

Shakespeare on Film: A Bibliography

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The analysis of Shakespearean screen adaptations as cultural appropriations of the play text is, undoubtedly, one of the areas in the field of Shakespeare studies that have experienced a spectacular increase in scholarly publications in the last few years. Nowadays, with the recent release of Kenneth Branagh's *In a Bleak Midwinter* (1995) and, above all, his four-hour-long, star-studded *Hamlet* (1996) and Al Pacino's very personal vision of *Richard III* (*Looking for Richard*, 1996), Shakespeare adaptations seem to enjoy a moment of immense popularity in the box office. Indeed, after a very bleak period in the late seventies and early eighties, the commercial success of such films as Branagh's *Henry V* (1989) and *Much Ado about Nothing* (1993) and Franco Zeffirelli's *Hamlet* (1990) has opened up the way for new possibilities in the process of the cultural transfer of Shakespeare's plays to the film medium.

Although Shakespearean screen versions are almost as old as cinema itself (the first film based on a play by Shakespeare—Sir Herbert Beerbohm Tree's *King John*—dates from 1899), scholars did not pay much critical attention to them and often denigrated the directors for their liberties with Shakespeare. This situation lasted well up to the late forties, when the adaptations made by Laurence Olivier and Orson Welles received widespread praise both as films and as interpretations of the plays. Nevertheless, the first periodical covering this field, *Shakespeare on Film Newsletter*, was not founded until 1976 and only the publication in 1987 of a volume of *Shakespeare Survey* entirely devoted to Shakespeare on film and television marks the starting-point of an area that has proved really influential in providing new alternatives to our understanding of the plays. A few books on the subject had previously appeared—Robert Hamilton Ball's *Shakespeare on Silent Film* (1968; B7 in the present bibliography) or Jack Jorgens's *Shakespeare on Film* (1977; B47)—but the book-length studies published since 1988, the articles in such periodicals as *Literature/Film Quarterly* and *Shakespeare on Film Newsletter*, and the creation of two editorial series on Text and Performance testify to the critical development in this field.

This bibliography is intended to provide a reference guide to the publications dealing with Shakespeare on film and is fairly complete until 1994, adding a few items reprinted in 1995. Its scope is limited to studies of the relationship between literature and cinema and does not include references to Shakespearean derivatives or 'offshoots' (e.g. *A Double Life*, *Forbidden Planet*, *Joe Macbeth*), musical versions or operas based on the plays. Reasons of space have also excluded television and stage productions on video, except those which were filmed and later released commercially. The present bibliography is intended to be as comprehensive as possible, but certain types of entries such as dissertations and abstracts have been omitted. Reviews are not usually included, except those later reprinted in books or in the case of very recent films or adaptations that have hardly received any critical attention (Paul Czinner's *As You Like It* or Stuart Burge's

Julius Caesar, just to mention a couple of examples).

Entries have been arranged and classified according to three different categories: Section A presents a list of general bibliographies and filmographies on the subject; Section B includes general studies or those presenting a historical overview; and Section C lists all writings dealing with individual plays. If an essay in Section C treats more than one play, it will be classified under the first one by alphabetical order. Accordingly, a system of cross-references has been included at the end of each particular play to locate any other general articles or books on it. Where appropriate, annotations are added to explain the contents of a book or to provide information about the adaptation(s) under discussion.

This bibliography could not have been compiled without the help of different individuals and institutions. Sofia Muñoz Valdivieso deserves my most sincere thanks for the materials she brought from Temple University (Philadelphia). Cristina Sánchez Herrera typed part of the manuscript and her keen critical eye saved me from a few inaccuracies. I should also like to thank the following institutions and their staff for their kindness and efficiency: the Folger Shakespeare Library, the Library of Congress, Dr. Susan Brock at the Shakespeare Institute, the British Library and the University of London Library. Finally, I would like to thank the Committee on Research Fellowships of the Folger Shakespeare Library for awarding me a short-term fellowship which allowed me to travel to the United States, and the Spanish Ministry of Education and Culture (DGICYT, PS94-0106) for funding the research carried out for the writing of the present article.

A. BIBLIOGRAPHIES AND FILMOGRAPHIES

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- A4. Dutton, Richard. 1990. "The Second Tetralogy". *Shakespeare: A Bibliographical Guide*. Ed. Stanley Wells. Rev. ed. Oxford: Clarendon. 337-80. [Includes an annotated section on "Stage and Film Production".]
- A5. Gardner, Peter S. 1992. "Literature and Film: An Annotated Bibliography of Resources". *Literature/Film Quarterly* 20: 156-65. [Includes a section on "Shakespeare on Film" (158-59).]
- A6. Grant, Cathy. ed. 1992. *As You Like It: Audio-Visual Shakespeare*. London: British Universities Film and Video Council. [A catalogue of audiovisual materials related to Shakespeare. An expanded edition of the book edited by Olwen Terris (1987; see A24).]
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- A10. Jamieson, Michael. 1990. "Shakespeare in Performance". *Shakespeare: A Bibliographical Guide*. Ed. Stanley Wells. Rev. ed. Oxford: Clarendon. 37-68. [An annotated bibliography on the subject.]
- A11. Jorgens, J. 1976. "Shakespeare on Film: A Selected Checklist". *Literature/Film Quarterly* 4: 189-93.
- A12. ---- and Christina Egloff. 1979. *Shakespeare on Stage and Screen: A Bibliography of Criticism*. Bloomington: Indiana U.P.
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- A14. Lindell, Richard L. 1980. "Literature/Film Bibliography". *Literature/Film Quarterly* 8: 269-76.
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annotated catalogue of the Shakespeare holdings as well as any film related to his figure and work in the NFTVA. Also includes several essays and an annotated reference bibliography (231-38).]

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B. GENERAL STUDIES

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- B10. Bies, Werner. 1983. "Shakespeare on Film: Some German Approaches". *Literature/Film Quarterly* 11: 203-7.
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- B13. Buchman, Lorne M. 1991. *Still in Movement: Shakespeare on Screen*. New York and Oxford: Oxford U.P. [Adaptations discussed: Brook's *King Lear*; Kozintsev's *Hamlet* and *King Lear*; Olivier's *Henry V*, *Hamlet* and *Richard III*; Polanski's *Macbeth*; Welles's *Macbeth*, *Othello* (See also C367) and *Chimes at Midnight*.]
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- B15. Clayton, Bertram. 1929. "Shakespeare and the 'Talkies'". *English Review* 49: 739-48, 752. [On silent film adaptations.]
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- Macbeth*, *Othello* and *Chimes at Midnight*; Brook's *King Lear* and Kurosawa's *Throne of Blood*. A few pages (9-13) are devoted to Stuart Burge's adaptation of *Othello*.]
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- B29. Fuegi, John. 1972. "Explorations in No Man's Land: Shakespeare's Poetry as Theatrical Film". *Shakespeare Quarterly* 23: 37-49.
- B30. Gaertner, Johannes A. 1978. "On Costuming in Shakespeare Films". *Shakespeare on Film Newsletter* 2.2: 5.
- B31. Giantvalley, S. 1982. "Shakespeare on the Screen: A Symposium". *Quarterly Review of Film Studies* 7: 102-3.
- B32. Guntner, Lawrence and Peter Drexler. 1993. "Recycled Film Codes and the Study of Shakespeare on Film". *Deutsche Shakespeare-Gesellschaft West. Jahrbuch* 1993: 31-40.
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- B46. ----. 1976. "The Cinematic Bard". *Washingtonian*: 272-77.
- B47. ----. 1977. *Shakespeare on Film*. Bloomington: Indiana U.P. Rpt. 1991. Lanham and London: U.P. of America. [Adaptations discussed: Reinhardt and Dieterle's *A Midsummer Night's Dream*; Hall's *A Midsummer Night's Dream*; Zeffirelli's *The Taming of the Shrew* and *Romeo and Juliet*; Mankiewicz's *Julius Caesar*; Welles's *Chimes at Midnight*; Olivier's *Henry V*, *Hamlet* and *Richard III*; George Schaefer's, Welles's and Polanski's *Macbeth* and Kurosawa's *Throne of Blood*; Welles's and Burge and Dexter's *Othello*; Kozintsev's *Hamlet*; Kozintsev's and Brook's *King Lear*.]
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- B49. Karney, Robyn. 1989. "Shakespeare and the Movies". *Films and Filming* 421: 14-18. [A general overview of the subject. Excellent illustrations.]
- B50. Kitchin, Laurence. 1965. "Shakespeare on the Screen". *Shakespeare Survey* 18: 70-74.
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- B63. McKernan, Luke. 1994. "The Real Thing at Last". *Walking Shadows: Shakespeare in the National Film and Television Archive*. Eds. Luke McKernan and Olwen Terris. London: British Film Institute. 1-25. [A historical overview of Shakespearean filming.]
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- B67. Nicoll, Allardyce. 1936. "Shakespeare and the Cinema". *Film and Theatre*. New York: Thomas Y. Crowell. 1-37.
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- B69. Pring, Beryl. 1932. "Shakespeare and the Russian Films". *Adelphi* 3: 469-73.
- B70. Prümm, Hans-Joachim. 1987. *Film-Script: William Shakespeare. Eine Untersuchung der Film-Bearbeitung von Shakespeares Dramen am Beispiel ausgewählter Tragödien-Verfilmungen von 1945-1985*. Münchner Studien zur Neueren Englischen Literatur 3. Amsterdam: Grüner. [Adaptations discussed: Kozintsev's *Hamlet*, Polanski's *Macbeth*, Yutkevitch's *Othello*, Brook's *King Lear*, Welles's *Othello*, Olivier's *Hamlet* and Kurosawa's *Throne of Blood*.]
- B71. Reynolds, Peter. 1991. "Shakespeare on Film". *Shakespeare: Text into Performance*. Harmondsworth: Penguin. 105-17. [On the general principles of transferring Shakespeare's text to the medium of film. Provides examples from Brook's and Kozintsev's adaptations of *King Lear* as well as two television productions.]
- B72. ----. 1991. "Unlocking the Box: Shakespeare on Film and Video". *Shakespeare in the Changing Curriculum*. Eds. Lesley Aers and Nigel Wheale. London: Routledge. 189-203. [General overview of the subject with specific reference to Kozintsev's *Hamlet* and Olivier's *Hamlet* and *Richard III*.]
- B73. Richmond, Hugh M. 1977. "The Synergistic Use of Shakespearean Film and Videotape". *Literature/Film Quarterly* 5: 362-64.
- B74. Roemer, Michael. 1976. "Shakespeare on Film: A Filmmaker's View". *Shakespeare Newsletter* 26.3: 26.
- B75. Ross, T. J. 1979. "Shakespeare among the Nations: The Tragedies in the International Cinema". *Literary Review* 22: 381-82.
- B76. Rothwell, Kenneth S. 1994. "Segmentation and De-Segmentation: A Semiological Approach to Shakespeare on Screen". *Shakespeare and the Classroom* 2.2: 74-77.
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- B78. Sinyard, Neil. 1986. "'In My Mind's Eye': Shakespeare on the Screen". *Filming Literature: The Art of Screen Adaptation*. London: Croom Helm. 1-24. [Adaptations discussed: Olivier's *Richard III* and *Hamlet*, Burge's *Othello*, Welles's *Othello*, Mankiewicz's *Julius Caesar*, Kurosawa's *Throne of Blood*, Polanski's *Macbeth*, Brook's *King Lear* and Kozintsev's *Hamlet* and *King Lear*.]

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- B81. Taylor, John Russell. 1964. "Shakespeare in Film, Radio, and Television". *Shakespeare: A Celebration, 1564-1964*. Ed. T. J. B. Spencer. Harmondsworth: Penguin. 97-113.
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- B83. Tucker, Nicholas. 1963. "Shakespeare and Film Technique". *Use of English* 14: 98-104.
- B84. Uricchio, William and Roberta E. Pearson. 1993. "Literary Qualities: Shakespeare and Dante". *Reframing Culture: The Case of the Vitagraph Quality Films*. Princeton: Princeton U.P. 65-110.
- B85. Welles, Orson. 1953. "The Third Audience". *Sight and Sound* 23: 120-22. [Welles's opinions on Shakespearean adaptations.]
- B86. Wheale, Nigel. 1991. "Scratching Shakespeare: Video-Teaching the Bard". *Shakespeare in the Changing Curriculum*. Eds. Lesley Aers and Nigel Wheale. London: Routledge. 204-21.
- B87. Yutkevitch, Sergei. 1973. *Shakespeare i kino [Shakespeare and Film]*. Moscow: Nauka.
- B88. Zander, Horst. 1985. "Intertextualität und Medienwechsel". *Intertextualität: Formen, Funktionen, anglistische Fallstudien*. Eds. Ulrich Broich and Manfred Pfister. Tübingen: Niemeyer. 178-96. [Discusses the transformation of Shakespeare's texts in theatre, film, music and art in general.]

C. STUDIES OF INDIVIDUAL PLAYS

1. *Antony and Cleopatra*

- C1. Cowl, Samuel. 1994. "A World Elsewhere: The Roman Plays on Film and Television". *Shakespeare and the Moving Image: The Plays on Film and Television*. Eds. Anthony Davies and Stanley Wells. Cambridge: Cambridge U.P. 146-62. [On Charlton Heston's *Antony and Cleopatra* and David Bradley's, Joseph Mankiewicz's and Stuart Burge's adaptations of *Julius Caesar*.]
- C2. Kermode, Frank. 1972. "Shakespeare in the Movies". *New York Review of Books* 4 May: 18-21. Rpt. 1974. *Film Theory: Introductory Readings*. Eds. Gerald Mast and Marshall Cohen. New York: Oxford U.P. 322-32. [On Heston's *Antony and Cleopatra*, Polanski's *Macbeth* and Brook's *King Lear*.]

2. *As You Like It*

- C3. Carey, John. 1992. "Down and Out in Rotherhithe: *As You Like It*". *English*

- Review 3.2: 12-14. [On Christine Edzard's adaptation.]
- C4. Coursen, H. R. 1992. "As You Like It". *Shakespeare and the Classroom* 2.1: 31-32. [On Edzard's adaptation.]
- C5. Cowl, Samuel. 1983. "Babes in the Woods: Or the Lost Boys". *Literature/Film Quarterly* 11: 185-89. Rpt. in revised form as "Babes in the Woods: Shakespearean Comedy on Film". 1992. *Shakespeare Observed: Studies in Performance on Stage and Screen*. Athens: Ohio U.P. 64-80. [On Paul Czinner's adaptation, Max Reinhardt's and Peter Hall's *A Midsummer Night's Dream* and Derek Jarman's *The Tempest*.]
- C6. ----. 1993. "As You Like It". *Shakespeare Bulletin* 11.3: 41. [On Edzard's version.]
- C7. Greene, Graham. 1972. "As You Like It/Cover to Cover". *The Pleasure Dome: The Collected Film Criticism 1935-40*. Ed. John Russell Taylor. London: Secker & Warburg. 98-100. [On Czinner's version.]
- C8. Jackson, Russell. 1994. "Shakespeare's Comedies on Film". *Shakespeare and the Moving Image: The Plays on Film and Television*. Eds. Anthony Davies and Stanley Wells. Cambridge: Cambridge U.P. 99-120. [On Edzard's *As You Like It*; Reinhardt's and Hall's *A Midsummer Night's Dream*; Sam Taylor's and Franco Zeffirelli's *The Taming of the Shrew*; Jarman's *The Tempest* and Kenneth Branagh's *Much Ado about Nothing*.]
- C9. Poague, Leland A. 1977. "As You Like It and It Happened One Night: The Generic Pattern of Comedy". *Literature/Film Quarterly* 5: 346-50.
See also: B57.

3. *Hamlet*

- C10. Aiken, Frederick. 1963. "Shakespeare on the Screen". *Screen Education* 21: 33-36. [On Laurence Olivier's adaptation.]
- C11. Alexander, Peter. 1955. "From School in Wittenberg". *Hamlet: Father and Son*. Oxford: Clarendon. 1-39. Part rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 67-70. [On Olivier's adaptation.]
- C12. Alkire, N. L. 1991. "Subliminal Masks in Olivier's *Hamlet*". *Shakespeare on Film Newsletter* 16.1: 5.
- C13. Babcock, R. W. 1949. "George Lyman Kittredge, Olivier, and the Historical *Hamlet*". *College English* 11: 256-65.
- C14. Barbarow, George. 1949. "*Hamlet* through a Telescope". *Hudson Review* 2: 98-104.
- C15. Biggs, Murray. 1993. "'He's going to his mother's closet': Hamlet and Gertrude on Screen". *Shakespeare Survey* 45: 53-62. [On the film versions directed by Olivier, Richardson, Zeffirelli and other television adaptations.]
- C16. Billigheimer, Rachel V. 1986. "Psychological and Political Trends in 'To Be, or

- Not To Be'; Stage and Film *Hamlets* of the Twentieth Century". *Literature in Performance* 7: 27-35. [Discusses the film adaptations by Olivier, Grigori Kozintsev, Richardson and the Canadian screen adaptation directed by René Bonnière and Stephen Bush (1973).]
- C17. Brebach, Emily S. 1981. "From Olivier to Kozintsev: Visual Technique in Transforming *Hamlet* into Film". *Shakespeare's Art from a Comparative Perspective: Proceedings of the Comparative Literature Symposium* 12. Ed. Wendell M. Aycock. Lubbock: Texas Tech, 67-81.
- C18. Brinson, Peter. 1955. "The Real Interpreter". *Films and Filming* 1: 4-5. [On Olivier's Shakespeare films.]
- C19. Brown, John Mason. 1948. "Seeing Things: Olivier's *Hamlet*". *Saturday Review of Literature* 2 October: 26-27. Rpt. as "Olivier's *Hamlet*". 1950. *Still Seeing Things*. New York: McGraw-Hill; London: Hamish Hamilton. 145-53.
- C20. Cabrera Infante, G. 1992. "Laurence Olivier, un actor de teatro en el cine". *Nosferatu* 8: 28-31. [On his Shakespearean adaptations.]
- C21. Campbell, Kathleen. 1991. "Zeffirelli's *Hamlet*—Q1 in Performance". *Shakespeare on Film Newsletter* 16.1: 7-8.
- C22. Clay, James H. and Daniel Krempel. 1967. "Plays on Film". *The Theatrical Image*. New York: McGraw-Hill. 231-54. [On Reinhardt's *A Midsummer Night's Dream*, Welles's *Macbeth* and Olivier's *Hamlet*.]
- C23. Cottrell, John. 1975. "The Film *Hamlet*". *Olivier*. Englewood Cliffs: Prentice-Hall. 220-32.
- C24. Coursen, H. R. 1986. "A German *Hamlet*". *Shakespeare on Film Newsletter* 11.1: 4. [On Franz Peter Wirth's adaptation starring Maximilian Schell.]
- C25. ----. 1992. "'Must There No More Be Done?': Images of Ophelia". *Shakespearean Performance as Interpretation*. Newark: U. of Delaware P.; London: Associated U.P. 85-102. [On the representation of Ophelia in the versions directed by Olivier, Wirth, Richardson, Kozintsev and other television productions.]
- C26. ----. 1993a. "Closure in *Hamlet*". *Shakespeare and Renaissance Association of West Virginia: Selected Papers* 16: 1-14. Rpt. 1993. *Watching Shakespeare on Television*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 113-25. [On several stage, film and television productions of the play.]
- C27. ----. 1993b. "'Alas, Poor Yorick!'" *Watching Shakespeare on Television*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 57-69. [On several film versions of the play.]
- C28. ----. 1993c. "Gertrude's Story". *Watching Shakespeare on Television*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 70-79. [On Richardson's and Zeffirelli's adaptations.]
- C29. Cross, Brenda. ed. 1948. *The Film Hamlet: A Record of Its Production*. London: Saturn.
- C30. Davison, Peter. 1983. *Hamlet*. Text and Performance Series. London:

- Macmillan. 47-64. [On Olivier's and Gielgud's adaptations.]
- C31. Dent, Alan. ed. 1948. *Hamlet: The Film and the Play*. London: World Film Publishers. [Includes articles on Olivier's adaptation and the screenplay of the film.]
- C32. Dixon, Wheeler. 1987. "The 'Performing Self' in Filmed Shakespearean Drama". *Shakespeare Bulletin* 5.4: 18-19. [Brief discussion of the relationship between actor and audience in Olivier's film adaptations, Welles's and Polanski's *Macbeth*, Burge's *Julius Caesar* and Brook's *King Lear*.]
- C33. Donaldson, Peter S. 1987. "Olivier, Hamlet, and Freud". *Cinema Journal* 26.4: 22-48. Rpt. in revised form. 1990. *Shakespearean Films/Shakespearean Directors*. Media and Popular Culture Series 6. Boston and London: Unwin Hyman. 31-67.
- C34. Duffy, Robert A. 1976. "Gade, Olivier, Richardson: Visual Strategy in *Hamlet* Adaptations". *Literature/Film Quarterly* 4: 141-52.
- C35. Dworkin, Martin S. 1976. "'Stay Illusion!': Having Words about Shakespeare on Screen". *Wascana Review* 2: 83-93. Rpt. 1977. *Journal of Aesthetic Education* 11: 51-61. [On Zeffirelli's *Romeo and Juliet* and Richardson's *Hamlet*.]
- C36. Eidsvik, Charles. 1980. "Thought in Film: The Case of Kozintsev's *Hamlet*". *West Virginia University Philological Papers* 26: 74-82.
- C37. Garebian, Keith. 1986. "The Play's the Thing: The Morality of Rewriting". *Canadian Forum* 66.74: 24-28. [On Olivier's *Hamlet*, *Richard III* and *Henry V*.]
- C38. Gielgud, John. 1991. *Shakespeare: Hit or Miss?*. London: Sidgwick & Jackson; New York: Scribner's. 40-43. [On his adaptation of the play.]
- C39. Giesler, Rodney. 1956. "Shakespeare on the Screen". *Films and Filming* 2: 6-7, 31. [On Olivier's adaptations, Welles's *Othello* and Castellani's *Romeo and Juliet*.]
- C40. Grebanier, Bernard. 1960. *The Heart of Hamlet: The Play Shakespeare Wrote*. New York: Thomas Y. Crowell. [On Olivier's screen adaptation.]
- C41. Griffin, Alice V. 1966. "Shakespeare through the Camera's Eye: IV". *Shakespeare Quarterly* 17: 383-87. [On Kozintsev's *Hamlet* and Welles's *Othello*.]
- C42. Halio, J. L. 1973. "Three Filmed *Hamlets*". *Literature/Film Quarterly* 1: 316-20. [On Olivier's and Gielgud's adaptations and a television production of the play.]
- C43. Hardison, O. B. 1981. "Shakespeare on Film: The Developing Canon". *Shakespeare's Art from a Comparative Perspective: Proceedings of the Comparative Literature Symposium 12*. Ed. Wendell M. Aycock. Lubbock: Texas Tech. 131-45. [On Olivier's *Hamlet* and *Henry V* and Polanski's and Welles's *Macbeth*.]
- C44. Hayman, Ronald. 1968. "Shakespeare on the Screen". *Times Literary Supplement*. 26 September: 1081-82. [On Kozintsev's *Hamlet* and Zeffirelli's

Romeo and Juliet.]

- C45. Hirsch, Foster. 1979. "Hamlet". *Laurence Olivier on Screen*. Boston: Twayne. 79-93. Rpt. 1984. New York: Da Capo. 79-93.
- C46. Hodgdon, Barbara. 1975. "'The Mirror up to Nature': Notes on Kozintsev's *Hamlet*". *Comparative Drama* 9: 305-17.
- C47. ----. 1994. "The Critic, the Poor Player, Prince Hamlet, and the Lady in the Dark". *Shakespeare Reread: The Texts in New Contexts*. Ed. Russ McDonald. Ithaca and London: Cornell U.P. 259-93. [On Zeffirelli's version.]
- C48. Holderness, Graham. 1993. "Shakespeare Rewound". *Shakespeare Survey* 45: 63-74. [On Celestino Coronado's and Roland Kenyon's adaptations of the play and Jarman's *The Tempest*.]
- C49. Impastato, David. 1991. "Zeffirelli's *Hamlet*: Sunlight Makes Meaning". *Shakespeare on Film Newsletter* 16.1: 1-2.
- C50. ----. 1992. "Zeffirelli's *Hamlet* and the Baroque". *Shakespeare on Film Newsletter* 16.2: 1-2.
- C51. Jensen, Michael P. 1991. "Mel Gibson on *Hamlet*". *Shakespeare on Film Newsletter* 15.2: 1-2, 6.
- C52. Jorgens, Jack J. 1973. "Image and Meaning in the Kozintsev *Hamlet*". *Literature/Film Quarterly* 1: 307-15.
- C53. Kitchin, Laurence. 1964. "Shakespeare on the Screen". *Listener* 14 May: 788-90. [On Olivier's adaptations.]
- C54. Kliman, Bernice W. 1977. "Olivier's *Hamlet*: A Film-Infused Play". *Literature/Film Quarterly* 5: 305-14. Rpt. in revised form. 1988. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 23-36.
- C55. ----. 1979. "Kozintsev's *Hamlet*: A Flawed Masterpiece". *Hamlet Studies* 1: 117-28. Rpt. in revised form. 1988. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 87-113.
- C56. ----. 1983a. "The Spiral of Influence: 'One Defect' in *Hamlet*". *Literature/Film Quarterly* 11: 159-66. Rpt. in revised form. 1988. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 297-306.
- C57. ----. 1983b. "A Palimpsest for Olivier's *Hamlet*". *Comparative Drama* 17: 243-53.
- C58. ----. 1988. *Hamlet: Film, Television, and Audio Performance*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. [The most thorough treatment of the subject.]
- C59. ----. 1990. "'Enter Hamlet': A Demythologizing Approach to *Hamlet*". *Shakespeare on Film Newsletter* 15.1: 2, 12.
- C60. Knight, G. Wilson. 1964. "Notes on the Filming of Shakespeare: 2 [1963]". *Shakespearian Production*. London: Faber and Faber. 269-70. [On Olivier's film

- adaptations, Mankiewicz's *Julius Caesar* and a television adaptation of *Macbeth*.]
- C61. Kott, Jan and Mark Mirsky. 1979. "On Kozintsev's *Hamlet*". *Literary Review* 22: 383-407.
- C62. Kozintsev, Grigori. 1962. "The Hamlet within Me". *Films and Filming* 8.12: 20.
- C63. ----. 1972. "*Hamlet* and *King Lear*: Stage and Film". *Shakespeare 1971: Proceedings of the World Shakespeare Congress*. Eds. Clifford Leech and J. M. R. Margeson. Toronto: U. of Toronto P. 190-99.
- C64. ----. 1973. "Talking about his *Lear* and *Hamlet* Films with Ronald Hayman". *Transatlantic Review* 46-47: 10-15.
- C65. Kurstow, Michael. 1964. "*Hamlet*". *Sight and Sound* 33: 144-45. Rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 147-49. [On Kozintsev's adaptation.]
- C66. Latorre, José María. 1992. "Shakespeare según Zeffirelli: Un sentimiento de música". *Nosferatu* 8: 48-55. [On his Shakespearean adaptations.]
- C67. Leaming, Barbara. 1980. "*Hamlet*". *Grigori Kozintsev*. Boston: Twayne. 95-116.
- C68. Litton, Gene. 1976. "Diseased Beauty in Tony Richardson's *Hamlet*". *Literature/Film Quarterly* 4: 109-22.
- C69. Lordkipandze, Natela. 1964. "*Hamlet* on the Screen". *Soviet Literature* 9: 170-73.
- C70. Macdonald, Dwight. 1967. "*Hamlet*". *Esquire*. 74-76. Rpt. 1969. *Dwight Macdonald on the Movies*. Englewood Cliffs: Prentice-Hall. 271-73. Rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 149-50. [On Kozintsev's adaptation.]
- C71. Maher, Mary Z. 1992. "Guinness, Olivier, and Burton". *Modern Hamlets and Their Soliloquies*. Studies in Theatre History and Culture. Iowa City: U. of Iowa P. 24-39.
- C72. Manvell, Roger. 1949. "The Film of *Hamlet*". *Penguin Film Review* 8: 16-24. [On Olivier's version.]
- C73. McCarthy, Mary. 1956. "A Prince of Shreds and Patches". *Sights and Spectacles, 1937-1956*. New York: Noonday. 141-45. Rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 64-67. [On Olivier's adaptation.]
- C74. McManaway, James G. 1949. "The Laurence Olivier *Hamlet*". *Shakespeare Association Bulletin* 24: 3-11.
- C75. McVay, Douglas. 1962. "Hamlet to Clown". *Films and Filming* 8.12: 16-19.
- C76. Müller-Schwefe, Gerhard. 1987. *Corpus Hamleticum: Shakespeares Hamlet im Wandel der Medien*. Tübingen: Francke. 244-65. [Discusses a wide range of adaptations in various media.]
- C77. Mullin, Michael. 1976. "Tony Richardson's *Hamlet*: Stage and Screen". *Literature/Film Quarterly* 4: 123-33.

- C78. Olivier, Laurence. 1986. "Shakespeare on Film". *On Acting*. London: Weidenfeld & Nicolson; New York: Simon & Schuster. 267-310. [On his screen adaptations.]
- C79. Pearson, Gabriel and Eric Rhode. 1964. "Screened Culture-Letter from Venice". *Encounter* 23: 61-65. Part rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 151-52. [On Kozintsev's adaptation.]
- C80. Phillips, James E. 1951. "By William Shakespeare—with Additional Dialogue". *Hollywood Quarterly* 5: 224-36. [On Olivier's *Hamlet* and Welles's *Macbeth*.]
- C81. Pilkington, Ace G. 1994. "Zeffirelli's Shakespeare". *Shakespeare and the Moving Image: The Plays on Film and Television*. Eds. Anthony Davies and Stanley Wells. Cambridge: Cambridge U.P. 163-79. [On his adaptations of *The Taming of the Shrew*, *Romeo and Juliet* and *Hamlet*.]
- C82. Quigley, Daniel. 1993. "'Double Exposure': The Semiotic Ramifications of Mel Gibson in Zeffirelli's *Hamlet*". *Shakespeare Bulletin* 11.1: 38-39.
- C83. Quinn, Edward. 1991. "Zeffirelli's *Hamlet*". *Shakespeare on Film Newsletter* 15.2: 1-2, 12.
- C84. Raynor, Henry. 1952. "Shakespeare Filmed". *Sight and Sound* 22: 10-15. [On Olivier's *Hamlet* and *Henry V* and Welles's *Macbeth* and *Othello*.]
- C85. Redfield, William. 1966. *Letters from an Actor*. New York: Viking; London: Cassell. [On the Gielgud *Hamlet*.]
- C86. Reeves, Geoffrey. 1965. "Shakespeare on Three Screens: Peter Brook Interviewed". *Sight and Sound* 34: 66-70. Rpt. 1966 as "Finding Shakespeare on Film: From an Interview with Peter Brook". *Tulane Drama Review* 11: 117-21. Rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 37-41. Rpt. 1974. *Film Theory and Criticism: Introductory Readings*. Eds. Gerald Mast and Marshall Cohen. New York: Oxford U.P. 316-21. [On Kurosawa's *Throne of Blood* and Kozintsev's *Hamlet*.]
- C87. Rosenberg, Marvin. 1992. *The Masks of Hamlet*. Newark: U. of Delaware P.; London: Associated U.P. [References throughout to the film adaptations directed by Forbes-Robertson, Nielsen, Olivier, Kozintsev, Gielgud, Richardson and Zeffirelli as well as other television and stage adaptations.]
- C88. Rowe, Eleanor. 1976. "Pasternak and *Hamlet*". *Hamlet: A Window on Russia*. New York: New York U.P. 147-66. [On Pasternak's translation and Kozintsev's film.]
- C89. Schlueter, June and James P. Lusardi. 1988. "The Camera in Gertrude's Closet". *Shakespeare and the Triple Play: From Study to Stage to Classroom*. Ed. Sidney Homan. Lewisburg: Bucknell U.P.; London: Associated U.P. 150-74. [On Olivier's adaptation.]
- C90. Shaltz, Justin. 1993. "Three Hamlets on Film". *Shakespeare Bulletin* 11.1: 36-37. [On the versions directed by Olivier, Richardson and Zeffirelli.]

- C91. Silviria, Dale. 1985. "Three Designs from Olivier's *Hamlet*". *Laurence Olivier and the Art of Film Making*. Rutherford: Fairleigh Dickinson U.P.; London: Associated U.P. 142-217.
 - C92. Skovmand, Michael. 1994. "Mel's Melodramatic Melancholy: Zeffirelli's *Hamlet*". *Screen Shakespeare*. Ed. Michael Skovmand. Aarhus: Aarhus U.P. 113-31.
 - C93. Sterne, Richard L. 1967. *John Gielgud Directs Richard Burton in Hamlet: A Journal of Rehearsals*. New York: Random House; London: Heinemann.
 - C94. Styán, J. L. 1977. "Sight and Space: The Perception of Shakespeare on Stage and Screen". *Educational Theatre Journal* 29: 18-28. Rpt. 1978. *Shakespeare, Pattern of Excelling Nature*. Eds. David Bevington and Jay L. Halio. Newark: U. of Delaware P.; London: Associated U.P. 198-209. [On Olivier's *Hamlet* and Zeffirelli's *Romeo and Juliet*.]
 - C95. Swan, Jim. 1991. "Hamlet and the Technology of the Mind's Eye". *Seventh International Conference on Literature and Psychology*. Lisbon: Instituto Superior de Psicologia Aplicada. 87-102. [On Olivier's adaptation.]
 - C96. Taylor, Neil. 1994. "The Films of *Hamlet*". *Shakespeare and the Moving Image: The Plays on Film and Television*. Eds. Anthony Davies and Stanley Wells. Cambridge: Cambridge U.P. 180-95. [On the adaptations directed by Olivier, Kozintsev, Richardson and Zeffirelli as well as other television productions.]
 - C97. Tibbets, John C. 1994. "Breaking the Classical Barrier: Franco Zeffirelli Interviewed by John Tibbets". *Literature/Film Quarterly* 22: 136-40.
 - C98. Tyler, Parker. 1949. "Hamlet and Documentary". *Kenyon Review* 11: 527-32. [On Olivier's adaptation.]
 - C99. Watson, William van. 1992. "Shakespeare, Zeffirelli, and the Homosexual Gaze". *Literature/Film Quarterly* 20: 308-25. Rpt. in revised form. 1995. *Shakespeare and Gender: A History*. Eds. Deborah E. Barker and Ivo Kamps. London and New York: Verso. 235-62. [On Zeffirelli's adaptations of *The Taming of the Shrew*, *Romeo and Juliet* and *Hamlet*.]
 - C100. Whitehead, Peter and Robin Bean. 1966. *Olivier-Shakespeare*. London: Lorrimer Films. [A forty-page monograph in English, French and German on Olivier's adaptations.]
 - C101. Wilds, Lillian. 1976. "On Film: Maximilian Schell's Most Royal *Hamlet*". *Literature/Film Quarterly* 4: 134-40.
- See also: A8, B13, B17, B21, B47, B57, B58, B70, B72, B78.

4. *Henry IV, Henry V, Merry Wives of Windsor* (Orson Welles's *Chimes at Midnight*)

- C102. Anderegg, Michael. 1987. "'Every Third Word a Lie': Rhetoric and History in Orson Welles's *Chimes at Midnight*". *Film Quarterly* 40.3: 18-24. Rpt. 1988. *Chimes at Midnight*. Ed. Bridget Gellert Lyons. New Brunswick and London: Rutgers U.P. 326-34.

- C103. Billard, Pierre. 1965. "Chimes at Midnight". *Sight and Sound* 34: 64-65. Rpt. 1972. *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 162-64.
- C104. Cobos, Juan. 1993. *Orson Welles: España como obsesión*. Valencia and Madrid: Filmoteca de la Generalitat Valenciana and Filmoteca Española. [The most thorough treatment of the filming of *Chimes at Midnight*.]
- C105. ---- and Miguel Rubio. 1966. "Orson Welles: *Chimes at Midnight*". *Cahiers du Cinéma* 179: 28-31. Rpt. 1966 as "Welles and Falstaff". *Sight and Sound* 35: 158-63. Rpt. 1967 as "Welles on *Falstaff*: Interview with Orson Welles". *Cahiers du Cinéma in English* 11: 5-15. Part rpt. 1988. *Chimes at Midnight*. Ed. Bridget Gellert Lyons. New Brunswick and London: Rutgers U.P. 259-66.
- C106. Cowie, Peter. 1973. "The Study of Good Companionship: *Chimes at Midnight*". *A Ribbon of Dreams: The Cinema of Orson Welles*. New York: A. S. Barnes. 178-94.
- C107. Crowl, Samuel. 1980. "The Long Goodbye: Welles and Falstaff". *Shakespeare Quarterly* 31: 369-80. Rpt. in revised form. 1992. *Shakespeare Observed: Studies in Performance on Stage and Screen*. Athens: Ohio U.P. 35-50.
- C108. García Tasó, Leonardo. 1990. *Orson Welles*. México: CIEC-Universidad Autónoma de Guadalajara. [Includes chapters on *Chimes at Midnight* (93-100), *Macbeth* (56-60) and *Othello* (61-68).]
- C109. Hapgood, Robert. 1987. "*Chimes at Midnight* from Stage to Screen: The Art of Adaptation". *Shakespeare Survey* 39: 39-52.
- C110. Henderson, Brian. 1971. "The Long Take". *Film Comment* 7: 6-11.
- C111. Higham, Charles. 1971. "*Chimes at Midnight*". *The Films of Orson Welles*. Berkeley: U. of California P. 167-77.
- C112. Johnson, William. 1967. "Orson Welles: Of Time and Loss". *Film Quarterly* 21.1: 13-24.
- C113. Lyons, Bridget Gellert. ed. 1988a. *Chimes at Midnight*. New Brunswick and London: Rutgers U.P. [Includes the screenplay and several essays and interviews.]
- C114. ----. 1988b. "The Shakespearean Camera of Orson Welles". *Chimes at Midnight*. Ed. Bridget Gellert Lyons. New Brunswick and London: Rutgers U.P. 3-19.
- C115. ----. 1988c. "Interview with Keith Baxter". *Chimes at Midnight*. Ed. Bridget Gellert Lyons. New Brunswick and London: Rutgers U.P. 267-83. [Baxter played Hal in the film.]
- C116. McBride, Joseph. 1969. "Welles' *Chimes at Midnight*". *Film Quarterly* 23.1: 11-20. Rpt. 1972. *Orson Welles*. New York: Viking; London: Secker & Warburg. 148-58. Also rpt. 1976 as "*Chimes at Midnight*". *Focus on Orson Welles*. Ed. Ronald Gottesman. Englewood Cliffs: Prentice-Hall.
- C117. McLean, Andrew M. 1983. "Orson Welles and Shakespeare: History and Consciousness in *Chimes at Midnight*". *Literature/Film Quarterly* 11: 197-202.
- C118. McMillin, Scott. 1991. *Henry IV, Part One*. Shakespeare in Performance Series.

Manchester: Manchester U.P. [Includes one chapter on *Chimes at Midnight* (88-105).]

- C119. Naremore, James. 1978. "Chimes at Midnight". *The Magic World of Orson Welles*. New York: Oxford U.P. 257-81.
 - C120. Nouryeh, Andrea. 1989. "Understanding Xanadu: An Alternative Way of Viewing Orson Welles's Shakespearean Films". *Shakespeare on Film Newsletter* 14.1: 3.
 - C121. Pilkington, Ace G. 1991. *Screening Shakespeare from Richard II to Henry V*. Newark: U. of Delaware P.; London: Associated U.P. [On *Chimes at Midnight* and Olivier's and Branagh's adaptations of *Henry V* as well as the BBC production of the Second Tetralogy.]
 - C122. Poague, Leland. 1981. "Reading' the Prince: Shakespeare, Welles, and Some Aspects of *Chimes at Midnight*". *Iowa State Journal of Research* 56: 57-65.
 - C123. Riambau, Esteve. 1985. "Orson Shakespeare & William Welles". *Orson Welles: El espectáculo sin límites*. Barcelona: Dirigido por. 215-50. [On his Shakespearean adaptations.]
 - C124. ----. 1992. "Shakespeare y Welles: Adaptaciones, revisitaciones y otras apasionadas infidelidades". *Nosferatu* 8: 32-39.
 - C125. Rubin, Stanley S. 1978. "Welles/Falstaff/Shakespeare/Welles: The Narrative Structure of *Chimes at Midnight*". *Film Criticism* 2: 66-71.
 - C126. Sylvano, John B. 1978. "Orson Welles's *Falstaff*: A Selected Bibliography". *Shakespeare on Film Newsletter* 2.2: 3, 8.
- See also: B13, B21, B47, B57.

5. *Henry V*

- C127. Agee, James. 1946. "Films". *Nation*. 3 August: 136-38. Rpt. 1958. *Agee on Film: Reviews and Comments by James Agee*. Vol. 1. New York: McDowell, Obolensky. 209-12. 2 vols. Rpt. 1972 as "*Henry V*". *Focus on Shakespearean Films*. Ed. Charles W. Eckert. Englewood Cliffs: Prentice-Hall. 54-62. Rpt. 1974. *Film Theory and Criticism: Introductory Readings*. Eds. Gerald Mast and Marshall Cohen. New York: Oxford U.P. 333-36.
- C128. Aitken, Ian. 1991. "Formalism and Realism: *Henry V* (Laurence Olivier, 1944; Kenneth Branagh, 1989)". *Critical Survey* 3: 260-68.
- C129. Andrew, Dudley. 1984. "Realism, Rhetoric, and the Painting of History in *Henry V*". *Film and the Aura of Art*. Princeton: Princeton U.P. 131-51.
- C130. Beauchamp, Gorman. 1978. "*Henry V*: Myth, Movie, Play". *College Literature* 5: 228-38.
- C131. Blois, Beverly. 1990. "Chorus of Critics (Continued)". *Shakespeare on Film Newsletter* 15.1: 8. [Adds 22 reviews to Rothwell's list (C173).]
- C132. Branagh, Kenneth. 1989a. *Beginning*. London: Chatto & Windus. 223-40. [On the filming of *Henry V*.]

- C133. ----. 1989b. *Henry V by William Shakespeare: A Screen Adaptation*. London: Chatto & Windus.
- C134. Bright, Curtis. 1991. "Branagh and the Prince, or, a 'Royal Fellowship of Death'". *Critical Quarterly* 33.4: 95-111.
- C135. Brennan, Anthony. 1992. "Stage History". *Henry V*. Hemel Hempstead: Harvester Wheatsheaf. xiv-xxxiv. [Includes references to Olivier's and Branagh's versions.]
- C136. Brent, Harry. 1993. "Versions of *Henry V*: Laurence Olivier versus Kenneth Branagh". *Teaching Shakespeare Today*. Eds. James E. Davis and Ronald E. Salomone. Urbana: National Council of Teachers of English. 130-39.
- C137. Callaghan, Dymrna. 1991. "Resistance and Recuperation: Branagh's *Henry V*". *Shakespeare on Film Newsletter* 15.2: 5-6.
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14. *Romeo and Juliet*

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