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 Crowl, 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).]


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.]


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 (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.


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.]


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.]

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.


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.]


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.]

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.]


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*.]


Parker's films of *Othello*, Branagh's *Hamlet* 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 *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*, *The Tempest* and *King Lear*.]
Loncraine's Richard III, film adaptations of Hamlet as well as TV and film productions of Henry V.]


__. 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.]


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.]


__, 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*.]


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.]


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 *Henry V*, *Hamlet* and *Richard III* as well as his roles in Czinner'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.]

adaptations of *The Taming of the Shrew* and *Othello* as well as representations of Cleopatra and Queen Elizabeth on film and TV.]


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*.]


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*.]


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.]


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.]


__, *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.]

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*Note:* The references are formatted in a consistent manner, using standard citation styles. The text is largely in English, with occasional digressions into other languages (e.g., German). The references cover a range of topics within Shakespearean film adaptation, including specific film adaptations, general analyses of film production, and critical perspectives on Shakespeare's plays in various media.

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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.]


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.]


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.]


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*.]


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*.]


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.]


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.*


Shewring, Margaret. *King Richard II.* Manchester and New York: Manchester UP, 1996. [Includes chapters on three television adaptations.]


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.]


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*.]


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

*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.]


*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 the Classroom (Ohio Northern University). 1993-. [Includes a Shakespeare on film section and also reviews books on the subject.]


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.]


Richard III. Also includes an interview with Michael Maloney and the bibliography listed above.


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

4. Screenplays and other related books.


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.]


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.]


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.]


Macbeth: The Making of the Film. London: Max Parrish, 1960. [Another promotional volume that offers an account of the filming of the little-known TV adaptation directed by George Schaefer (not to be confused with the 1954
Hallmark Hall of Fame production) starring Maurice Evans, Judith Anderson, Michael Hordern and Ian Bannen. Includes a selection of stills from the film.


—. 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.]


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.]


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-liii).]


__. *A Midsummer Night’s Dream: With Pictures from the Film by Jiří 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.]


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.