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 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 discussed. Divided into five categories, the first section presents a list of bibliographies and filmographies. The second focuses on critical works and the third on journals or special journal issues providing coverage of the field. Section four lists screenplays and other related works, and the final section is devoted to current research and volumes forthcoming in 2002 and beyond. For reasons of space, the titles of Shakespeare’s plays appear in abbreviated form. 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 to new or future references in the field so that I could include them in the relevant section of The World Shakespeare Bibliography.

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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, Carol Chillington Rutter, Hanna Scolnicov, Lisa S. Starks, Mariangela Tempera and James M. Welsh for 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.

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, operas and musicals based on the plays.]


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 <URL: http://www.worldshakesbib.org> .]


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 *Ado*. Each entry includes sections on using one particular version for teaching purposes, textual cuts and rearrangements, settings, costumes and interpretation of roles. 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.]

York: Neal-Schuman, 1990. [The most comprehensive reference work on the subject. Lists some 800 films, television programmes and documentaries up to Branagh’s H5. 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: Shepheard-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 elementary bibliography. Excludes television altogether and it is not 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, 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. [This excellent book covers not only Welles’s Shakespeare film adaptations and the documentary Filming Othello but also his theatrical projects and his activities as actor, producer, director and writer.]

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 critics lately, the book still remains an indispensable source of information on the adaptations made during the silent period.]
Béchervaise, Neil E. et al, eds. Shakespeare on Celluloid. Rozelle (Australia): St Clair, 1999. [This manual explores Shakespeare on Film using reader-response theory and analyses audience and performance, narration, spatial relationships, sequentiality and closure by focusing on film adaptations of Mac., JC, TN, Shr., Oth., R3, Lr., Ham. and Rom. 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.]


Berthomieu, Pierre. Kenneth Branagh: Traînes de feu, rosées de sang. Paris: Editions Jean-Michel Place, 1998. [Features a long chapter entitled “Shakespeare/Branagh” on his Shakespeare films and his role as Iago in Parker’s Oth. This volume also includes one chapter on In the Bleak Midwinter as well as interviews with Branagh, Patrick Doyle and Charlton Heston.]


Boose, Lynda E., and Richard Burt, eds. Shakespeare, the Movie: Popularizing the Plays on Film, TV, and Video. London and New York: Routledge, 1997. [Despite the subtitle of the book, not all the essays address the question of the recent popularity of the Bard on screen. Adaptations discussed: TV versions of Oth.; Branagh’s H5; Loncraine’s R3; Zeffirelli’s films; Shakespeare Wallah; the Animated Tales series; film, TV and stage adaptations of Lr.; Shr. on film and television; Prospero’s Books; Miller’s BBC Oth.; adaptations and derivatives of Ant.; the Asta Nielsen
1920 Ham.; 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 that it is absolutely useless for scholarly purposes.]


Buhler, Stephen M. Shakespeare in the Cinema: Ocular Proof. Albany: State U of New York P, 2002. [This volume offers a comprehensive overview of cinematic Shakespeare by focusing on strategies of adaptation 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, 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 Ham., Prospero’s Books, Loncraine’s R3, Looking
for Richard, Edzard’s AYL, Noble’s MND, Tromeo and Juliet,
Luhrmann’s Romeo + Juliet, Parker’s Oth., Shakespeare in
Love as well as an interview with Branagh.]

Burt, Richard. Unspeakable ShaXXXspeares: Queer Theory and
[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
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 as well as Shakespeare on Screen within the
classroom. The chapters explore representations of violence,
gender, sexuality, race and nationalism and analyse adaptations
of Mac., Lr., Ham., Rom., Ado, Oth., Tmp. and H5.]

 _______, and Imelda Whelehan, eds. Adaptations: From Text to
[Features essays on the Shakespeare on screen industry and
animated adaptations of MND.]

 _______, and Michael Scott, eds. Talking Shakespeare: Shakespeare
[Prints essays on Welles’ and Parker’s films of Oth., Branagh’s Ham. and film directors’ interpolations of visual details absent from the playtexts.]


Collick, John. Shakespeare, Cinema and Society. Manchester: Manchester UP, 1989. [Adaptations discussed: silent films and the BBC Shakespeare series; Reinhardt’s MND; Olivier’s H5; Welles’s Oth.; Kozintsev’s Ham. and Lr.; Jarman’s Tmp. 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, 1992. [A collection of essays by one of the leading scholars in the field of Shakespeare in Performance. Deals extensively with stage, film and television productions as well as a few derivatives. Discusses adaptations of Shr.; film and TV productions of MND, Ham., Lr. and the history plays; the Papp-Antoon 1973 Ado; Nunn’s and Miller’s television adaptations of Ant.; the BBC MM and Tmp. on television.]

______. Watching Shakespeare on Television. Rutherford: Fairleigh Dickinson 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 MND and Ham., television versions of Oth. 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 Rom., television and filmed stage productions of Err., Branagh’s Ado, Edzard’s AYL as well as film and TV versions of H5.]

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 TN, Parker’s Oth., In the Bleak Midwinter, Edzard’s AYL, Loncraine’s R3, film adaptations of Ham. as well as TV and film productions of H5.]


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.]


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 H5, Ham. and R3; Welles’s Mac., Oth. and Chimes at Midnight; Brook’s Lr. 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. [Includes essays on the BBC series; the comedies, the history and the Roman plays on film and television; screen adaptations of Lr., Ham., Oth. and Mac.; 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. 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 two essays on Branagh’s Ham. and the appropriation of Shakespeare in Disney’s The Lion King and The Little Mermaid.]

Diniz, Thaís Flores Nogueira. Literatura e Cinema: Da semiótica à tradução cultural. Ouro Preto: Editora UFOP, 1999. [Examines the films of Lr. by Brook, Kozintsev and Godard as well as Kurosawa’s Ran as examples of intersemiotic translation.]


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 H5. 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.]


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.]


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”.]


Hirsch, Foster. Laurence Olivier on Screen. Boston: Twayne, 1979. [Chapters discuss Olivier's H5, Ham. and R3 as well as his roles in Czinner's AYL, Burge's Oth. and Miller's MV.]


_____. Shakespeare Recycled: The Making of Historical Drama. Hemel Hempstead: Harvester Wheatsheaf, 1992. [Discusses Olivier’s and Branagh’s H5 as well as Jane Howell’s BBC adaptation of the H6 trilogy.]

_____. Visual Shakespeare: Essays in Film and Television. Hatfield: U of Hertfordshire P, 2002. [A selection of his writings on the BBC Series, Throne of Blood, Hall’s MND, Coronado’s Ham., Jarman’sTmp., Olivier’s and Branagh’s H5 as well as film and TV adaptations of Shr. and Rom.]


Howlett, Kathy M. Framing Shakespeare on Film. Athens: Ohio UP, 2000. [Drawing on psychoanalysis, art history, anthropology, film theory and (auto)biographical writings, examines Zeffirelli’s Ham., Welles’s Oth., Branagh’s H5 and In the Bleak Midwinter, Kurosawa’s Ran, Loncraine’s R3, Chimes at Midnight and My Own Private Idaho.]

essays on Olivier’s and Loncraine’s R3 and film editing in Branagh’s Ham.]

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 R3, Ham., Mac. and Lr.; the comedies and the tragedies of love on film; the films directed by Olivier, Welles, Kozintsev, Zeffirelli and 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 MND; Zeffirelli’s Shr. and Rom.; Mankiewicz’s JC; Welles’s Chimes at Midnight; Olivier’s H5, Ham. and R3; George Schaefer’s, Welles’s and Polanski’s Mac. and Kurosawa’s Throne of Blood; Welles’s and Burge and Dexter’s Oth.; Kozintsev’s Ham.; Kozintsev’s and Brook’s Lr. A superb, detailed analysis of the major film productions up to 1971.]


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 Welles and Polanski as well as the television adaptations starring Maurice Evans, Eric Porter, Nicol Williamson and Ian McKellen in the title role. 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 Rothwell.]


Leggatt, Alexander. King Lear. Manchester: Manchester UP, 1991. [Includes chapters on the films directed by Kozintsev and Brook as well as the BBC and Granada TV adaptations.]

José Ramón Díaz Fernández


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 Olivier and Branagh films as well as the BBC and the English Shakespeare Company TV adaptations.]


An annotated checklist...

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, 1979. [Chapters on Olivier’s H5; Polanski’s Mac.; Hall’s MND; Kozintsev’s, Olivier’s and Richardson’s Ham. and Throne of Blood.]


Miller, Jonathan. Subsequent Performances. London and Boston: Faber and Faber, 1986. [Features sections on his BBC Shakespeare productions as well as others such as the MV he directed for the National Theatre, which was later televised.]


Ogden, James and Arthur H. Scouten, eds. Lear from Study to Stage: Essays in Criticism. Madison: Fairleigh Dickinson UP, 1997. [Includes essays on Lr. on film and TV as well as Kurosawa’s Ran.]


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.]


An annotated checklist...

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 Lr.; Ophelia in the Olivier, Kozintsev, Zeffirelli and Branagh films; and Emilia in Trevor Nunn’s TV Oth.]


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, 1985. [Analyses five of his films, with chapters on Olivier as director, H5, Ham. and R3, paying special attention to setting, camera techniques and pictorial influences.]

Helm, 1986. 1-24. [An overview of Shakespearean filming with particular reference to Olivier’s R3 and Ham., Burge’s and Welles’s Oth., Mankiewicz’s JC, Kurosawa’s Throne of Blood, Polanski’s Mac., Brook’s Lr. and Kozintsev’s Ham. and Lr.]


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” and begins with an introduction by Welsh entitled “Seduced by Shakespespeare, Transfixxed by Spectacle”, followed by an A to Z listing of the main film adaptations, play by play.]


interviews with actors and directors.]


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.]

Bauer, Erik, ed. Creative Screenwriting 5.2 (1998). [Special issue on “Adapting Shakespeare”. Includes essays on Jarman’s Tmp., A Thousand Acres, Branagh’s H5, Luhrmann’s Romeo + Juliet and Zeffirelli’s and Branagh’s Ham. as well as interviews with Branagh and 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 Oth. and Branagh’s Ham. and H5, the bibliography listed in section 1, interviews with Kenneth S. Rothwell and Russell Jackson and two film reviews.]

Cahiers Élisabéthains. 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 featuring articles on Welles’s films, Zeffirelli’s Ham., 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 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.]

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 Ham. as well as interviews with 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 Ham. 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.]


Literary Review 22 (1979). [Special issue on Mankiewicz’s JC, Kozintsev’s Ham. and Lr. and Kurosawa’s Throne of Blood.]


Marlowe Society of America Newsletter. 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 TN, the “John Barrymore image”, In the Bleak Midwinter and Titus.]

Shakespeare. 1996-. [ Publishes short articles and interviews as well as film and book reviews.]

Shakespeare and the Classroom. 1993-. [Includes a Shakespeare on film section and also reviews books on the subject.]

Shakespeare Newsletter. 1951- . [A part from short articles, includes reviews of films and books on the subject.]

Shakespeare on Film Newsletter. 1976-92. [The only journal exclusively focusing on Shakespeare on film and television, it is a mine of valuable information and 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. 1950- . [A part from occasional articles, pays regular attention to productions and books on the subject.]


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 H5, In the Bleak Midwinter and Ham., adaptations of Shr., Loncraine’s R3, Parker’s Oth. and the 1912 R3. Also includes an interview with Michael Maloney and the bibliography listed above.]

The Angelic Conversation, The Animated Tales series, the Asta Nielsen 1920 Ham. and the bibliography listed above.]


4. Screenplays and other related books.

Almereyda, Michael. William Shakespeare’s Hamlet: A Screenplay Adaptation by Michael Almereyda. London and New York: Faber and Faber, 2000. [Prints the screenplay for the recent adaptation of the play and includes a preface and director’s notes by Almereyda as well a short introduction by Ethan Hawke.]

Barton, John in collaboration with Peter Hall. The Wars of the Roses Adapted for the Royal Shakespeare Company from William Shakespeare’s Henry VI, Parts I, II, III and Richard III. London: British Broadcasting Corporation, 1970. [Includes the text for the television adaptation as well as a few short essays by members of the crew.]


Dent, Alan, ed. Hamlet: The Film and the Play. London: World Film Publishers, 1948. [Includes brief articles on Olivier’s film and the screenplay. Also features an excellent selection of stills and illustrations for Roger Furse’s designs.]


Garfield, Leon. The Animated Shakespeare. London: Heinemann, 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, 1991. [Includes Greenaway’s notes, the screenplay and his designs for the film.]


______. Macbeth: The Making of the Film. London: Max Parrish, 1960. [Another promotional volume that offers an account of the filming of the TV adaptation directed by George Schaefer.]


______. 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.]


Romeo and Juliet by William Shakespeare: A Motion Picture Edition. New York: Random House, 1936. [Includes brief essays by members of the cast, the text of the play and the screenplay for George Cukor’s film.]

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 Shakespeare Series.]


silent adaptation starring Sir Johnston Forbes-Robertson in the title role including a novelization of the playtext and fifty-five stills from 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. A part 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 playtext instead of 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.]

beautifully designed volume incorporating a profusion of stills from the film, sketches and a few illustrations from Edmund Dulac’s edition of Tmp., the main inspiration for Mazursky’s visual conception of the film.]


Van Sant, Gus. 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”.]


5. To be continued...

Pascale Aebischer 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.
Jean-Loup Bourget and François Laroque have just finished editing a special Shakespeare et le cinéma issue of the journal Études Anglaises (Printemps 2002). It will include articles on Tit. on film and television, Branagh’s films (with special attention to LLL), the supernatural on screen, Prospero’s Books, Shakespeare in Love and Mankiewicz’s J C.

Judith Buchanan 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.

Herbert R. Coursen will be publishing a new book under the title Shakespeare in Space: Recent Shakespeare Production on Screen (Peter Lang, forthcoming).

Samuel Crowl 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 UP. The chapters discuss the fourteen major motion pictures based on Shakespeare’s plays released from Branagh’s H5 to Michael Almereyda’s Ham.

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

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

Peter Holland is writing a book entitled Shakespeare and Film for the Oxford Shakespeare Topics series published by Oxford UP. Aimed primarily at an undergraduate audience, it will be published in 2002.
Kathy Howlett and Robert F. Willson, Jr. are co-editing a collection of essays entitled *Hollywood Shakespeare*.

Douglas M. Lanier 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 UP and will feature articles on Prospero’s Books, Godard’s *Lr.*, Polanski’s *Mac.*, Taymor’s *Titus*, Hall’s *MND*, silent *Ham.s*, Chimes at Midnight and *My Own Private Idaho*, Branagh’s films and adaptations of *Shr.* as well as the updated bibliography mentioned above.

James M. Welsh and John C. Tibbets have recently edited *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; see above). 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 *LFQ*. 
Note

1. The present article is an expanded and updated edition of a Shakespeare on Screen bibliography previously published in The European English Messenger 10.1 (Spring 2001): 22-33. Apart from revising a few entries, I have also included information corresponding to many new and forthcoming references as well as a few items that I could not personally check before. My thanks to the guest editor of the present issue for her interest in my work.