Midnight* and Branagh's films.]
- Quarterly of Film, Radio, and Television* 8.2 (Winter 1953). [Includes several articles on Mankiewicz's *Julius Caesar*.]
- Shakespeare* (Georgetown University). 1996- . [Publishes short articles and interviews as well as film and book reviews.]
- Shakespeare and Renaissance Association of West Virginia: Selected Papers* (West Virginia University and Marshall University). 1978- . [Includes articles and book reviews on the subject. The full text of vols. 19-22 (1996-99) is available online at <http://www.marshall.edu/engsr>.]
- Shakespeare and the Classroom* (Ohio Northern University). 1993- . [Includes a Shakespeare on film section and also reviews books on the subject.]
- Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship* (Lafayette College). 1982- . [Incorporated *Shakespeare on Film Newsletter* in 1992. Publishes short articles as well as film and book reviews.]
- Shakespeare Jahrbuch* (Weimar) 109 (1973). [Includes five articles in German on Kozintsev's *King Lear*.]
- Shakespeare Newsletter* (Iona College). 1951- . [Apart from short articles, includes reviews of films and books on the subject.]
- Shakespeare on Film Newsletter* (University of Vermont, Nassau Community College and Shakespeare Globe Centre, London). 1976-92. [The only journal exclusively focusing on Shakespeare on film and television, it is a mine of valuable information and, among many other short articles and reviews, offers complete coverage of the BBC Shakespeare series. Complete runs of this indispensable journal may be purchased for \$90 from Prof. James P. Lusardi, Co-Editor, *Shakespeare Bulletin*, Lafayette College, Easton, PA 18042, USA, lusardij@lafayette.edu.]
- Shakespeare Quarterly* (The Folger Shakespeare Library). 1950- . [Apart from occasional articles, pays regular attention to productions and books on the subject.]
- Shakespeare Survey* 39 (1987). [Special volume on Shakespeare on film, television and radio. Apart from a retrospect and a filmography, discusses *Chimes at Midnight*, Welles's *Othello*, film adaptations of *Macbeth*, *King Lear* on film and television and the BBC Shakespeare series.]
- Starks, Lisa S., guest ed. *Special Issue: Shakespeare and Film — Adaptations. Post Script: Essays in Film and the Humanities* 17.1 (Fall 1997). [Films discussed: Branagh's *Henry V*, *In the Bleak Midwinter* and *Hamlet*, adaptations of *The Taming of the Shrew*, Loncraine's *Richard III*, Parker's *Othello* and the 1912

Richard III. Also includes an interview with Michael Maloney and the bibliography listed [above](#).]

Starks, Lisa S., guest ed. *Special Issue: Shakespeare and Film — Derivatives and Variations. Post Script: Essays in Film and the Humanities* 17.2 (Winter/Spring 1998). [Essays on *Prospero's Books*, *My Own Private Idaho*, *Looking for Richard*, Jarman's *The Angelic Conversation*, the *Shakespeare: The Animated Tales* series, the Asta Nielsen 1920 *Hamlet* and the bibliography listed [above](#).]

University of Dayton Review 14.1 (1979-80). [Special issue on *Macbeth* on screen paying particular attention to Polanski's film.]

The Upstart Crow (Clemson University). 1978- . [Regularly publishes articles on film and television adaptations.]

4. Screenplays and other related books.

An Age of Kings: The Historical Plays of William Shakespeare as Presented on the British Broadcasting Corporation Television Series An Age of Kings. New York: Pyramid Books, 1961. [The screenplay of the fifteen-episode TV series based on the two tetralogies.]

Almeryda, Michael. *William Shakespeare's Hamlet: A Screenplay Adaptation by Michael Almeryda*. London and New York: Faber and Faber, 2000. [Prints the screenplay for the recent film adaptation and includes a preface and director's notes by Almeryda as well a short introduction by Ethan Hawke. Good selection of black-and-white stills.]

Barton, John. *The Wars of the Roses*. London: BBC Publications, 1970. [Includes the text for the television adaptation as well as a few short essays by members of the crew.]

Benthall, Michael, and Ralph Nelson. *Hamlet: A Television Script*. N.p.: n.p., [1959?]. [The text used for the Du Pont Show of the Month (CBS) adaptation directed by Nelson in 1959.]

Branagh, Kenneth. *Beginning*. London: Chatto & Windus, 1989. [Includes one chapter on the filming of *Henry V*.]

_____. *Henry V by William Shakespeare: A Screen Adaptation*. London: Chatto & Windus, 1989; New York: Norton, 1997. [The screenplay and a selection of stills from the film.]

_____. *Much Ado About Nothing by William Shakespeare: Screenplay, Introduction and Notes*. London: Chatto & Windus; New York: Norton, 1993. [The screenplay and a selection of black-and-white pre-production shots and stills from the film.]

- ____. *In the Bleak Midwinter*. London: Nick Hern Books, 1995. [Published in the United States as *A Midwinter's Tale*. New York: Newmarket, 1995.]
- ____. *Hamlet by William Shakespeare: Screenplay, Introduction and Film Diary*. London: Chatto & Windus; New York: Norton, 1996. [The screenplay for the picture and a film diary written by Russell Jackson. Also features excellent pre-production shots and stills.]
- Cayatte, André, and Jacques Prévert. *Les amants de Vérone*. Paris: La Nouvelle Édition, 1949. [The screenplay for the famous *Romeo and Juliet* derivative directed by Cayatte.]
- Dent, Alan, ed. *Hamlet: The Film and the Play*. London: World Film Publishers, 1948. [Includes brief articles on Olivier's adaptation and the screenplay for the film. Also features an excellent selection of stills and illustrations for Roger Furse's designs.]
- ____, Laurence Olivier and Dallas Bower. *Henry V*. London: Two Cities Films, 1945. Rpt. *Film Scripts One*. Ed. George P. Garrett, O. B. Hardison and Jane R. Gelfman. New York: Appleton-Century-Crofts, 1971. 37-136. Rpt. as *Henry V: A Film Directed by Laurence Olivier*. Ed. George P. Garrett. New York: Irvington, 1989. [The screenplay together with an instruction manual.]
- Garfield, Leon. *The Animated Shakespeare*. London: Heinemann; New York: Knopf, 1992-96. [The abridged text of the plays as used in the twelve plays produced for this educational project.]
- Greenaway, Peter. *Prospero's Books: A Film of Shakespeare's The Tempest*. London: Chatto & Windus; New York: Four Walls Eight Windows, 1991. [Includes Greenaway's notes, screenplay and designs for the film as well as a selection of stills and photographs of paintings.]
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- Heston, Charlton. *In the Arena: The Autobiography*. London: HarperCollins, 1995. [Includes chapters on the filming of his *Antony and Cleopatra* and Stuart Burge's *Julius Caesar*.]
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- Hallmark Hall of Fame production) starring Maurice Evans, Judith Anderson, Michael Hordern and Ian Bannen. Includes a selection of stills from the film.]
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- _____, Hideo Oguni, and Ide Masato. *Ran*. Trans. Tadashi Shishido. Boston and London: Shambhala, 1986. [The screenplay for the film profusely illustrated with Kurosawa's colour designs.]
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- _____. *Seven Samurai and Other Screenplays*. London: Faber, 1992. [Includes *Throne of Blood*.]
- Lyons, Bridget Gellert, ed. *Chimes at Midnight: Orson Welles, Director*. New Brunswick and London: Rutgers UP, 1988. [Includes the continuity script as well as several essays and interviews.]
- Martini, Stelio, ed. *Giulietta e Romeo di Renato Castellani*. Bologna: Cappelli, 1956. [Prints the screenplay as well as a few chapters on technical aspects of the film.]
- Masterworks of the British Cinema*: Brief Encounter, Henry V, The Lady Vanishes. London and Boston: Faber and Faber, 1990. [Reprints Olivier's screenplay (189-309) and includes a good selection of black-and-white stills from the film.]
- Mazursky, Paul, and Leon Capetanos. *Tempest: A Screenplay*. New York: Performing Arts Journal Publications, 1982. [The screenplay and a small selection of black-and-white stills from the film.]
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- Norman, Marc, and Tom Stoppard. *Shakespeare in Love*. New York: Miramax Books/Hyperion; London: Faber and Faber, 1999. [The screenplay and a selection of black-and-white stills from the film.]

- Olivier, Laurence, prod. and dir. *Henry V*. Classic Film Scripts. London: Lorrimer, 1984. [The screenplay for the film.]
- Polanski, Roman. *Roman*. New York: William Morrow; London: Heinemann, 1984. [One chapter offers an account of the filming of his adaptation of *Macbeth*.]
- Raison, Bertrand, and Serge Toubiana. *Le livre de Ran*. Paris: Cahiers du cinéma/Seuil/Greenwich Film Production, 1985. [A detailed account of the filming of the movie including an interview with Kurosawa under the title "Entretien avec Akira Kurosawa: *Ran* à l'épreuve du gros plan" (11-17). Excellent colour illustrations.]
- Romeo and Juliet by William Shakespeare: *A Motion Picture Edition*. New York: Random House; London: Barker's, 1936. [Includes brief essays by several members of the cast, the text of the play and the screenplay for George Cukor's film (139-229).]
- Sales, Roger, ed. *Shakespeare in Perspective*. Vol. 1. London: Ariel Books/British Broadcasting Corporation, 1982. [Includes the texts of the television and radio talks (*Shakespeare in Perspective* and *Prefaces to Shakespeare*, respectively) given as curtain raisers to the plays transmitted in the first three years of the BBC TV Shakespeare Series.]
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- Sant, Gus Van. *Even Cowgirls Get the Blues & My Own Private Idaho*. London and Boston: Faber and Faber, 1993. [The screenplay for the film. Also includes an interview by Graham Fuller under the title "Gus Van Sant: Swimming against the Current" (vii-lviii).]
- Shakespeare's Hamlet: The Story of the Play Concisely Told*. London: Stanley Paul & Co., [1913?]. [A companion book to the silent adaptation starring Sir Johnston Forbes-Robertson in the title role including a novelization of the playtext and fifty-five stills from the film.]
- Shakespeare, William. *King Lear: The Screenplay: Adapted for the Screen by Bob Carruthers*. Stratford upon Avon: Cromwell Productions Ltd., 1997. [Prints the screenplay for the film adaptation directed by Brian Blessed in 1999.]
- _____. *Macbeth: The Screenplay: Adapted for the Screen by Bob Carruthers*. Stratford upon Avon: Cromwell Productions Ltd., 1996. [The screenplay for Jeremy Freeston's little-known film adaptation of the tragedy.]
- _____. *A Midsummer Night's Dream*. Foreword by Max Reinhardt. New York: Grosset & Dunlap, 1935. [The screenplay for the film.]
- _____. *A Midsummer Night's Dream: With Pictures from the Film by Jirí Trnka*. Prague: Artia, 1960. [A rare volume that would make a splendid collector's item in any

- Shakespeare on Screen library. Apart from a fascinating collection of colour stills from the film, includes essays on Trnka and Shakespeare, Shakespeare and the puppet film as well as the music score for the film. Unfortunately, the book includes the text of the play instead of the screenplay for the film.]
- ____. *Twelfth Night: A Screenplay by Trevor Nunn*. London: Methuen Drama, 1996. [Includes an introduction by Nunn and the screenplay for the film.]
- Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead: The Film*. London and Boston: Faber and Faber, 1991. [The screenplay for the film adaptation of his play.]
- Taylor, Geoffrey. *Paul Mazursky's Tempest*. New York: New York Zoetrope, 1982. [A detailed account of the making of the film. A beautifully designed volume incorporating a profusion of stills from the film, pre-production shots and sketches as well as a few illustrations from Edmund Dulac's edition of *The Tempest*, the main inspiration for Mazursky's visual conception of the film.]
- Taymor, Julie. *Titus: The Illustrated Screenplay. Adapted from William Shakespeare's Titus Andronicus*. New York: Newmarket, 2000. [A beautifully illustrated volume including an introduction by Jonathan Bate and the screenplay for the film.]
- Welles, Orson, and Peter Bogdanovich. *This Is Orson Welles*. Ed. Jonathan Rosenbaum. Rev. ed. New York: Da Capo, 1998. [This famous volume of interviews with Welles includes sections on his film adaptations and related projects.]
- William Shakespeare's Romeo & Juliet: The Contemporary Film, the Classic Play*. New York: Bantam Doubleday, 1996; London: Hodder Children's Books, 1997. [The screenplay for the film and the text of Shakespeare's tragedy.]
- Zeffirelli, Franco. *Zeffirelli: The Autobiography of Franco Zeffirelli*. New York: Weidenfeld & Nicolson, 1986. [Includes chapters on the filming of *The Taming of the Shrew*, *Romeo and Juliet* and *Otello*.]

5. To be continued...

- Elizabeth Abele (Temple University) is currently editing "Whither Shakespop?", a special issue of the journal *College Literature* examining the relationship of Shakespeare to contemporary North American culture. It will include essays on fiction, advertising, comic books, music, theatre and film.
- Pascale Aebischer (Darwin College, Cambridge University) is currently completing a study entitled "*High-Engendered Battles*": *Representing Personal Violence and Suffering in Shakespeare's Tragedies* which focuses both on stage and film adaptations of the plays.

Jean-Loup Bourget and François Laroque (Université de Paris III) have just edited a special *Shakespeare et le cinéma* issue of the journal *Études Anglaises* (Printemps 2002). It will include articles on *Titus Andronicus* on film and television, Branagh's films (with special attention to *Love's Labour's Lost*), the supernatural on screen, *Prospero's Books*, *Shakespeare in Love* and Mankiewicz's *Julius Caesar*.

Judith Buchanan (University of York) is at present working on a monograph entitled *Shakespeare in the Cinema*, which will be published by Longman-Pearson in 2002. She is also working on a full-length study of Shakespeare on silent film which is scheduled for 2003.

Samuel Crowl (Ohio University) has recently completed a volume entitled *Shakespeare at the Cineplex: Kenneth Branagh and the Revival of Shakespeare on Film*, which will be published by Ohio University Press. The individual chapters discuss the fourteen major motion pictures based on Shakespeare's plays released from Branagh's *Henry V* to Michael Almereyda's *Hamlet*.

José Ramón Díaz Fernández and Sofía Muñoz Valdivieso (University of Málaga) are co-editing a selection of the papers and lectures read at the Shakespeare on Screen Conference in September 1999. The volume will be titled *Shakespeare on Screen: The Centenary Essays* and it will be published by Rodopi.

Barbara Hodgdon (Drake University) will be the guest editor of a special Shakespeare on Film issue which will be published by *Shakespeare Quarterly* in 2002.

Peter Holland (The Shakespeare Institute, University of Birmingham) is writing a book entitled *Shakespeare and Film* for the Oxford Shakespeare Topics series published by Oxford University Press. Aimed primarily at an undergraduate audience, it will be published in 2002.

Kathy Howlett (Northeastern University) and Robert F. Willson, Jr. (University of Missouri-Kansas City) are co-editing a collection of essays entitled *Hollywood Shakespeare*.

Douglas M. Lanier (University of New Hampshire) has recently completed a book entitled *Shakespeare and Contemporary Popular Culture* which will be published by Oxford UP in 2002. Intended as an introduction to the topic for a general audience, the book concerns popular appropriations of Shakespeare in a variety of media, including film and television, radio, theatre and popular fiction.

Courtney Lehmann and Lisa S. Starks are co-editing another collection of essays under the title *The Reel Shakespeare: Alternative Cinema and Theory*. The book will be published by Fairleigh Dickinson University Press and will feature articles on *Prospero's Books*, Godard's *King Lear*, Polanski's *Macbeth*, Taymor's *Titus*, Hall's *A Midsummer Night's Dream*, silent *Hamlets*, *Chimes at*

Midnight and My Own Private Idaho, Branagh's films and adaptations of *The Taming of the Shrew* as well as the updated bibliography mentioned above.

James M. Welsh (Salisbury State University, Editor-in-Chief of *Literature/Film Quarterly*) and John C. Tibbets (University of Kansas) have recently edited, with additional help from Richard Vela (University of North Carolina, Pembroke), *Shakespeare into Film*, forthcoming from Checkmark Books. The preface reprints Kenneth Rothwell's survey of Shakespeare on film criticism originally published in *Literature/Film Quarterly* 29.2 (2001). The A to Z listing of filmed Shakespeare adaptations has been updated and expanded from *The Encyclopedia of Stage Plays into Film* (see [above](#)) and the final section includes an anthology of essays previously published in *Literature/Film Quarterly*.