

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*. New York: Routledge, pp. 103-129.

Adelman, J. (1992b) 'Suffocating Mothers in King Lear', in *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to the Tempest*. New York: Routledge, pp. 103-129. Available at:

<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), pp. 35-53. Available at:
<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*. London: Faber, pp. 107-145.

Badawi

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

Badawi

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

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

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

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

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

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

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

- Bate, J. (1986b) *Shakespeare and the English Romantic Imagination*. Oxford: Clarendon.
- Bate, J. (1989a) *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Oxford: Clarendon.
- Bate, J. (1989b) *Shakespearean Constitutions: Politics, Theatre, Criticism, 1730-1830*. Oxford: Clarendon.
- Bate, J. (1992a) 'Extract', in *The Romantics on Shakespeare*. Harmondsworth: Penguin, pp. 60-66.
- Bate, J. (1992b) 'King Lear', in *The Romantics on Shakespeare*. Harmondsworth: Penguin, pp. 381-405.
- Bate, J. (1997) 'The Original Genius', in *The Genius of Shakespeare*. London: Picador.
- Bate, J. (2016) 'All the World His Stage', in *The Genius of Shakespeare*. Picador Classic Edition. London: Picador Classic, pp. 217-250.
- Bayley, J. (1981) 'The King's Ship', in *Shakespeare and Tragedy*. London: Routledge & Kegan Paul, pp. 7-48.
- Beckett, S. and Gontarski, S.E. (1992) *Endgame*. London: Faber and Faber.
- Berger, H. (1997a) 'King Lear: The Lear Family Romance', in *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford, Calif: Stanford University Press.
- Berger, H. (1997b) 'Text Against Performance: The Gloucester Family Romance', in *Making Trifles of Terrors: Redistributing Complicities in Shakespeare*. Stanford, Calif: Stanford University Press.
- Bloom, H. (1999) 'King Lear', in *Shakespeare: The Invention of the Human*. London: Fourth Estate, pp. 476-515.
- Bond, E. (1972a) 'Drama and the Dialectic of Violence', *Theatre Quarterly*, 2(5), pp. 4-14.
- Bond, E. (1972b) *Lear*. Edited by P. Hern. London: Bloomsbury. Available at: <https://doi.org/10.5040/9781408162996.00000018>.
- Bond, E. (1974) *Bingo: Scenes of Money and Death*. London: Methuen.
- Bond, E. (1978) *Plays: 2*. London: Eyre Methuen.
- Bond, E. (1987) *Plays: 3*. London: Methuen.
- Bond, E. (2000a) *The Hidden Plot: Notes on Theatre and the State*. London: Methuen Drama.
- Bond, E. (2000b) *The Hidden Plot: Notes on Theatre and the State*. London: 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. Hoboken: Taylor and Francis, pp. 172–189. Available at: <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. London: Routledge, pp. 172–189.

Booth, S. (1983) 'Extract', in King Lear, Macbeth, Indefinition and Tragedy. New Haven: Yale University Press, pp. 5–57.

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. Hounds mills, Basingstoke: Palgrave Macmillan, pp. 182–210.

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

Braudy, L. (2016) 'Finding Shakespeare on Film: From an Interview with Peter Brook', in L. Braudy and M. Cohen (eds) Film Theory and Criticism: Introductory Readings. 8th Edition. New York: Oxford University Press.

Brauner, D. (2001) "Speak Again": The Politics of Rewriting in "A Thousand Acres", The Modern Language Review, 96(3), pp. 654–666. Available at: <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. Manchester: Manchester University Press, pp. 48–71.

Browning, R. (no date) Caliban Upon Setebos | Poetry Foundation. Available at: <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. Harlow: Longman, pp. 150–183.

Buchanan, J. (2005b) 'The Tempest on Film', in Shakespeare on Film. Harlow, England: Pearson Longman. Available at: <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. London: Routledge, pp. 189–212. Available at: <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. London: Routledge, pp. 189–212.

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

Cartmell, D. (2000) 'Shakespeare, Film and Race: Screening *Othello* and *The Tempest*', in *Interpreting Shakespeare on Screen*. New York: St. Martin's Press, pp. 67–93. Available at: <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*. London: Everyman, pp. 79–185.

Crowl, S. (1994) 'The Bow Is Bent and Drawn: Kurosawa's *Ran* and the Shakespearean Arrow of Desire.', *Literature Film Quarterly*, 22(2), pp. 109–118. Available at: <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: Cambridge University Press.

Desmet, C. (1999) 'The Shakespeareanization of Robert Browning', in *Shakespeare and Appropriation*. London: Routledge, pp. 142–159. Available at: <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), pp. 168–186. Available at: <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. Cambridge: Cambridge University Press, pp. 99–108. Available at: <https://doi.org/10.1017/CCOL0521395291.009>.

Donohue, J.W. (1970) *Dramatic Character in the English Romantic Age*. Princeton, N.J.: Princeton University Press.

Dutton, R. (2003) 'King Lear', in *A Companion to Shakespeare's Works*, Volume I: The Tragedies. Malden, Mass: Blackwell, pp. 375–392. Available at: <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*. Oxford: Blackwell, pp. 375–392.

Edwards, P. (1958) 'Shakespeare's Romances: 1900–1957', in A. Nicoll (ed.) *Shakespeare Survey* 11. Cambridge: Cambridge University Press, pp. 1–18. Available at: <https://doi.org/10.1017/CCOL0521064244.001>.

Evans, M. (1986) 'Extract', in *Signifying Nothing: Truth's True Contents in Shakespeare's Text*. Brighton: Harvester, pp. 224–234.

Everett, B. (1960) 'The New King Lear', *Critical Quarterly*, 2(4), pp. 325–339. Available at: <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), pp. 5–14. Available at: <https://doi.org/10.1111/j.1467-8705.1982.tb01893.x>.

Foakes, R.A. (1997) 'Introduction', in *King Lear*. New Edition. Walton-on-Thames: Nelson, pp. 1–110.

Foakes, R.A. (2002) 'King Lear and Endgame', in P. Holland (ed.) *Shakespeare Survey* 55. Cambridge: Cambridge University Press, pp. 153–158. Available at: <https://doi.org/10.1017/CCOL0521815878.013>.

Fuller, J. (1970) 'Extract', in *A Reader's Guide to W. H. Auden*. London: Thames & Hudson Ltd, pp. 157–165.

Gillies, J. (1994) 'Extract', in *Shakespeare and the Geography of Difference*. Cambridge: Cambridge University Press, pp. 140–155.

Goldberg, J. (1993) 'Perspectives: Dover Cliff and the Conditions of Representation', in *King Lear*, William Shakespeare. Basingstoke: Macmillan, pp. 145–157.

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

Greenaway, P. and Shakespeare, W. (2010) 'Prospero's Books'. [Stockholm]: Atlantic Film.

Greenberg, H. (1968) 'Extract', in *Quest for the Necessary: W. H. Auden and the Dilemma of Divided Consciousness*. Cambridge, Mass: Harvard University Press, pp. 122–141.

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

Greenblatt, S. (1988b) 'Shakespeare and the Exorcists', in *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. University of California Press, pp. 94–128. Available at: <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*. New York: Routledge, pp. 22–51.

Greenblatt, S. (1990b) 'Learning to Curse: Aspects of Linguistic Colonialism in the Sixteenth Century', in *Learning to Curse: Essays in Early Modern Culture*. New York: Routledge, pp. 22–51. Available at: <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*. Oxford: Clarendon, pp. 129–163.

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

Gritzner, K. and 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*. London: Methuen, pp. 1–26.

Hay, M. and Roberts, P. (1980) *Bond: A Study of His Plays*. London: Methuen.

Hazlitt, W. and Quiller-Couch, A. (1939) 'Lear', in *Characters of Shakespeare's Plays*. London: Humphrey Milford.

Hibbard, G.R. (1981a) 'King Lear: A Retrospect, 1939–79', in K. Muir (ed.) *Shakespeare Survey 33*. Cambridge: Cambridge University Press, pp. 1–12. Available at: <https://doi.org/10.1017/CCOL052123249X.001>.

Hibbard, G.R. (1981b) 'King Lear: A Retrospect, 1939–79', in K. Muir (ed.) *Shakespeare Survey 33*. Cambridge: Cambridge University Press, pp. 1–12. Available at: <https://doi.org/10.1017/CCOL052123249X.001>.

Hirst, D.L. (1985) *Edward Bond*. London: Macmillan.

Hodgdon, B. (1977) 'Kozintsev's King Lear: Filming a Tragic Poem', *Literature/Film Quarterly*, 5(4), pp. 291–298. Available at: <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), pp. 143–151. Available at: <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*. Manchester: Manchester University Press, pp. 206–225.

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

Holland, P. (1995) 'The Shapeliness of The Tempest', *Essays in Criticism*, XLV(3), pp. 208–229. Available at: <https://doi.org/10.1093/eic/XLV.3.208>.

Hopkins, L. (2008) *Shakespeare's the Tempest: The Relationship Between Text and Film*. London: Methuen Drama.

- Hughes, T. (1998a) 'Freedom of Speech', in *Birthday Letters*. London: Faber.
- Hughes, T. (1998b) 'Night-Ride on Ariel', in *Birthday Letters*. London: Faber.
- Hughes, T. (1998c) 'Setebos', in *Birthday Letters*. London: Faber.
- Hughes, T. (1998d) Setebos | Immrama. Available at:
<http://immrama.blogspot.co.uk/2004/12/setebos-ted-hughes.html>.
- Hulme, P. and Sherman, W.H. (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, L. (2006) 'Podcast: Howard Barker talks | Stage', The Guardian [Preprint]. Available at:
<https://www.theguardian.com/stage/theatreblog/2006/dec/06/podcasthowardbarkertalks>.
- Johnson, S. (1989) 'Extract', in *Samuel Johnson on Shakespeare*. Harmondsworth: Penguin, pp. 166–169.
- Jorgens, J.J. (1991a) 'Chapter 10', in *Shakespeare on Film*. Lanham, Md: University Press of America.
- Jorgens, J.J. (1991b) 'Chapter 10', in *Shakespeare on Film*. Lanham, Md: University Press of America.
- Kahn, C. (1993) 'The Absent Mother in King Lear', in *King Lear*, William Shakespeare. Basingstoke: Macmillan, pp. 92–113.
- Kay, C.M. (1978) 'An Overview of Critical Approaches to the Romances', in *Shakespeare's Romances Reconsidered*. Lincoln: University of Nebraska Press.
- Keats, J. (no date) On Sitting Down to Read King Lear Once Again | Poetry Foundation. Available at: <https://www.poetryfoundation.org/poems-and-poets/poems/detail/44482>.
- Kennedy, D. (1993) 'Introduction: Shakespeare Without His Language', in *Foreign Shakespeare: Contemporary Performance*. Cambridge: Cambridge University Press, pp. 1–18.
- Kennedy, D. (2001) 'Shakespeare and the Visual', in *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. 2nd Edition. New York: Cambridge University Press.
- Kermode, F. (1992a) 'Part 1: Early Comments and Critiques', in *Shakespeare, King Lear: A Casebook*. Revised Edition. Macmillan Education, pp. 25–45.
- Kermode, F. (1992b) *Shakespeare, King Lear: A Casebook*. Rev. ed. Macmillan Educ.
- Kettle, A. (1964) 'From Hamlet to Lear', in *Shakespeare in a Changing World: Essays*. London: Lawrence & Wishart, pp. 146–171.

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

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*. London: Methuen, pp. 203–255.

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. London: Routledge, pp. 201–234.

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. London: Routledge, pp. 181–200.

Knight, G.W. (1989c) 'The Lear Universe', in *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. London: Routledge, pp. 201–234. Available at: <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*. Revised Edition. Macmillan Educ, pp. 107–122.

Knight, G.W. (2001) 'King Lear and the Comedy of the Grotesque', in *The Wheel of Fire: Interpretations of Shakespearean Tragedy*. London: Routledge, pp. 181–200. Available at: <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*. Farnham, Surrey, England: Ashgate, pp. 35–52.

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*. Farnham: Ashgate, pp. 35–52. Available at: <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*. 2nd Revised Edition. London: Methuen, pp. 100–133.

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

Kott, J. (1967c) 'King Lear, or Endgame', in *Shakespeare Our Contemporary*. 2nd Revised Edition. London: Methuen, pp. 100–133.

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

Kott, J. (1967e) 'Prospero's Staff', in Shakespeare Our Contemporary. 2nd Revised Edition. London: Methuen.

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

Lamb, C. (2005) The Theatre of Howard Barker. Revised Edition. London: 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), pp. 341–351. Available at: <https://doi.org/10.1080/10509200690897608>.

Magnusson, A.L. (1986) 'Interruption in "The Tempest"', Shakespeare Quarterly, 37(1), pp. 52–65. Available at: <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. Berkeley: University of California Press, pp. 148–159.

Maus, K.E. (1982) "'Arcadia Host: Politics and Revision in the Restoration' Tempest', Renaissance Drama, 13, pp. 189–209. Available at: <http://www.jstor.org/stable/43264634>.

McDonald, R. (1991) 'Reading The Tempest', in S. Wells (ed.) Shakespeare Survey 43. Cambridge: Cambridge University Press, pp. 15–28. Available at: <https://doi.org/10.1017/CCOL0521395291.002>.

McDonald, R. (2004a) Shakespeare: An Anthology of Criticism and Theory, 1945–2000. Malden, MA: Blackwell Pub.

McDonald, R. (2004b) 'The "New Criticism" and King Lear', in Shakespeare: An Anthology of Criticism and Theory, 1945–2000. Malden, MA: Blackwell Pub, pp. 63–88.

McDowell, F.P.W. (1964) 'The Sea and the Mirror', in Auden: A Collection of Critical Essays. Englewood Cliffs, N.J.: 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), pp. 36–59. Available at: <http://www.jstor.org/stable/40210245>.

Nicholl, A. (1960) 'Three Adaptations', in A. Nicoll (ed.) Shakespeare Survey 13. Cambridge: Cambridge University Press, pp. 137–145.

Nodelman, P. (1980) 'Beyond Politics in Bond's Lear', Modern Drama, 23(3), pp. 269–276. Available at: <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*. Basingstoke: Macmillan.

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

Orgel, S. (1987) 'Introduction', in *The Tempest*. Oxford: Clarendon. Available at: <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*. London: Macmillan.

Palmer, D.J. (1968a) 'Extract', in *Shakespeare, The Tempest: A Casebook*. London: Macmillan, pp. 34–71.

Palmer, D.J. (1968b) 'Shakespeare's Dream', in *Shakespeare, the Tempest: A Casebook*. London: Macmillan, pp. 109–129.

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

Parker, G.F. (1989b) *Johnson's Shakespeare*. Oxford: 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. (1965) *Ariel*. London: Faber.

Plath, S. (1967) 'Full Fathom Five', in *The Colossus*. London: Faber, pp. 46–47.

Plath, S. (no date a) *Ariel* | Poetry Foundation. Available at: <https://www.poetryfoundation.org/poems-and-poets/poems/detail/49001>.

Plath, S. (no date b) Full Fathom Five | Digital-Shakespeare. Available at: <http://digital-shakespeare.angelfire.com/fullfathomplath.html>.

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

Raleigh, W. (1907) 'The Last Phase', in *Shakespeare*. London: Macmillan.

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

Ryan, K. (1999a) 'Introduction', in *Shakespeare: The Last Plays*. Longman, pp. 4–12.

Ryan, K. (1999b) 'Introduction', in *Shakespeare: The Last Plays*. Longman, pp. 1–21.

Ryan, K. (1999c) '"What Cares These Roarers for the Name of King?": Language and Utopia in *The Tempest*', in *Shakespeare: The Last Plays*. Longman, pp. 245–278. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1710>

649.

Ryan, K. (2002a) 'The Tempest: The Complicities of Art', in Shakespeare. 3rd Edition. Basingstoke: Palgrave.

Ryan, K. (2002b) 'The Tempest: The Complicities of Art', in Shakespeare. Hounds-mills, Basingstoke, Hampshire: Palgrave. Available at:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5297581>.

Ryan, K. (2005) 'Introduction', in King Lear. London: Penguin, pp. xxi–lxiv.

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

Sawyer, R. (1999b) 'Remembering King Lear in Jane Smiley's A Thousand Acres', in Shakespeare and Appropriation. London: Routledge, pp. 85–102. Available at:
<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. Routledge, pp. 142–159.

Shakespeare, W. (1997) King Lear. New Edition. Edited by R.A. Foakes. Walton-on-Thames: Nelson.

Shakespeare, W., Hunter, G. and Ryan, K. (2005) 'The Popular Voice of King Lear', in King Lear: Contemporary Critical Essays. London: Penguin, pp. 130–144.

Shakespeare, W., Jarman, D. and Williams, H. (1979) 'The Tempest'. Second Sight.

Shakespeare, W. and Orgel, S. (1987) The Tempest. Oxford: Clarendon. Available at:
<https://www.oxfordscholarlyeditions.com.ezproxy01.rhul.ac.uk/display/10.1093/actrade/9780198129172.book.1/actrade-9780198129172-book-1>.

Shakespeare, W. and Taymor, J. (2010) 'The Tempest | Box of Broadcasts'. Available at:
<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. Macmillan, pp. 145–155.

Shaw, D. (1968) 'Extract', in The Dialectical Temper: The Rhetorical Art of Robert Browning . Ithaca, N.Y.: Cornell University Press, pp. 193–203.

Sibley-Esposito, C. (2011) 'Becoming-Ariel: Viewing Julie Taymor's The Tempest through an Ecocritical Lens', Babel, (24), pp. 121–134. Available at: <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. Manchester: Manchester University Press, pp. 88–108.

Slinn, E.W. (1982) 'Extract', in Browning and the Fictions of Identity. London: Macmillan, pp. 84-90.

Smiley, J. (1992) A Thousand Acres. London: Flamingo.

Smith, S. (1985) 'Extract', in W. H. Auden. Oxford: Blackwell, pp. 153-160.

Sokolyansky, M. (2007a) 'Grigori Kozintsev's Hamlet and King Lear', in The Cambridge Companion to Shakespeare on Film. 2nd Edition. Cambridge: Cambridge University Press, pp. 203-215.

Sokolyansky, M. (2007b) 'Grigori Kozintsev's Hamlet and King Lear', in The Cambridge Companion to Shakespeare on Film. Cambridge: Cambridge University Press, pp. 203-215. Available at:
<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. London: Chatto and Windus.

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

Taymor, J. and Shakespeare, W. (2010) The Tempest. New York: Abrams.

Thompson, A. (1988) King Lear. Basingstoke: Macmillan.

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

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

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

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

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

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

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

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

Wikander, M.H. (1991) "The Duke my Father's Wrack": The Innocence of the Restoration

'Tempest', in S. Wells (ed.) *Shakespeare Survey* 43. Cambridge: Cambridge University Press, pp. 91–98. Available at: <https://doi.org/10.1017/CCOL0521395291.008>.

Wood, N. (1995) 'Political Criticism at the Crossroads: The Utopian Historicism', in *The Tempest*. Buckingham: Open University Press, pp. 29–66.

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

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

Zimmerman, S. (1998) 'Perspectives: Dover Cliff and the Conditions of Representation', in *Shakespeare's Tragedies*. Basingstoke: Macmillan, pp. 155–166.