

AN ANNOTATED CHECKLIST OF SHAKESPEARE ON SCREEN STUDIES¹

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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 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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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.]

_____. "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 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. [#-# < URL: <http://purl.oclc.org/emls/06-1/diazbibl.htm> > .] [Lists 1306 references on television productions, filmed stage performances and videotapes based on the plays.]

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- 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 < URL: <http://www.worldshakesbib.org>> .]
- 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.]
- 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.]
- Rothwell, Kenneth S., and Annabelle Henkin Melzer. *Shakespeare on Screen: An International Filmography and Videography*. New

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: 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 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.]
- Béchervaise, Neil E., ed. *Teaching Shakespeare on Screen: “The Film’s the Thing.”* Vancouver: Pacific Educational, 2001. [An enlarged edition of the previous item. Includes new chapters on *H5* and *MND*.]
- 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.]
- 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 *Tit*.]
- 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.]

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 *Lr.*; Kozintsev’s *Ham.* and *Lr.*; Olivier’s *H5*, *Ham.* and *R3*; Polanski’s *Mac.*; Welles’s *Mac.*, *Oth.* and *Chimes at Midnight*.]

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 American Kiddie Culture*. New York: St. Martin's, 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*. Oxford: Blackwell, 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 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 Screen, Screen to Text*. London and New York: Routledge, 1999. [Features essays on the Shakespeare on screen industry and animated adaptations of *MND*.]

_____, and Michael Scott, eds. *Talking Shakespeare: Shakespeare into the Millennium*. Houndmills and New York: Palgrave, 2001.

[Prints essays on Welles' and Parker's films of *Oth.*, Branagh's *Ham.* 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 *TN*, film and television adaptations of *Oth.*, *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 *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*.]

_____. *Shakespeare: The Two Traditions.* Madison: Fairleigh Dickinson UP, 1999. [Focuses on recent stage and film productions. Discusses *R3* on film and *Looking for Richard*, *Rosencrantz and Guildenstern Are Dead*, *In the Bleak Midwinter*, Parker’s *Oth.*, Luhrmann’s *Romeo + Juliet* and Branagh’s *Ham.*]

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 Polanski’s *Mac.*, Welles’s *Chimes at Midnight* and *Oth.*, the comedies on film and Branagh’s *H5*.]

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.]

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 *H5* and *Ham.*, Kurosawa's *Throne of Blood*, Welles's and Liz White's *Oth.*, Zeffirelli's *Rom.* and Jean-Luc Godard's film of *Lr.*]

- Dorval, Patricia, ed. *Shakespeare et le cinéma: Actes du Congrès de 1998*. Montpellier: Université Paul Valéry, 1998. [Includes essays on film and television adaptations of *TN*, *Prospero's Books*, Raoul Ruiz's *R3*, *Looking for Richard*, film adaptations of *Oth.* and *Mac.*, Branagh's films, the Dieterle-Reinhardt *MND* 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 *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.]
- 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 *H5*.]
- 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 and the critics' response to the film.]
- Grazia, Margreta de, and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge UP, 2001. [The essay written by Russell Jackson 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, 1998. [Features essays on the Olivier and the BBC *Hams*, film and television versions of *Oth.*, Kozintsev's *Lr.* and Polanski's *Mac.*]

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 *H5*, *Ham.* and *R3* as well as his roles in Czimmer's *AYL*, Burge's *Oth.* and Miller's *MV*.]

- 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. [Discusses film and television adaptations of *Shr.* and *Oth.* and 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 Zeffirelli film and the BBC adaptation.]
- _____. *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's *Tmp.*, Olivier's and Branagh's *H5* as well as film and TV adaptations of *Shr.* and *Rom.*]
- _____, 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 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*.]
- Ioppolo, Grace, ed. *Shakespeare Performed: Essays in Honor of R. A. Foakes*. Newark: U of Delaware P, 2000. [Includes two

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.]

_____. "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 TV productions from the early seventies to the BBC Shakespeare series.]

Kliman, Bernice W. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson UP, 1988. [An indispensable volume covering every film and television adaptation (with the exception of the Asta Nielsen *Ham.*) 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 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.]

Kozintsev, Grigori. *Shakespeare: Time and Conscience*. Trans. Joyce Vining. New York: Hill and Wang, 1966. [Includes a chapter on Shakespeare's *Hamlet* and a long appendix entitled "Ten Years with *Hamlet*: From the Director's Diary" on the genesis of his film adaptation.]

_____. *King Lear: The Space of Tragedy; The Diary of a Film Director*. 1973. Trans. Mary MacKintosh. Berkeley: U of California P, 1977. [The best book ever written on the making of a Shakespearean film adaptation.]

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.]

Lehmann, Courtney. *Shakespeare Remains: Theater to Film, Early Modern to Postmodern*. Ithaca: Cornell UP, 2002. [Analyses Branagh's *Ham.*, Luhrmann's *Romeo + Juliet*, *Shakespeare in Love* and Michael Almereyda's *Ham.* 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, 2002. [A collection of essays on *Oth.* derivatives, Loncraine's *R3*, Luhrmann's *Romeo + Juliet*, Nunn's *TN*, Branagh's *Ado* and *Ham.*, *Shakespeare in Love*, *Hamlet* derivatives, Shakespeare films in the classroom and teen adaptations of Shakespeare's plays.]
- 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.]
- Lusardi, James P., and June Schlueter. *Reading Shakespeare in Performance: King Lear*. Rutherford: Fairleigh Dickinson UP, 1991. [A thorough analysis of the BBC and Granada television adaptations.]
- 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.]
- Manvell, Roger. *Shakespeare and the Film*. London: Dent, 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 *Lr*. Mainly of historical interest nowadays, includes valuable interviews with Peter Hall and Michael Birkett.]

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- _____. *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*.]
- _____. "Shakespeare on Film". *The Shakespeare Handbook*. Ed. Levi Fox. Boston: G. K. Hall, 1987. 237-58. [An essay updating his *Shakespeare and the Film* to the mid-1980s.]
- 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.]
- Mills, John A. *Hamlet on Stage: The Great Tradition*. Westport and London: Greenwood, 1985. [Includes chapters on the films directed by Olivier, Bill Coleran and Tony Richardson.]
- 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 *Mac.*, *Oth.* 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, 1997. [Includes essays on *Lr.* on film and TV as well as Kurosawa's *Ran*.]
- Olivier, Laurence. "Shakespeare on Film". *On Acting*. London: Weidenfeld & Nicolson, 1986. 267-310. [An account of his roles and directorial choices in his films of *H5*, *Ham.* and *R3*.]

- Pilkington, Ace G. *Screening Shakespeare from Richard II to Henry V*. Newark: U of Delaware P, 1991. [A thorough analysis of the BBC production of the second tetralogy, Olivier's *H5* and Welles's *Chimes at Midnight*.]
- 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 *MND*, *TN*, *AWW*, *MM* and *Lr*. Also includes a selective Shakespeare on television bibliography by Kenneth S. Rothwell.]
- Richmond, Hugh. *King Richard III*. Manchester: Manchester UP, 1989. [Includes chapters on the 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, 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 *Ham*.]
- _____. *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 *Lr.*; Ophelia in the Olivier, Kozintsev, Zeffirelli and Branagh films; and Emilia in Trevor Nunn's TV *Oth.*]
- 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.]
- Shaughnessy, Robert, ed. *Shakespeare on Film*. Houndmills: Macmillan, 1998. [An anthology of previously published material. Adaptations discussed: Olivier's *H5* and *Ham.*, Mankiewicz's *JC*, Brook's *Lr.*, *Throne of Blood*, Hall's *MND*, the Dieterle-Reinhardt *MND*, Welles's *Oth.*, Branagh's *H5*, Jarman's *Tmp.*, film adaptations and derivatives of *Shr.* 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, 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.]
- 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 *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.*]
- Skovmand, Michael, ed. *Screen Shakespeare*. Aarhus: Aarhus UP, 1994. [A collection of essays on Branagh's *Ado* and *H5*, adaptations and derivatives of *MND*, Welles's and Polanski's *Mac.*, Brook's *Lr.*, *Ran*, *Rosencrantz and Guildenstern Are Dead*, *Prospero's Books* and Zeffirelli's *Ham.*]
- 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.]
- 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 Shakespesspeare, 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 *JC*.]
- 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 *Tro.*, *Err.* and *Tit.*]

Willson, Robert F., Jr. *Shakespeare in Hollywood, 1929-1956*. Madison and Teaneck: Fairleigh Dickinson UP, 2000. [A thorough examination of the context and marketing strategies of the major Hollywood Shakespeare films: Taylor's *Shr.*, the Dieterle-Reinhardt *MND*, Cukor's *Rom.*, Welles's *Mac.* and Mankiewicz's *JC* 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.*]

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 *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.]

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

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

Literature/Film Quarterly. 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).]

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 Bulletin: A Journal of Performance Criticism and Scholarship. 1982- . [Incorporated *Shakespeare on Film Newsletter* in 1992. Publishes short articles as well as film and book reviews.]

Shakespeare Newsletter. 1951- . [Apart 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- . [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 *Oth.*, film adaptations of *Mac.*, *Lr.* 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 *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.]

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 Animated Tales* series, the Asta Nielsen 1920 *Ham.* and the bibliography listed above.]

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

4. Screenplays and other related books.

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 adaptation of the play and includes a preface and director's notes by Almeryda 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.]

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 *H5*.]

_____. *Henry V by William Shakespeare: A Screen Adaptation*. London: Chatto & Windus, 1989, 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, 1993. [The screenplay and a selection of 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, 1996. [The screenplay for the picture and a film diary written by Russell Jackson.]
- 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.]
- _____, 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, 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.]
- _____. *Prospero's Subjects*. Ed. Mitsura Okada. Tokyo: Yobisha, 1992. [Beatifully illustrated volume showing stills from the film with no small amount of nudity.]
- Heston, Charlton. *In the Arena: The Autobiography*. London: HarperCollins, 1995. [Includes chapters on the filming of his *Ant.* and Stuart Burge's *JC.*]

- Hoffman, Michael. *William Shakespeare's A Midsummer Night's Dream*. London: HarperCollins, 1999. [A volume including the screenplay for the film and a short introduction by Michael Hoffman.]
- Hutton, Clayton. *The Making of Henry V*. London: Ernest J. Day, 1944. [A promotional book describing the genesis and filming of Olivier's adaptation.]
- _____. *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.]
- Ivory, James. *Savages. Shakespeare Wallah*. London: Plexus, 1973. [The screenplay for the film and an introduction by Ivory.]
- Kurosawa, Akira. *The Hidden Fortress and The Bad Sleep Well*. Vol. 9 of *Complete Works of Akira Kurosawa* [In Japanese and English]. Trans. Kimi Aida and Don Kenny. Tokyo: Kinema Jumbo Sha, 1971.
- _____, 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.]
- _____. *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.]
- Mazursky, Paul, and Leon Capetanos. *Tempest: A Screenplay*. New York: Performing Arts Journal Publications, 1982. [The screenplay and a selection of stills from the film.]

- McKellen, Ian, and Richard Loncraine. *William Shakespeare's Richard III: A Screenplay Written by Ian McKellen & Richard Loncraine*. London: Doubleday, 1996. [McKellen's introduction and notes on the genesis of the film make this volume highly recommendable.]
- Norman, Marc, and Tom Stoppard. *Shakespeare in Love*. New York: Miramax Books/Hyperion, 1999. [The screenplay and a selection of stills from the film.]
- Olivier, Laurence, prod. and dir. *Henry V*. Classic Film Scripts. London: Lorrimer, 1984. [The screenplay for the film.]
- 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. Excellent colour illustrations.]
- 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.]
- _____, ed. *Shakespeare in Perspective*. Vol. 2. London: Ariel Books/British Broadcasting Corporation, 1985. [The same as above for the plays transmitted in the last three series of the BBC Shakespeare Series.]
- 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 film adaptation.]

_____. *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 playtext 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.]

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. [An account of the making of the film and a

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.]

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.]

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".]

Welles, Orson, and Peter Bogdanovich. *This Is Orson Welles*. Ed. Jonathan Rosenbaum. Rev. ed. New York: Da Capo, 1998. [This 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. [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 *Shr.*, *Rom.* and *Otello.*]

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 *JC.*]

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.