

EN5732: King Lear & The Tempest: Critical Debate & Creative Response

View Online



Adelman, Janet. 1992a. 'Suffocating Mothers in King Lear'. Pp. 103–29 in *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest*. New York: Routledge.

Adelman, Janet. 1992b. 'Suffocating Mothers in King Lear'. Pp. 103–29 in *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest*. New York: Routledge.

Auden, W. H. 1954. 'Balaam and The Ass: On the Literary Use of the Master-Servant Relationship'. *Encounter* (July):35–53.

Auden, W. H. 1963. 'Balaam and His Ass: On the Literary Use of the Master-Servant Relationship'. Pp. 107–45 in *The Dyer's Hand: And Other Essays*. London: Faber.

Badawi

Muh

ammad

Mus

t

afa

. 1973a. *Coleridge: Critic of Shakespeare*. Cambridge: Cambridge University Press.

Badawi

Muh

ammad

Mus

t

afa

- . 1973b. *Coleridge: Critic of Shakespeare*. Cambridge: Cambridge University Press.
- Barker, Howard. 1993. *Arguments for a Theatre*. 2nd Edition. Manchester: Manchester University Press.
- Barker, Howard. 2005a. *Death, the One and the Art of Theatre*. London: Routledge.
- Barker, Howard. 2005b. *Death, the One and the Art of Theatre*. London: Routledge.
- Barker, Howard. 2007. *A Style and Its Origins*. London: Oberon Books.
- Barker, Howard. 2009. 'Seven Lears: The Pursuit of Good'. in *Plays Five*. London: Oberon Books.
- Bate, Jonathan. 1986a. *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon.
- Bate, Jonathan. 1986b. *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon.
- Bate, Jonathan. 1989a. *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Oxford: Clarendon.
- Bate, Jonathan. 1989b. *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Oxford: Clarendon.
- Bate, Jonathan. 1992a. 'Extract'. Pp. 60–66 in *The Romantics on Shakespeare*. Vol. New Penguin Shakespeare library. Harmondsworth: Penguin.
- Bate, Jonathan. 1992b. 'King Lear'. Pp. 381–405 in *The Romantics on Shakespeare*. Vol. New Penguin Shakespeare library. Harmondsworth: Penguin.
- Bate, Jonathan. 1997. 'The Original Genius'. in *The Genius of Shakespeare*. London: Picador.
- Bate, Jonathan. 2016. 'All the World His Stage'. Pp. 217–50 in *The Genius of Shakespeare*. London: Picador Classic.
- Bayley, John. 1981. 'The King's Ship'. Pp. 7–48 in *Shakespeare and Tragedy*. London: Routledge & Kegan Paul.
- Beckett, Samuel, and S. E. Gontarski. 1992. *Endgame*. Vol. *The theatrical notebooks of Samuel Beckett*. London: Faber and Faber.
- Berger, Harry. 1997a. 'King Lear: The Lear Family Romance'. in *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford, Calif: Stanford University Press.
- Berger, Harry. 1997b. 'Text Against Performance: The Gloucester Family Romance'. in *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford, Calif: Stanford University Press.

- Bloom, Harold. 1999. 'King Lear'. Pp. 476–515 in *Shakespeare: The Invention of the Human*. London: Fourth Estate.
- Bond, Edward. 1972a. 'Drama and the Dialectic of Violence'. *Theatre Quarterly* 2(5):4–14.
- Bond, Edward. 1972b. *Lear*. edited by P. Hern. London: Bloomsbury.
- Bond, Edward. 1974. *Bingo: Scenes of Money and Death*. Vol. *Methuen's modern plays*. London: Methuen.
- Bond, Edward. 1978. *Plays: 2*. London: Eyre Methuen.
- Bond, Edward. 1987. *Plays: 3*. London: Methuen.
- Bond, Edward. 2000a. *The Hidden Plot: Notes on Theatre and the State*. London: Methuen Drama.
- Bond, Edward. 2000b. *The Hidden Plot: Notes on Theatre and the State*. London: Methuen Drama.
- Boose, Lynda E. 1997a. 'Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in Prospero's Books'. Pp. 172–89 in *Shakespeare, The Movie: Popularizing the Plays on Film, TV and Video*. Hoboken: Taylor and Francis.
- Boose, Lynda E. 1997b. 'Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in Prospero's Books'. Pp. 172–89 in *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video*. London: Routledge.
- Booth, Stephen. 1983. 'Extract'. Pp. 5–57 in *King Lear, Macbeth, Indefinition and Tragedy*. New Haven: Yale University Press.
- Bradley, A. C. 2007a. "'Lecture VII: King Lear" and "Lecture VIII: King Lear"'. Pp. 182–210 in *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Houndsmills, Basingstoke: Palgrave Macmillan.
- Bradley, A. C. 2007b. 'Lecture VIII: King Lear'. Pp. 211–51 in *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Houndsmills, Basingstoke: Palgrave Macmillan.
- Braudy, Leo. 2016. 'Finding Shakespeare on Film: From an Interview with Peter Brook'. in *Film Theory and Criticism: Introductory Readings*, edited by L. Braudy and M. Cohen. New York: Oxford University Press.
- Brauner, David. 2001. "'Speak Again": The Politics of Rewriting in "A Thousand Acres"'. *The Modern Language Review* 96(3):654–66. doi: 10.2307/3736736.
- Brown, Paul. 1994. 'This Thing of Darkness I Acknowledge Mine'. Pp. 48–71 in *Political Shakespeare: Essays in Cultural Materialism*. Manchester: Manchester University Press.
- Browning, Robert. n.d. 'Caliban Upon Setebos | Poetry Foundation'. Retrieved

- (<https://web.archive.org/web/20170407155817/https://www.poetryfoundation.org/poems-and-poets/poems/detail/43748>).
- Buchanan, Judith. 2005a. 'Historically Juxtaposed Beans (II): The Tempest on Film'. Pp. 150–83 in *Shakespeare on Film*. Vol. Inside film. Harlow: Longman.
- Buchanan, Judith. 2005b. 'The Tempest on Film'. in *Shakespeare on Film*. Harlow, England: Pearson Longman.
- Bulman, James C. 1996a. 'Drowning the Book: Prospero's Books and the Textual Shakespeare'. Pp. 189–212 in *Shakespeare, Theory, and Performance*. London: Routledge.
- Bulman, James C. 1996b. 'Drowning the Book: Prospero's Books and the Textual Shakespeare'. Pp. 189–212 in *Shakespeare, Theory and Performance*. London: Routledge.
- Cartelli, Thomas. 2002. 'Shakespeare in Pain: Edward Bond's *Lear* and the Ghosts of History'. Pp. 159–69 in *Shakespeare Survey 55*, edited by P. Holland. Cambridge: Cambridge University Press.
- Cartmell, Deborah. 2000. 'Shakespeare, Film and Race: Screening *Othello* and The *Tempest*'. Pp. 67–93 in *Interpreting Shakespeare on Screen*. New York: St. Martin's Press.
- Clark, Sandra. 1997. 'The *Tempest*, or The Enchanted Island'. Pp. 79–185 in *Shakespeare Made Fit: Restoration Adaptations of Shakespeare*. London: Everyman.
- Crowl, Samuel. 1994. 'The Bow Is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire.' *Literature Film Quarterly* 22(2):109–18.
- Davies, Anthony. 1994. 'Kurosawa's Shakespeare Films: *Throne of Blood*, *The Bad Sleep Well* and *Ran*'. in *Shakespeare and the Moving Image: The Plays on Film and Television*. Cambridge: Cambridge University Press.
- Desmet, Christy. 1999. 'The Shakespeareanization of Robert Browning'. Pp. 142–59 in *Shakespeare and Appropriation*. London: Routledge.
- DiPietro, Cary. 2013. 'Seeing Places: The *Tempest* and the Baroque Spectacle of the Restoration Theatre'. *Shakespeare* 9(2):168–86. doi: 10.1080/17450918.2013.784849.
- Dobson, Michael. 1991. '"Remember/First to Possess His Books": The Appropriation of The *Tempest* 1700-1800'. Pp. 99–108 in *Shakespeare Survey 43*, edited by S. Wells. Cambridge: Cambridge University Press.
- Donohue, Joseph W. 1970. *Dramatic Character in the English Romantic Age*. Princeton, N.J.: Princeton University Press.
- Dutton, Richard. 2003. 'King Lear'. Pp. 375–92 in *A Companion to Shakespeare's Works, Volume I: The Tragedies*. Vol. Blackwell companions to literature and culture. Malden, Mass: Blackwell.
- Dutton, Richard. 2006. 'King Lear'. Pp. 375–92 in *A Companion to Shakespeare's Works -*

Volume 1: The Tragedies. Oxford: Blackwell.

Edwards, Philip. 1958. 'Shakespeare's Romances: 1900–1957'. Pp. 1–18 in *Shakespeare Survey* 11, edited by A. Nicoll. Cambridge: Cambridge University Press.

Evans, Malcolm. 1986. 'Extract'. Pp. 224–34 in *Signifying Nothing: Truth's True Contents in Shakespeare's Text*. Brighton: Harvester.

Everett, Barbara. 1960. 'The New King Lear'. *Critical Quarterly* 2(4):325–39. doi: 10.1111/j.1467-8705.1960.tb00882.x.

Faragher, John Mack. 2001. 'The Historical Imagination of A Thousand Acres'. Pp. 146–59 in *Novel History: Historians and Novelists Confront America's Past (And Each Other)*.

Field, Alan Sin. 1982. 'King Lear Versus Lear at Stratford'. *Critical Quarterly* 24(4):5–14. doi: 10.1111/j.1467-8705.1982.tb01893.x.

Foakes, R. A. 1997. 'Introduction'. Pp. 1–110 in *King Lear*. Vol. Arden Shakespeare.: Third series. Walton-on-Thames: Nelson.

Foakes, R. A. 2002. 'King Lear and Endgame'. Pp. 153–58 in *Shakespeare Survey* 55, edited by P. Holland. Cambridge: Cambridge University Press.

Fuller, John. 1970. 'Extract'. Pp. 157–65 in *A Reader's Guide to W. H. Auden*. London: Thames & Hudson Ltd.

Gillies, John. 1994. 'Extract'. Pp. 140–55 in *Shakespeare and the Geography of Difference*. Vol. Cambridge studies in Renaissance literature and culture. Cambridge: Cambridge University Press.

Goldberg, Jonathan. 1993. 'Perspectives: Dover Cliff and the Conditions of Representation'. Pp. 145–57 in *King Lear*, William Shakespeare. Basingstoke: Macmillan.

Greenaway, Peter. 1991. *Prospero's Books: A Film of Shakespeare's the Tempest*. London: Chatto & Windus.

Greenaway, Peter, and William Shakespeare. 2010. 'Prospero's Books'.

Greenberg, Herbert. 1968. 'Extract'. Pp. 122–41 in *Quest for the Necessary: W. H. Auden and the Dilemma of Divided Consciousness*. Cambridge, Mass: Harvard University Press.

Greenblatt, Stephen. 1988a. 'Shakespeare and the Exorcists'. Pp. 94–128 in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Oxford: Clarendon.

Greenblatt, Stephen. 1988b. 'Shakespeare and the Exorcists'. Pp. 94–128 in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. University of California Press.

Greenblatt, Stephen. 1990a. 'Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century'. Pp. 22–51 in *Learning to Curse: Essays in Early Modern Culture*. New

York: Routledge.

Greenblatt, Stephen. 1990b. 'Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century'. Pp. 22–51 in *Learning to Curse: Essays in Early Modern Culture*. New York: Routledge.

Greenblatt, Stephen J. 1988. 'Martial Law in the Land of Cockaigne'. Pp. 129–63 in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Oxford: Clarendon.

Greenblatt, Stephen J. 1990. 'The Cultivation of Anxiety: King Lear and His Heirs'. Pp. 80–98 in *Learning to Curse: Essays in Early Modern Culture*. New York: Routledge.

Gritzner, Karoline, and David Ian Rabey. 2006. *Theatre of Catastrophe: New Essays on Howard Barker*. London.

Hawkes, Terence. 1986. 'Playhouse-Workhouse'. Pp. 1–26 in *That Shakespearian Rag: Essays on a Critical Process*. London: Methuen.

Hay, Malcolm, and Philip Roberts. 1980. *Bond: A Study of His Plays*. Vol. *Modern theatre profiles*. London: Methuen.

Hazlitt, William, and Arthur Quiller-Couch. 1939. 'Lear'. in *Characters of Shakespeare's Plays*. Vol. *The world's classics*. London: Humphrey Milford.

Hibbard, G. R. 1981a. 'King Lear: A Retrospect, 1939–79'. Pp. 1–12 in *Shakespeare Survey 33*, edited by K. Muir. Cambridge: Cambridge University Press.

Hibbard, G. R. 1981b. 'King Lear: A Retrospect, 1939–79'. Pp. 1–12 in *Shakespeare Survey 33*, edited by K. Muir. Cambridge: Cambridge University Press.

Hirst, David L. 1985. *Edward Bond*. Vol. *Macmillan modern dramatists*. London: Macmillan.

Hodgdon, Barbara. 1977. 'Kozintsev's King Lear: Filming a Tragic Poem'. *Literature/Film Quarterly* 5(4):291–98.

Hodgdon, Barbara. 1983. 'Two King Lears: Uncovering the Filmtext'. *Literature/Film Quarterly* 11(3):143–51.

Holderness, Graham. 1994. 'Radical Potentiality and Institutional Closure: Shakespeare in Film and Television'. Pp. 206–25 in *Political Shakespeare: Essays in Cultural Materialism*. Manchester: Manchester University Press.

Holland, Peter. 1994. 'Two-Dimensional Shakespeare: King Lear on Film'. Pp. 50–68 in *Shakespeare and the Moving Image: The Plays on Film and Television*. Cambridge: Cambridge University Press.

Holland, Peter. 1995. 'The Shapeliness of The Tempest'. *Essays in Criticism* XLV(3):208–29. doi: 10.1093/eic/XLV.3.208.

- Hopkins, Lisa. 2008. *Shakespeare's the Tempest: The Relationship Between Text and Film*. Vol. Screen adaptations. London: Methuen Drama.
- Hughes, Ted. 1998a. 'Freedom of Speech'. in *Birthday Letters*. London: Faber.
- Hughes, Ted. 1998b. 'Night-Ride on Ariel'. in *Birthday Letters*. London: Faber.
- Hughes, Ted. 1998c. 'Setebos'. in *Birthday Letters*. London: Faber.
- Hughes, Ted. 1998d. 'Setebos | Immrama'. Retrieved (<http://immrama.blogspot.co.uk/2004/12/setebos-ted-hughes.html>).
- Hulme, Peter, and William H. Sherman. 2004. *The Tempest: Sources and Contexts, Criticism, Rewritings and Appropriations*. New York: W. W. Norton.
- Hunter, G. K. 2005. 'The Play in Performance'. in *King Lear*. London: Penguin.
- Irvine, Lindsay. 2006. 'Podcast: Howard Barker Talks | Stage'. *The Guardian*.
- Johnson, Samuel. 1989. 'Extract'. Pp. 166–69 in *Samuel Johnson on Shakespeare*. Harmondsworth: Penguin.
- Jorgens, Jack J. 1991a. 'Chapter 10'. in *Shakespeare on Film*. Lanham, Md: University Press of America.
- Jorgens, Jack J. 1991b. 'Chapter 10'. in *Shakespeare on Film*. Lanham, Md: University Press of America.
- Kahn, Coppélia. 1993. 'The Absent Mother in King Lear'. Pp. 92–113 in *King Lear, William Shakespeare*. Basingstoke: Macmillan.
- Kay, Carol McGinnis. 1978. 'An Overview of Critical Approaches to the Romances'. in *Shakespeare's Romances Reconsidered*. Lincoln: University of Nebraska Press.
- Keats, John. n.d. 'On Sitting Down to Read King Lear Once Again | Poetry Foundation'. Retrieved (<https://www.poetryfoundation.org/poems-and-poets/poems/detail/44482>).
- Kennedy, Dennis. 1993. 'Introduction: Shakespeare Without His Language'. Pp. 1–18 in *Foreign Shakespeare: Contemporary Performance*. Cambridge: Cambridge University Press.
- Kennedy, Dennis. 2001. 'Shakespeare and the Visual'. in *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. New York: Cambridge University Press.
- Kermode, Frank. 1992a. 'Part 1: Early Comments and Critiques'. Pp. 25–45 in *Shakespeare, King Lear: A Casebook*. Vol. Casebook series. Macmillan Education.
- Kermode, Frank. 1992b. *Shakespeare, King Lear: A Casebook*. Vol. Casebook series. Rev. ed. Macmillan Educ.
- Kettle, Arnold. 1964. 'From Hamlet to Lear'. Pp. 146–71 in *Shakespeare in a Changing*

World: Essays. London: Lawrence & Wishart.

Kirsch, Arthur. 2003. 'Introduction and Commentary'. Pp. xi–xliv in *The Sea and the Mirror: A Commentary on Shakespeare's the Tempest*. Princeton, N.J.: Princeton University Press.

Knight, G. Wilson. 1965. 'The Shakespearian Superman: A Study of *The Tempest*'. Pp. 203–55 in *The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays*. Vol. University paperback. London: Methuen.

Knight, G. Wilson. 1989a. 'King Lear and the Comedy of the Grotesque'. Pp. 201–34 in *The Wheel of Fire: Interpretations of Shakespearean Tragedy, With Three New Essays*. London: Routledge.

Knight, G. Wilson. 1989b. 'The Lear Universe'. Pp. 181–200 in *The Wheel of Fire: Interpretations of Shakespearean Tragedy, With Three New Essays*. London: Routledge.

Knight, G. Wilson. 1989c. 'The Lear Universe'. Pp. 201–34 in *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. Vol. Routledge classics. London: Routledge.

Knight, G. Wilson. 1992. 'King Lear and the Comedy of the Grotesque'. Pp. 107–22 in *Shakespeare, King Lear: A Casebook*. Vol. Casebook series. Macmillan Educ.

Knight, G. Wilson. 2001. 'King Lear and the Comedy of the Grotesque'. Pp. 181–200 in *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. London: Routledge.

Ko, Yu Jin. 2012a. 'Shakespearean Characters and Early Modern Subjectivity: The Case of King Lear'. Pp. 35–52 in *Shakespeare's Sense of Character: On the Page and From the Stage*. Vol. Studies in performance and early modern drama. Farnham, Surrey, England: Ashgate.

Ko, Yu Jin. 2012b. 'Shakespearean Characters and Early Modern Subjectivity: The Case of King Lear'. Pp. 35–52 in *Shakespeare's Sense of Character: On the Page and From the Stage*. Vol. Studies in performance and early modern drama. Farnham: Ashgate.

Kott, Jan. 1967a. 'King Lear, or Endgame'. Pp. 100–133 in *Shakespeare Our Contemporary*. Vol. University paperbacks. London: Methuen.

Kott, Jan. 1967b. 'King Lear, or Endgame'. Pp. 174–90 in *Shakespeare: An Anthology of Criticism and Theory, 1945–2000*. Malden, MA: Blackwell Pub.

Kott, Jan. 1967c. 'King Lear, or Endgame'. Pp. 100–133 in *Shakespeare Our Contemporary*. Vol. University paperbacks. London: Methuen.

Kott, Jan. 1967d. 'King Lear, or Endgame'. Pp. 174–90 in *Shakespeare: An Anthology of Criticism and Theory, 1945–2000*. Malden, MA: Blackwell Pub.

Kott, Jan. 1967e. 'Prospero's Staff'. in *Shakespeare Our Contemporary*. Vol. University paperbacks. London: Methuen.

Kozintsev, Grigori M., and Mary Mackintosh. 1977. 'King Lear', the Space of Tragedy: The

Diary of a Film Director. London: Heinemann Educational.

Lamb, Charles. 2005. *The Theatre of Howard Barker*. Revised Edition. London: Routledge.
Linton, Joan Pong. 2006. 'Kurosawa's *Ran* (1985) and Shakespeare's *King Lear*: Towards a Conversation on Historical Responsibility'. *Quarterly Review of Film and Video* 23(4):341–51. doi: 10.1080/10509200690897608.

Magnusson, A. Lynne. 1986. 'Interruption in "The Tempest"'. *Shakespeare Quarterly* 37(1):52–65. doi: 10.2307/2870191.

Malcolm, Janet. 1995. *Silent Woman: Sylvia Plath and Ted Hughes*. Papermac.

Marcus, Leah S. 1988. 'Retrospective: King Lear on St Stephen's Night, 1606'. Pp. 148–59 in *Puzzling Shakespeare: Local Reading and Its Discontents*. Vol. The new historicism. Berkeley: University of California Press.

Maus, Katharine Eisaman. 1982. '"Arcadia Host: Politics and Revision in the Restoration" Tempest'. *Renaissance Drama* 13:189–209.

McDonald, Russ. 1991. 'Reading The Tempest'. Pp. 15–28 in *Shakespeare Survey* 43, edited by S. Wells. Cambridge: Cambridge University Press.

McDonald, Russ. 2004a. *Shakespeare: An Anthology of Criticism and Theory, 1945-2000*. Malden, MA: Blackwell Pub.

McDonald, Russ. 2004b. 'The "New Criticism" and King Lear'. Pp. 63–88 in *Shakespeare: An Anthology of Criticism and Theory, 1945-2000*. Malden, MA: Blackwell Pub.

McDowell, Frederick P. W. 1964. 'The Sea and the Mirror'. in *Auden: A Collection of Critical Essays*. Vol. Twentieth century views. Englewood Cliffs, N.J.: Prentice-Hall.

Moorhouse, Jocelyn. 2006. 'A Thousand Acres'.

Neill, Michael. 2008. '"Noises, / Sounds, and Sweet Airs": The Burden of Shakespeare's "Tempest"'. *Shakespeare Quarterly* 59(1):36–59.

Nicholl, Allardyce. 1960. 'Three Adaptations'. Pp. 137–45 in *Shakespeare Survey* 13, edited by A. Nicoll. Cambridge: Cambridge University Press.

Nodelman, Perry. 1980. 'Beyond Politics in Bond's Lear'. *Modern Drama* 23(3):269–76. doi: 10.1353/mdr.1980.0011.

Novy, Marianne. 1999a. 'King Lear and A Thousand Acres: Gender, Genre and the Revisionary Impulse'. in *Transforming Shakespeare: Twentieth-Century Women's Re-Visions*. Basingstoke: Macmillan.

Novy, Marianne. 1999b. 'The Polluted Quarry: Nature and Body in A Thousand Acres'. in *Transforming Shakespeare: Twentieth-Century Women's Re-Visions*. Basingstoke: Macmillan.

Orgel, Stephen. 1987. 'Introduction'. in *The Tempest*. Oxford: Clarendon.

- Palmer, D. J. 1967. 'Introduction to The Tempest'. in Shakespeare, the Tempest: A Casebook. Vol. Casebook series. London: Macmillan.
- Palmer, D. J. 1968a. 'Extract'. Pp. 34–71 in Shakespeare, The Tempest: A Casebook. Vol. Casebook series. London: Macmillan.
- Palmer, D. J. 1968b. 'Shakespeare's Dream'. Pp. 109–29 in Shakespeare, the Tempest: A Casebook. Vol. Casebook series. London: Macmillan.
- Parker, G. F. 1989a. Johnson's Shakespeare. Oxford: Clarendon.
- Parker, G. F. 1989b. Johnson's Shakespeare. Oxford: Clarendon.
- Patterson, Annabell M. 1989. "'What Matter Who's Speaking?': Hamlet and King Lear'. Pp. 93–119 in Shakespeare and the Popular Voice.
- Plath, Sylvia. 1965. Ariel. London: Faber.
- Plath, Sylvia. 1967. 'Full Fathom Five'. Pp. 46–47 in The Colossus. London: Faber.
- Plath, Sylvia. n.d.-a. 'Ariel | Poetry Foundation'. Retrieved (<https://www.poetryfoundation.org/poems-and-poets/poems/detail/49001>).
- Plath, Sylvia. n.d.-b. 'Full Fathom Five | Digital-Shakespeare'. Retrieved (<http://digital-shakespeare.angelfire.com/fullfathomplath.html>).
- Rabey, David Ian. 2008. Howard Baker: Ecstasy and Death: An Expository Study of His Plays and Production Work, 1988-2008. Basingstoke: Palgrave Macmillan.
- Raleigh, Walter. 1907. 'The Last Phase'. in Shakespeare. Vol. English men of letters. London: Macmillan.
- Rose, Jacqueline. 1991. The Haunting of Sylvia Plath. London: Virago.
- Ryan, Kiernan. 1999a. 'Introduction'. Pp. 4–12 in Shakespeare: The Last Plays. Vol. Longman Critical Readers. Longman.
- Ryan, Kiernan. 1999b. 'Introduction'. Pp. 1–21 in Shakespeare: The Last Plays. Vol. Longman Critical Readers. Longman.
- Ryan, Kiernan. 1999c. "'What Cares These Roarers for the Name of King?': Language and Utopia in The Tempest'. Pp. 245–78 in Shakespeare: The Last Plays. Vol. Longman Critical Readers. Longman.
- Ryan, Kiernan. 2002a. 'The Tempest: The Complicities of Art'. in Shakespeare. Basingstoke: Palgrave.
- Ryan, Kiernan. 2002b. 'The Tempest: The Complicities of Art'. in Shakespeare. Houndmills, Basingstoke, Hampshire: Palgrave.
- Ryan, Kiernan. 2005. 'Introduction'. Pp. xxi–lxiv in King Lear. Vol. Penguin Shakespeare.

London: Penguin.

Sawyer, Robert. 1999a. 'Remembering King Lear in Jane Smiley's *A Thousand Acres*'. Pp. 85–102 in *Shakespeare and Appropriation*. Vol. *Accents on Shakespeare*. Routledge.

Sawyer, Robert. 1999b. 'Remembering King Lear in Jane Smiley's *A Thousand Acres*'. Pp. 85–102 in *Shakespeare and Appropriation*. London: Routledge.

Sawyer, Robert. 1999c. 'The Shakespeareanization of Robert Browning'. Pp. 142–59 in *Shakespeare and Appropriation*. Vol. *Accents on Shakespeare*. Routledge.

Shakespeare, William. 1997. *King Lear*. Vol. *Arden Shakespeare*.: Third series. New Edition. edited by R. A. Foakes. Walton-on-Thames: Nelson.

Shakespeare, William, George Hunter, and Kiernan Ryan. 2005. 'The Popular Voice of King Lear'. Pp. 130–44 in *King Lear: Contemporary Critical Essays*. Vol. *Penguin Shakespeare*. London: Penguin.

Shakespeare, William, Derek Jarman, and Heathcote Williams. 1979. 'The Tempest'.

Shakespeare, William, and Stephen Orgel. 1987. *The Tempest*. Oxford: Clarendon.

Shakespeare, William, and Julie Taymor. 2010. 'The Tempest | Box of Broadcasts'.

Shaughnessy, Robert. 1998. 'A Post-National European Cinema: A Consideration of Derek Jarman's *The Tempest* and *Edward II*'. Pp. 145–55 in *Shakespeare on Film*. Vol. *New Casebooks*. Macmillan.

Shaw, David. 1968. 'Extract'. Pp. 193–203 in *The Dialectical Temper: The Rhetorical Art of Robert Browning*. Ithaca, N.Y.: Cornell University Press.

Sibley-Esposito, Clare. 2011. 'Becoming-Ariel: Viewing Julie Taymor's *The Tempest* through an Ecocritical Lens'. *Babel* (24):121–34. doi: 10.4000/babel.156.

Sinfield, Alan. 1994. 'The Patriarchal Bard: Feminist Criticism and Shakespeare: *King Lear* and *Measure for Measure*'. Pp. 88–108 in *Political Shakespeare: Essays in Cultural Materialism*. Manchester: Manchester University Press.

Slinn, E. Warwick. 1982. 'Extract'. Pp. 84–90 in *Browning and the Fictions of Identity*. London: Macmillan.

Smiley, Jane. 1992. *A Thousand Acres*. London: Flamingo.

Smith, Stan. 1985. 'Extract'. Pp. 153–60 in W. H. Auden. Vol. *Rereading literature*. Oxford: Blackwell.

Sokolyansky, Mark. 2007a. 'Grigori Kozintsev's *Hamlet* and *King Lear*'. Pp. 203–15 in *The Cambridge Companion to Shakespeare on Film*. Vol. *Cambridge companions to literature* *The Cambridge companion to Shakespeare on film*. Cambridge: Cambridge University Press.

- Sokolyansky, Mark. 2007b. 'Grigori Kozintsev's Hamlet and King Lear'. Pp. 203–15 in *The Cambridge Companion to Shakespeare on Film*. Vol. *Cambridge Companions to Literature*. Cambridge: Cambridge University Press.
- Strachey, Lytton. 1922. 'Shakespeare's Final Period'. in *Books and Characters: French and English*. London: Chatto and Windus.
- Taylor, Michael. 2001. *Shakespeare Criticism in the Twentieth Century*. Vol. *Oxford Shakespeare Topics*. Oxford: Oxford University Press.
- Taymor, Julie, and William Shakespeare. 2010. *The Tempest*. New York: Abrams.
- Thompson, Ann. 1988. *King Lear*. Vol. *The critics debate*. Basingstoke: Macmillan.
- Vickers, Brian. 1974a. *Shakespeare, the Critical Heritage - Volume 1, 1623-1692*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1974b. *Shakespeare, the Critical Heritage - Volume 2, 1693-1733*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1975. *Shakespeare, the Critical Heritage - Volume 3, 1733-1752*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1976. *Shakespeare, the Critical Heritage - Volume 4, 1753-1765*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1979. *Shakespeare, the Critical Heritage - Volume 5, 1765-1774*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1981a. *Shakespeare, the Critical Heritage - Volume 6, 1774-1801*. London: Routledge and Kegan Paul.
- Vickers, Brian. 1981b. *Shakespeare: The Critical Heritage 1623-1801*. Vol. *The Critical Heritage Series*. London: Routledge & Kegan Paul.
- Wagner, Erica. 2001. *Ariel's Gift: Ted Hughes, Sylvia Plath and the Story of Birthday Letters*. New York: Norton.
- Wikander, Matthew H. 1991. "'The Duke My Father's Wrack": The Innocence of the Restoration Tempest'. Pp. 91–98 in *Shakespeare Survey 43*, edited by S. Wells. Cambridge: Cambridge University Press.
- Wood, Nigel. 1995. 'Political Criticism at the Crossroads: The Utopian Historicism'. Pp. 29–66 in *The Tempest*. Vol. *Theory in practice series*. Buckingham: Open University Press.
- Woudhuysen, H. R. 1989. 'Notes on King Lear'. Pp. 219–23 in *Samuel Johnson on Shakespeare*. Harmondsworth: Penguin.
- Yachnin, P. E. 2009. 'The Properties of Character in King Lear'. Pp. 98–116 in *Shakespeare and Character: Theory, History, Performance, and Theatrical Persons*. Vol. Palgrave

Shakespeare studies. New York: Palgrave Macmillan.

Zimmerman, Susan. 1998. 'Perspectives: Dover Cliff and the Conditions of Representation'. Pp. 155–66 in Shakespeare's Tragedies. Vol. New casebooks. Basingstoke: Macmillan.