

## *Suggestions for Further Reading*

This booklist gives references for all the books to which the reader has been directed in the text as providing sources for further enquiry and study. Other works also are included, with notes of their relevance.

### ACTING (chapter 5)

Christine Edwards, *The Stanislavski Heritage* (New York, 1965; London, 1966).

A useful companion to Stanislavski's writings (see below).

Rudolf Laban, *The Mastery of Movement*, revised by Lisa Ullman (London, 1960 and subsequent reprintings). The revised edition incorporates improvements planned by Laban, as well as some rewriting and additions by Lisa Ullman.

Robert Lewis, *Method—or Madness?* (New York, 1958; London, 1960). A popular and practical account of Stanislavskian acting.

Sonia Moore, *The Stanislavsky System* (2nd edn, New York, 1965; London, 1966). This contains simple exercises in a graded sequence whereby a practical awareness may be gained of Stanislavski's teaching.

Constantin Stanislavski:

*My Life in Art* (New York and London, 1924; paperback, London, 1979);

*An Actor Prepares* (New York, 1936; London, 1937; paperback, London, 1979);

*Building a Character* (New York, 1949; London, 1950; paperback, London, 1979);

*Creating a Role* (New York, 1961; London, 1963; paperback, London, 1981).

### SHAKESPEARE'S TEXT (chapter 7)

*A New English Dictionary on Historical Principles*, edited by James A. H. Murray, Henry Bradley *et al.* (Oxford, 1888–1933).

John Bartlett, *A Complete Concordance to the Works of Shakespeare* (London, 1894; new impression, London, 1953).

## 162 *Discovering Shakespeare*

- E. A. Abbott, *A Shakespearian Grammar* (3rd edn, London, 1872). Still very serviceable, especially as a means of finding parallel usages in Shakespeare's works.
- E. J. Dobson, *English Pronunciation. 1500–1700* (2nd edn, Oxford, 1968).
- Sir Walter W. Greg, *The Shakespeare First Folio: Its Bibliographical and Textual History* (Oxford, 1955, and subsequent reprints).
- Sister Miriam Joseph, *Shakespeare's Use of the Arts of Language* (New York, 1947). A shortened version of this is available in paperback: *Rhetoric in Shakespeare's Time* (New York and London, 1962).
- C. T. Onions, *A Shakespeare Glossary* (final revision, Oxford, 1953; now available in paperback).
- L. A. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (London, 1968).

### STAGING (chapter 11)

- Sally Beauman, *The Royal Shakespeare Company's Centenary Production of 'Henry V'* (Oxford, 1976).
- Peter Brook, *The Empty Space* (London, 1968; paperback edition, 1972).
- John Russell Brown, *Free Shakespeare* (London, 1974; available in paperback).
- Rosamond Gilder, *John Gielgud's Hamlet* (New York and London, 1937).
- Harley Granville-Barker, *Prefaces to Shakespeare*, series of 6 volumes (London, 1927–47; now available in paperback). Gives accounts of how specific plays could be staged.
- Grigori Kozintsev, *King Lear: The Space of Tragedy* (1977). This diary of a film director is informed by his work in the theatre.

### STAGE HISTORIES (chapter 11)

The following are among the growing number of studies of Shakespeare's plays in performance from his own day to our own:

- Dennis Bartholomeusz, *Macbeth and the Players* (Cambridge, 1969)
- Marvin Rosenberg, *The Masks of Othello* (Berkeley, Cal. and London, 1961).
- A. C. Sprague, *Shakespeare's Histories: Plays for the Stage* (London, 1964).

### CONTEXT (chapter 12)

- A New Companion to Shakespeare Studies*, edited by Kenneth Muir and S. Schoenbaum (Cambridge, 1971; available in paperback).
- Select Bibliographical Guides: Shakespeare*, edited by Stanley Wells (Oxford, 1973; available in paperback).
- Shakespeare Quarterly* (Folger Shakespeare Library, Washington DC) and *Shakespeare Survey* (Cambridge) publish every year bibliographies of new contributions to Shakespeare studies.

- Muriel Bradbrook, *The Growth and Structure of Elizabethan Comedy* (London, 1955).
- Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*, 8 volumes (London, 1958–75).
- Wolfgang Clemen, *English Tragedy Before Shakespeare: The Development of Dramatic Speech*: English translation (London, 1961) of German original (Munich, 1955).
- Madeleine Doran, *Endeavors of Art: A Study of Form in Elizabethan Drama* (Madison, Wisc. and London, 1954; available in paperback).
- Irving Ribner, *The English History Play in the Age of Shakespeare* (Princeton, N.J., 1957).
- A. P. Rossiter, *English Drama from Early Times to the Elizabethans* (London, 1950). A short and eminently readable introduction, which surveys classical and folk sources as well as the plays of Shakespeare's predecessors.
- Leo Salinger, *Shakespeare and the Tradition of Comedy* (Cambridge, 1974; available in paperback).
- F. P. Wilson, *The English Drama, 1485–1585* (Oxford, 1969).
- Peter Laslett, *The World We Have Lost* (London, 1965; 2nd edn, 1971, available in paperback).
- Lawrence Stone:  
*The Crisis of the Aristocracy, 1558–1641* (Oxford, 1965; available in paperback); *The Family, Sex and Marriage in England, 1500–1800* (New York and London, 1977; abridged, paperback edition, 1979).
- Shakespeare's England: An Account of the Life and Manners of His Age*, edited by Sir Sidney Lee and C. T. Onions, 2 vols (Oxford, 1916 and subsequent reprintings).
- Shakespeare in His Own Age*, edited by Allardyce Nicoll (first published in 1964 as a special issue of *Shakespeare Survey*, xvii; new edn, Cambridge, 1976, available in paperback).
- Muriel Bradbrook, *Shakespeare: The Poet in His World* (London, 1978).
- Sir Edmund K. Chambers, *Shakespeare: A Study of Facts and Problems* (Oxford, 1930).
- S. Schoenbaum, *William Shakespeare: A Compact Documentary Life* (New York, 1977: an abridgement of Schoenbaum's major work (New York and London, 1975).

# Notes

## 2 SHAKESPEARE DEAD AND ALIVE

1. *The Guardian*, 3 August 1977.

## 3 CONTEMPORARY SHAKESPEARE

1. *Timber*, in C. H. Herford and P. and E. Simpson (eds), *Works of Ben Jonson*, 11 vols (Oxford, 1925-52): vol. VIII, p. 637.
2. *Ibid.*, vol. I, pp. 151, 141.
3. Edward Bond, Introduction, *Plays: Two* (London, 1978), p. ix.
4. *Ibid.*, p. ix.
5. *A Midsummer Night's Dream*: v i 66.
6. *Ibid.*, iv i 203-4.

## 4 PARTS FOR ACTORS

1. Quoted in Sir Edmund K. Chambers, *The Elizabethan Stage* (Oxford, 1923), vol. IV, pp. 369-70.
2. Thomas Heywood, *An Apology for Actors* (1612), p. 20.
3. *Pierce Penniless, his Supplication to the Devil*, ed. Stanley Wells (Stratford-upon-Avon Library, 1964), p. 65.
4. Fynes Moryson, *Shakespeare's Europe*, ed. C. Hughes (London, 1903), p. 304.

## 5 PLAYS FOR ACTORS

1. *The Times*, 31 December 1979.

## 7 SHAKESPEARE'S TEXT

1. *Timber*, in *Works*, op. cit., vol. VIII, p. 584.

2. Sigurd Burckhardt, *Shakespearean Meanings* (Princeton, N.J., 1968), p. vii.
3. See J. Russell Brown, 'The Composers of *Hamlet* Q2 and *The Merchant of Venice*', *Studies in Bibliography*, vii (1955), pp. 39-40.

## 8 SPEECH

1. *Works of John Keats*, edited by H. Buxton Forman (Glasgow, 1901), vol. v, p. 230.

## 9 MOTIVATION AND SUBTEXT

1. Even the following 'board' may have a sexual tone, in that 'bed and board' was what the husband promised to his wife in the wedding ceremony of the English marriage rite: Hymen uses the phrase at the conclusion of *As you Like It* (v iv 136).
2. See Beatrice's use of 'intermingle' in *Much Ado* (v ii 55).
3. See, for example, similar usages in *Othello*: Roderigo's 'solicitation' (iv ii 199), and Iago's talk of Cassio's 'soliciting' (ii iii 375).

## 10 SHOWS FOR AUDIENCES

1. Interview with Kenneth Harris, *Observer*, 2 February 1969.

## 11 STAGE ACTION

1. *Hamlet*: i ii 85; i iv 39; i v 189-90; iii i 63-4; iii ii 380; iii iv 212; iv iii 51-2; iv iv 43-4; v i 263; v ii 67-8; v ii 230-1; v ii 330.
2. F. W. Nietzsche, *The Birth of Tragedy* (1872): English translation by F. Golffing (New York, 1956) pp. 141, 144 and 103.
3. See *The Winter's Tale*: iv iv 87-97.

## 12 CONTEXT

1. J. I. M. Stewart, *Character and Motive in Shakespeare* (London, 1949), p. 139.
2. C. L. Barber, *Shakespeare's Festive Comedy* (Princeton, N.J., 1959), p. 220.
3. T. S. Eliot, *Elizabethan Essays* (London, 1934), p. 18.
4. Somerset Maugham, *A Writer's Notebook* (London, 1969), p. 334.

## 13 ENGAGEMENT

1. *Timber*, in *Works*, op. cit., vol. viii, p. 597.
2. *A Midsummer Night's Dream*: iv i 187.

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