

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

View Online



Adelman, J. (1992a). Suffocating Mothers in King Lear. In *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest* (pp. 103–129). Routledge.

Adelman, J. (1992b). Suffocating Mothers in King Lear. In *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest* (pp. 103–129). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=3060994>

Auden, W. H. (1954). Balaam and The Ass: On the Literary Use of the Master-Servant Relationship. *Encounter*, July, 35–53. <http://www.unz.org/Pub/Encounter-1954jul-00035>

Auden, W. H. (1963). Balaam and his Ass: On the Literary Use of the Master-Servant Relationship. In *The Dyer's Hand: And Other Essays* (pp. 107–145). Faber.

Badawi

, M. M. (1973a). *Coleridge: Critic of Shakespeare*. Cambridge University Press.

Badawi

, M. M. (1973b). *Coleridge: Critic of Shakespeare*. Cambridge University Press.

Barker, H. (1993). *Arguments for a Theatre* (2nd Edition). Manchester University Press.

Barker, H. (2005a). *Death, the One and the Art of Theatre*. Routledge.

Barker, H. (2005b). *Death, the One and the Art of Theatre*. Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=199576>

Barker, H. (2007). *A Style and Its Origins*. Oberon Books.

Barker, H. (2009). *Seven Lears: The Pursuit of Good*. In *Plays Five*. Oberon Books.

Bate, J. (1986a). *Shakespeare and the English Romantic Imagination*. Clarendon.

Bate, J. (1986b). *Shakespeare and the English Romantic Imagination*. Clarendon.

Bate, J. (1989a). *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Clarendon.

- Bate, J. (1989b). *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Clarendon.
- Bate, J. (1992a). Extract. In *The Romantics on Shakespeare: Vol. New Penguin Shakespeare library* (pp. 60–66). Penguin.
- Bate, J. (1992b). *King Lear*. In *The Romantics on Shakespeare: Vol. New Penguin Shakespeare library* (pp. 381–405). Penguin.
- Bate, J. (1997). *The Original Genius*. In *The Genius of Shakespeare*. Picador.
- Bate, J. (2016). *All the World His Stage*. In *The Genius of Shakespeare (Picador Classic Edition, pp. 217–250)*. Picador Classic.
- Bayley, J. (1981). *The King's Ship*. In *Shakespeare and Tragedy* (pp. 7–48). Routledge & Kegan Paul.
- Beckett, S., & Gontarski, S. E. (1992). *Endgame: Vol. The theatrical notebooks of Samuel Beckett*. Faber and Faber.
- Berger, H. (1997a). *King Lear: The Lear Family Romance*. In *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford University Press.
- Berger, H. (1997b). *Text Against Performance: The Gloucester Family Romance*. In *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford University Press.
- Bloom, H. (1999). *King Lear*. In *Shakespeare: The Invention of the Human* (pp. 476–515). Fourth Estate.
- Bond, E. (1972a). *Drama and the Dialectic of Violence*. *Theatre Quarterly*, 2(5), 4–14.
- Bond, E. (1972b). *Lear* (P. Hern, Ed.). Bloomsbury.
<https://doi.org/10.5040/9781408162996.00000018>
- Bond, E. (1974). *Bingo: Scenes of Money and Death: Vol. Methuen's modern plays*. Methuen.
- Bond, E. (1978). *Plays: 2*. Eyre Methuen.
- Bond, E. (1987). *Plays: 3*. Methuen.
- Bond, E. (2000a). *The Hidden Plot: Notes on Theatre and the State*. Methuen Drama.
- Bond, E. (2000b). *The Hidden Plot: Notes on Theatre and the State*. Methuen Drama.
- Boose, L. E. (1997a). *Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in Prospero's Books*. In *Shakespeare, The Movie: Popularizing the Plays on Film, TV and Video* (pp. 172–189). Taylor and Francis.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=240528>

Boose, L. E. (1997b). Shakespeare in the Age of Post-Mechanical Reproduction: Sexual and Electronic Magic in Prospero's Books. In *Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video* (pp. 172–189). Routledge.

Booth, S. (1983). Extract. In *King Lear, Macbeth, Indefinition and Tragedy* (pp. 5–57). Yale University Press.

Bradley, A. C. (2007a). 'Lecture VII: King Lear' and 'Lecture VIII: King Lear'. In *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (4th Edition, pp. 182–210). Palgrave Macmillan.

Bradley, A. C. (2007b). Lecture VIII: King Lear. In *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth* (4th Edition, pp. 211–251). Palgrave Macmillan.

Braudy, L. (2016). Finding Shakespeare on Film: From an Interview with Peter Brook. In L. Braudy & M. Cohen (Eds.), *Film Theory and Criticism: Introductory Readings* (8th Edition). Oxford University Press.

Brauner, D. (2001). 'Speak Again': The Politics of Rewriting in 'A Thousand Acres'. *The Modern Language Review*, 96(3), 654–666. <https://doi.org/10.2307/3736736>

Brown, P. (1994). This Thing of Darkness I Acknowledge Mine. In *Political Shakespeare: Essays in Cultural Materialism* (2nd Edition, pp. 48–71). Manchester University Press.

Browning, R. (n.d.). Caliban Upon Setebos | Poetry Foundation.
<https://web.archive.org/web/20170407155817/https://www.poetryfoundation.org/poems-and-poets/poems/detail/43748>

Buchanan, J. (2005a). Historically Juxtaposed Beans (II): The Tempest on Film. In *Shakespeare on Film: Vol. Inside film* (pp. 150–183). Longman.

Buchanan, J. (2005b). The Tempest on Film. In *Shakespeare on Film*. Pearson Longman.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=177112>

Bulman, J. C. (1996a). Drowning the Book: Prospero's Books and the Textual Shakespeare. In *Shakespeare, Theory, and Performance* (pp. 189–212). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=179529>

Bulman, J. C. (1996b). Drowning the Book: Prospero's Books and the Textual Shakespeare. In *Shakespeare, Theory and Performance* (pp. 189–212). Routledge.

Cartelli, T. (2002). Shakespeare in Pain: Edward Bond's *Lear* and the Ghosts of History. In P. Holland (Ed.), *Shakespeare Survey* 55 (pp. 159–169). Cambridge University Press.
<https://doi.org/10.1017/CCOL0521815878.014>

Cartmell, D. (2000). Shakespeare, Film and Race: Screening Othello and The Tempest. In *Interpreting Shakespeare on Screen* (pp. 67–93). St. Martin's Press.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/reader.action?docID=6234544&ppg=78>

- Clark, S. (1997). *The Tempest, or The Enchanted Island*. In *Shakespeare Made Fit: Restoration Adaptations of Shakespeare* (pp. 79–185). Everyman.
- Crowl, S. (1994). *The Bow Is Bent and Drawn: Kurosawa's Ran and the Shakespearean Arrow of Desire*. *Literature Film Quarterly*, 22(2), 109–118.
<https://www.jstor.org/stable/43796627>
- Davies, A. (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 University Press.
- Desmet, C. (1999). *The Shakespeareanization of Robert Browning*. In *Shakespeare and Appropriation* (pp. 142–159). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=169306>
- DiPietro, C. (2013). *Seeing Places: The Tempest and the Baroque Spectacle of the Restoration Theatre*. *Shakespeare*, 9(2), 168–186.
<https://doi.org/10.1080/17450918.2013.784849>
- Dobson, M. (1991). 'Remember/First to Possess his Books': The Appropriation of The Tempest 1700-1800. In S. Wells (Ed.), *Shakespeare Survey* 43 (pp. 99–108). Cambridge University Press. <https://doi.org/10.1017/CCOL0521395291.009>
- Donohue, J. W. (1970). *Dramatic Character in the English Romantic Age*. Princeton University Press.
- Dutton, R. (2003). *King Lear*. In *A Companion to Shakespeare's Works, Volume I: The Tragedies: Vol. Blackwell companions to literature and culture* (pp. 375–392). Blackwell.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=350884>
- Dutton, R. (2006). *King Lear*. In *A Companion to Shakespeare's Works - Volume 1: The Tragedies* (pp. 375–392). Blackwell.
- Edwards, P. (1958). *Shakespeare's Romances: 1900–1957*. In A. Nicoll (Ed.), *Shakespeare Survey* 11 (pp. 1–18). Cambridge University Press.
<https://doi.org/10.1017/CCOL0521064244.001>
- Evans, M. (1986). *Extract*. In *Signifying Nothing: Truth's True Contents in Shakespeare's Text* (pp. 224–234). Harvester.
- Everett, B. (1960). *The New King Lear*. *Critical Quarterly*, 2(4), 325–339.
<https://doi.org/10.1111/j.1467-8705.1960.tb00882.x>
- Faragher, J. M. (2001). *The Historical Imagination of A Thousand Acres*. In *Novel History: Historians and Novelists Confront America's Past (And Each Other)* (pp. 146–159).
- Field, A. S. (1982). *King Lear Versus Lear at Stratford*. *Critical Quarterly*, 24(4), 5–14.
<https://doi.org/10.1111/j.1467-8705.1982.tb01893.x>

- Foakes, R. A. (1997). Introduction. In *King Lear: Vol. Arden Shakespeare.: Third series (New Edition, pp. 1–110)*. Nelson.
- Foakes, R. A. (2002). *King Lear and Endgame*. In P. Holland (Ed.), *Shakespeare Survey 55* (pp. 153–158). Cambridge University Press. <https://doi.org/10.1017/CCOL0521815878.013>
- Fuller, J. (1970). Extract. In *A Reader's Guide to W. H. Auden* (pp. 157–165). Thames & Hudson Ltd.
- Gillies, J. (1994). Extract. In *Shakespeare and the Geography of Difference: Vol. Cambridge studies in Renaissance literature and culture* (pp. 140–155). Cambridge University Press.
- Goldberg, J. (1993). Perspectives: Dover Cliff and the Conditions of Representation. In *King Lear, William Shakespeare* (pp. 145–157). Macmillan.
- Greenaway, P. (1991). *Prospero's Books: A Film of Shakespeare's the Tempest*. Chatto & Windus.
- Greenaway, P., & Shakespeare, W. (2010). *Prospero's Books*. Atlantic Film.
- Greenberg, H. (1968). Extract. In *Quest for the Necessary: W. H. Auden and the Dilemma of Divided Consciousness* (pp. 122–141). Harvard University Press.
- Greenblatt, S. (1988a). Shakespeare and the Exorcists. In *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (pp. 94–128). Clarendon.
- Greenblatt, S. (1988b). Shakespeare and the Exorcists. In *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (pp. 94–128). University of California Press. <https://hdl-handle-net.ezproxy01.rhul.ac.uk/2027/heb09132.0001.001>
- Greenblatt, S. (1990a). Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century. In *Learning to Curse: Essays in Early Modern Culture* (pp. 22–51). Routledge.
- Greenblatt, S. (1990b). Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century. In *Learning to Curse: Essays in Early Modern Culture* (pp. 22–51). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1020235>
- Greenblatt, S. J. (1988). Martial Law in the Land of Cockaigne. In *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (pp. 129–163). Clarendon.
- Greenblatt, S. J. (1990). The Cultivation of Anxiety: King Lear and His Heirs. In *Learning to Curse: Essays in Early Modern Culture* (pp. 80–98). Routledge.
- Gritzner, K., & Rabey, D. I. (2006). *Theatre of Catastrophe: New Essays on Howard Barker*. London.

- Hawkes, T. (1986). *Playhouse-Workhouse*. In *That Shakespearian Rag: Essays on a Critical Process* (pp. 1–26). Methuen.
- Hay, M., & Roberts, P. (1980). *Bond: A Study of His Plays: Vol. Modern theatre profiles*. Methuen.
- Hazlitt, W., & Quiller-Couch, A. (1939). *Lear*. In *Characters of Shakespeare's Plays: Vol. The world's classics*. Humphrey Milford.
- Hibbard, G. R. (1981a). *King Lear: A Retrospect, 1939–79*. In K. Muir (Ed.), *Shakespeare Survey 33* (pp. 1–12). Cambridge University Press.
<https://doi.org/10.1017/CCOL052123249X.001>
- Hibbard, G. R. (1981b). *King Lear: A Retrospect, 1939–79*. In K. Muir (Ed.), *Shakespeare Survey 33* (pp. 1–12). Cambridge University Press.
<https://doi.org/10.1017/CCOL052123249X.001>
- Hirst, D. L. (1985). *Edward Bond: Vol. Macmillan modern dramatists*. Macmillan.
- Hodgdon, B. (1977). *Kozintsev's King Lear: Filming a Tragic Poem*. *Literature/Film Quarterly*, 5(4), 291–298.
<http://search.proquest.com/fiaf/docview/226982216/85C4A81B35A640C6PQ/5?accountid=11455>
- Hodgdon, B. (1983). *Two King Lears: Uncovering the Filmtext*. *Literature/Film Quarterly*, 11(3), 143–151.
<http://search.proquest.com/fiaf/docview/226985750/D5CF782E5FD7491CPQ/4?accountid=11455>
- Holderness, G. (1994). *Radical Potentiality and Institutional Closure: Shakespeare in Film and Television*. In *Political Shakespeare: Essays in Cultural Materialism* (pp. 206–225). Manchester University Press.
- Holland, P. (1994). *Two-Dimensional Shakespeare: King Lear on Film*. In *Shakespeare and the Moving Image: The Plays on Film and Television* (pp. 50–68). Cambridge University Press.
- Holland, P. (1995). *The Shapeliness of The Tempest*. *Essays in Criticism*, XLV(3), 208–229.
<https://doi.org/10.1093/eic/XLV.3.208>
- Hopkins, L. (2008). *Shakespeare's the Tempest: The Relationship Between Text and Film: Vol. Screen adaptations*. Methuen Drama.
- Hughes, T. (1998a). *Freedom of Speech*. In *Birthday Letters*. Faber.
- Hughes, T. (1998b). *Night-Ride on Ariel*. In *Birthday Letters*. Faber.
- Hughes, T. (1998c). *Setebos*. In *Birthday Letters*. Faber.
- Hughes, T. (1998d). *Setebos | Immrama*.
<http://immrama.blogspot.co.uk/2004/12/setebos-ted-hughes.html>

Hulme, P., & Sherman, W. H. (2004). *The Tempest: Sources and Contexts, Criticism, Rewritings and Appropriations*. W. W. Norton.

Hunter, G. K. (2005). *The Play in Performance*. In *King Lear*. Penguin.

Irvine, L. (2006). Podcast: Howard Barker talks | Stage. *The Guardian*.
<https://www.theguardian.com/stage/theatreblog/2006/dec/06/podcasthowardbarkertalks>

Johnson, S. (1989). Extract. In *Samuel Johnson on Shakespeare* (pp. 166–169). Penguin.

Jorgens, J. J. (1991a). Chapter 10. In *Shakespeare on Film*. University Press of America.

Jorgens, J. J. (1991b). Chapter 10. In *Shakespeare on Film*. University Press of America.

Kahn, C. (1993). *The Absent Mother in King Lear*. In *King Lear, William Shakespeare* (pp. 92–113). Macmillan.

Kay, C. M. (1978). *An Overview of Critical Approaches to the Romances*. In *Shakespeare's Romances Reconsidered*. University of Nebraska Press.

Keats, J. (n.d.). *On Sitting Down to Read King Lear Once Again* | Poetry Foundation.
<https://www.poetryfoundation.org/poems-and-poets/poems/detail/44482>

Kennedy, D. (1993). Introduction: *Shakespeare Without His Language*. In *Foreign Shakespeare: Contemporary Performance* (pp. 1–18). Cambridge University Press.

Kennedy, D. (2001). *Shakespeare and the Visual*. In *Looking at Shakespeare: A Visual History of Twentieth-Century Performance* (2nd Edition). Cambridge University Press.

Kermode, F. (1992a). Part 1: *Early Comments and Critiques*. In *Shakespeare, King Lear: A Casebook: Vol. Casebook series* (Revised Edition, pp. 25–45). Macmillan Education.

Kermode, F. (1992b). *Shakespeare, King Lear: A Casebook: Vol. Casebook series* (Rev. ed.). Macmillan Educ.

Kettle, A. (1964). *From Hamlet to Lear*. In *Shakespeare in a Changing World: Essays* (pp. 146–171). Lawrence & Wishart.

Kirsch, A. (2003). Introduction and Commentary. In *The Sea and the Mirror: A Commentary on Shakespeare's the Tempest* (pp. xi–xlili). Princeton University Press.

Knight, G. W. (1965). *The Shakespearian Superman: A Study of The Tempest*. In *The Crown of Life: Essays in Interpretation of Shakespeare's Final Plays: Vol. University paperback* (pp. 203–255). Methuen.

Knight, G. W. (1989a). *King Lear and the Comedy of the Grotesque*. In *The Wheel of Fire: Interpretations of Shakespearean Tragedy, With Three New Essays* (4th Revised and Enlarged Edition, pp. 201–234). Routledge.

Knight, G. W. (1989b). *The Lear Universe*. In *The Wheel of Fire: Interpretations of Shakespearean Tragedy, With Three New Essays* (4th Revised and Enlarged Edition, pp.

181–200). Routledge.

Knight, G. W. (1989c). The Lear Universe. In *The Wheel of Fire: Interpretations of Shakespearian Tragedy: Vol. Routledge classics* (pp. 201–234). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=240630>

Knight, G. W. (1992). King Lear and the Comedy of the Grotesque. In *Shakespeare, King Lear: A Casebook: Vol. Casebook series (Revised Edition)*, pp. 107–122). Macmillan Educ.

Knight, G. W. (2001). King Lear and the Comedy of the Grotesque. In *The Wheel of Fire: Interpretations of Shakespearian Tragedy* (pp. 181–200). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=240630>

Ko, Y. J. (2012a). Shakespearean Characters and Early Modern Subjectivity: The Case of King Lear. In *Shakespeare's Sense of Character: On the Page and From the Stage: Vol. Studies in performance and early modern drama* (pp. 35–52). Ashgate.

Ko, Y. J. (2012b). Shakespearean Characters and Early Modern Subjectivity: The Case of King Lear. In *Shakespeare's Sense of Character: On the Page and From the Stage: Vol. Studies in performance and early modern drama* (pp. 35–52). Ashgate.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4470669>

Kott, J. (1967a). King Lear, or Endgame. In *Shakespeare Our Contemporary: Vol. University paperbacks (2nd Revised Edition)*, pp. 100–133). Methuen.

Kott, J. (1967b). King Lear, or Endgame. In *Shakespeare: An Anthology of Criticism and Theory, 1945-2000* (pp. 174–190). Blackwell Pub.

Kott, J. (1967c). King Lear, or Endgame. In *Shakespeare Our Contemporary: Vol. University paperbacks (2nd Revised Edition)*, pp. 100–133). Methuen.

Kott, J. (1967d). King Lear, or Endgame. In *Shakespeare: An Anthology of Criticism and Theory, 1945-2000* (pp. 174–190). Blackwell Pub.

Kott, J. (1967e). Prospero's Staff. In *Shakespeare Our Contemporary: Vol. University paperbacks (2nd Revised Edition)*. Methuen.

Kozintsev, G. M., & Mackintosh, M. (1977). 'King Lear', the Space of Tragedy: The Diary of a Film Director. Heinemann Educational.

Lamb, C. (2005). *The Theatre of Howard Barker (Revised Edition)*. Routledge.

Linton, J. P. (2006). Kurosawa's *Ran* (1985) and Shakespeare's *King Lear*: Towards a Conversation on Historical Responsibility'. *Quarterly Review of Film and Video*, 23(4), 341–351. <https://doi.org/10.1080/10509200690897608>

Magnusson, A. L. (1986). Interruption in 'The Tempest'. *Shakespeare Quarterly*, 37(1), 52–65. <https://doi.org/10.2307/2870191>

- Malcolm, J. (1995). *Silent Woman: Sylvia Plath and Ted Hughes*. Papermac.
- Marcus, L. S. (1988). Retrospective: King Lear on St Stephen's Night, 1606. In *Puzzling Shakespeare: Local Reading and Its Discontents: Vol. The new historicism* (pp. 148-159). University of California Press.
- Maus, K. E. (1982). 'Arcadia Host: Politics and Revision in the Restoration' *Tempest*. *Renaissance Drama*, 13, 189-209. <http://www.jstor.org/stable/43264634>
- McDonald, R. (1991). Reading *The Tempest*. In S. Wells (Ed.), *Shakespeare Survey* 43 (pp. 15-28). Cambridge University Press. <https://doi.org/10.1017/CCOL0521395291.002>
- McDonald, R. (2004a). *Shakespeare: An Anthology of Criticism and Theory, 1945-2000*. Blackwell Pub.
- McDonald, R. (2004b). The "New Criticism" and *King Lear*. In *Shakespeare: An Anthology of Criticism and Theory, 1945-2000* (pp. 63-88). Blackwell Pub.
- McDowell, F. P. W. (1964). The Sea and the Mirror. In *Auden: A Collection of Critical Essays: Vol. Twentieth century views*. Prentice-Hall.
- Moorhouse, J. (2006). *A Thousand Acres*. Universal.
- Neill, M. (2008). 'Noises, / Sounds, and Sweet Airs': The Burden of Shakespeare's 'Tempest'. *Shakespeare Quarterly*, 59(1), 36-59. <https://www.jstor.org/stable/40210245>
- Nicholl, A. (1960). Three Adaptations. In A. Nicoll (Ed.), *Shakespeare Survey* 13 (pp. 137-145). Cambridge University Press.
- Nodelman, P. (1980). Beyond Politics in Bond's *Lear*. *Modern Drama*, 23(3), 269-276. <https://doi.org/10.1353/mdr.1980.0011>
- Novy, M. (1999a). *King Lear and A Thousand Acres: Gender, Genre and the Revisionary Impulse*. In *Transforming Shakespeare: Twentieth-Century Women's Re-Visions*. Macmillan.
- Novy, M. (1999b). The Polluted Quarry: Nature and Body in *A Thousand Acres*. In *Transforming Shakespeare: Twentieth-Century Women's Re-Visions*. Macmillan.
- Orgel, S. (1987). Introduction. In *The Tempest*. Clarendon. <https://www-oxfordscholarlyeditions-com.ezproxy01.rhul.ac.uk/display/10.1093/actrade/9780198129172.book.1/actrade-9780198129172-book-1>
- Palmer, D. J. (1967). Introduction to *The Tempest*. In *Shakespeare, the Tempest: A Casebook: Vol. Casebook series*. Macmillan.
- Palmer, D. J. (1968a). Extract. In *Shakespeare, The Tempest: A Casebook: Vol. Casebook series* (pp. 34-71). Macmillan.
- Palmer, D. J. (1968b). *Shakespeare's Dream*. In *Shakespeare, the Tempest: A Casebook: Vol. Casebook series* (pp. 109-129). Macmillan.

Parker, G. F. (1989a). *Johnson's Shakespeare*. Clarendon.

Parker, G. F. (1989b). *Johnson's Shakespeare*. Clarendon.

Patterson, A. M. (1989). "What Matter Who's Speaking?": Hamlet and King Lear. In *Shakespeare and the Popular Voice* (pp. 93–119).

Plath, S. (n.d.-a). *Ariel* | Poetry Foundation.

<https://www.poetryfoundation.org/poems-and-poets/poems/detail/49001>

Plath, S. (n.d.-b). *Full Fathom Five* | Digital-Shakespeare.

<http://digital-shakespeare.angelfire.com/fullfathomplath.html>

Plath, S. (1965). *Ariel*. Faber.

Plath, S. (1967). *Full Fathom Five*. In *The Colossus* (pp. 46–47). Faber.

Rabey, D. I. (2008). *Howard Baker: Ecstasy and Death: An Expository Study of His Plays and Production Work, 1988-2008*. Palgrave Macmillan.

Raleigh, W. (1907). *The Last Phase*. In *Shakespeare: Vol. English men of letters*. Macmillan.

Rose, J. (1991). *The Haunting of Sylvia Plath*. Virago.

Ryan, K. (1999a). Introduction. In *Shakespeare: The Last Plays: Vol. Longman Critical Readers* (pp. 4–12). Longman.

Ryan, K. (1999b). Introduction. In *Shakespeare: The Last Plays: Vol. Longman Critical Readers* (pp. 1–21). Longman.

Ryan, K. (1999c). "What Cares These Roarers for the Name of King?": Language and Utopia in *The Tempest*. In *Shakespeare: The Last Plays: Vol. Longman Critical Readers* (pp. 245–278). Longman.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1710649>

Ryan, K. (2002a). *The Tempest: The Complicities of Art*. In *Shakespeare (3rd Edition)*. Palgrave.

Ryan, K. (2002b). *The Tempest: The Complicities of Art*. In *Shakespeare*. Palgrave.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5297581>

Ryan, K. (2005). Introduction. In *King Lear: Vol. Penguin Shakespeare* (pp. xxi–lxiv). Penguin.

Sawyer, R. (1999a). Remembering King Lear in Jane Smiley's *A Thousand Acres*. In *Shakespeare and Appropriation: Vol. Accents on Shakespeare* (pp. 85–102). Routledge.

Sawyer, R. (1999b). Remembering King Lear in Jane Smiley's *A Thousand Acres*. In

- Shakespeare and Appropriation (pp. 85–102). Routledge.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=169306>
- Sawyer, R. (1999c). The Shakespeareanization of Robert Browning. In *Shakespeare and Appropriation: Vol. Accents on Shakespeare* (pp. 142–159). Routledge.
- Shakespeare, W. (1997). *King Lear: Vol. Arden Shakespeare.: Third series* (R. A. Foakes, Ed.; New Edition). Nelson.
- Shakespeare, W., Hunter, G., & Ryan, K. (2005). The Popular Voice of King Lear. In *King Lear: Contemporary Critical Essays: Vol. Penguin Shakespeare* (pp. 130–144). Penguin.
- Shakespeare, W., Jarman, D., & Williams, H. (1979). *The Tempest. Second Sight*.
- Shakespeare, W., & Orgel, S. (1987). *The Tempest*. Clarendon.
<https://www-oxfordscholarlyeditions-com.ezproxy01.rhul.ac.uk/display/10.1093/actrade/9780198129172.book.1/actrade-9780198129172-book-1>
- Shakespeare, W., & Taymor, J. (2010). *The Tempest | Box of Broadcasts*.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05A9694D?bcast=123986425>
- Shaughnessy, R. (1998). A Post-National European Cinema: A Consideration of Derek Jarman's *The Tempest* and *Edward II*. In *Shakespeare on Film: Vol. New Casebooks* (pp. 145–155). Macmillan.
- Shaw, D. (1968). Extract. In *The Dialectical Temper: The Rhetorical Art of Robert Browning* (pp. 193–203). Cornell University Press.
- Sibley-Esposito, C. (2011). Becoming-Ariel: Viewing Julie Taymor's *The Tempest* through an Ecocritical Lens. *Babel*, 24, 121–134. <https://doi.org/10.4000/babel.156>
- Sinfield, A. (1994). The Patriarchal Bard: Feminist Criticism and Shakespeare: *King Lear* and Measure for Measure. In *Political Shakespeare: Essays in Cultural Materialism* (2nd Edition, pp. 88–108). Manchester University Press.
- Slinn, E. W. (1982). Extract. In *Browning and the Fictions of Identity* (pp. 84–90). Macmillan.
- Smiley, J. (1992). *A Thousand Acres*. Flamingo.
- Smith, S. (1985). Extract. In *W. H. Auden: Vol. Rereading literature* (pp. 153–160). Blackwell.
- Sokolyansky, M. (2007a). Grigori Kozintsev's *Hamlet* and *King Lear*. In *The Cambridge Companion to Shakespeare on Film: Vol. Cambridge companions to literature The Cambridge companion to Shakespeare on film* (2nd Edition, pp. 203–215). Cambridge University Press.
- Sokolyansky, M. (2007b). Grigori Kozintsev's *Hamlet* and *King Lear*. In *The Cambridge Companion to Shakespeare on Film: Vol. Cambridge Companions to Literature* (pp.

203–215). Cambridge University Press.

<http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCOL0521866006>

Strachey, L. (1922). *Shakespeare's Final Period*. In *Books and Characters: French and English*. Chatto and Windus.

Taylor, M. (2001). *Shakespeare Criticism in the Twentieth Century: Vol. Oxford Shakespeare Topics*. Oxford University Press.

Taymor, J., & Shakespeare, W. (2010). *The Tempest*. Abrams.

Thompson, A. (1988). *King Lear: Vol. The critics debate*. Macmillan.

Vickers, B. (1974a). *Shakespeare, the Critical Heritage - Volume 1, 1623-1692*. Routledge and Kegan Paul.

Vickers, B. (1974b). *Shakespeare, the Critical Heritage - Volume 2, 1693-1733*. Routledge and Kegan Paul.

Vickers, B. (1975). *Shakespeare, the Critical Heritage - Volume 3, 1733-1752*. Routledge and Kegan Paul.

Vickers, B. (1976). *Shakespeare, the Critical Heritage - Volume 4, 1753-1765*. Routledge and Kegan Paul.

Vickers, B. (1979). *Shakespeare, the Critical Heritage - Volume 5, 1765-1774*. Routledge and Kegan Paul.

Vickers, B. (1981a). *Shakespeare, the Critical Heritage - Volume 6, 1774-1801*. Routledge and Kegan Paul.

Vickers, B. (1981b). *Shakespeare: The Critical Heritage 1623-1801: Vol. The Critical Heritage Series*. Routledge & Kegan Paul.

Wagner, E. (2001). *Ariel's Gift: Ted Hughes, Sylvia Plath and the Story of Birthday Letters*. Norton.

Wikander, M. H. (1991). 'The Duke my Father's Wrack': The Innocence of the Restoration Tempest. In S. Wells (Ed.), *Shakespeare Survey* 43 (pp. 91–98). Cambridge University Press. <https://doi.org/10.1017/CCOL0521395291.008>

Wood, N. (1995). *Political Criticism at the Crossroads: The Utopian Historicism*. In *The Tempest: Vol. Theory in practice series* (pp. 29–66). Open University Press.

Woudhuysen, H. R. (1989). *Notes on King Lear*. In *Samuel Johnson on Shakespeare* (pp. 219–223). Penguin.

Yachnin, P. E. (2009). *The Properties of Character in King Lear*. In *Shakespeare and Character: Theory, History, Performance, and Theatrical Persons: Vol. Palgrave Shakespeare studies* (pp. 98–116). Palgrave Macmillan.

Zimmerman, S. (1998). Perspectives: Dover Cliff and the Conditions of Representation. In Shakespeare's Tragedies: Vol. New casebooks (pp. 155–166). Macmillan.