

Shakespeare: Page and Stage (ENG020X340S) (Academic year 2024-2025)

[View Online](#)

1

Shakespeare W. The Norton Shakespeare. Third Edition. New York: : W.W. Norton & Company 2016. <https://app.kortext.com/borrow/213586>

2

Cousins AD, Derrin D, editors. Shakespeare and the soliloquy in early modern English drama. Cambridge: : Cambridge University Press 2018.
<https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=5473051>

3

Shakespeare W, Greenblatt S, Cohen W, et al. The Norton Shakespeare: Comedies. 3rd edition. New York: : W. W. Norton 2016.

4

Shakespeare W, Greenblatt S, Cohen W, et al. The Norton Shakespeare: Tragedies. 3rd edition. New York: : W. W. Norton 2016.

5

Shakespeare W, Greenblatt S, Cohen W, et al. The Norton Shakespeare: Histories. 3rd ed. New York: : W. W. Norton 2016.

6

Shakespeare W, Greenblatt S, Cohen W, et al. The Norton Shakespeare: Romances and poems. 3rd ed. New York: : W. W. Norton 2016.

7

Gabriel Egan. The New Oxford Shakespeare: Complete Set: Modern Critical Edition, Critical Reference Edition, Authorship Companion. OUP Oxford; Critical edition 27AD.
https://www.amazon.co.uk/New-Oxford-Shakespeare-Reference-Authorship/dp/0198791321/ref=sr_1_2?ie=UTF8&qid=1547594552&sr=8-2&keywords=new+oxford+shakespeare+terri+bours

8

Shakespeare W, Greenblatt S, Cohen W, et al. The Norton Shakespeare: based on the Oxford edition. 2nd ed. New York: : W. W. Norton 2008.

9

Wells SW, Orlin LC. Shakespeare: an Oxford guide. Oxford: : Oxford University Press 2003.

10

Smith E. Cambridge introduction to Shakespeare. Cambridge: : Cambridge University Press 2007.
<https://roe.idm.oclc.org/login?url=http://www.vlebooks.com/vleweb/product/openreader?id=Roehampton&isbn=9780511321368&uid=^u>

11

Erne L. Shakespeare as Literary Dramatist. 2nd ed. Cambridge: : New York 2013.

12

Ryan K. Shakespeare. 3rd ed. Basingstoke: : Palgrave 2002.
<https://web-a-ebscohost-com.roe.idm.oclc.org/ehost/detail/detail?vid=0&sid=43750cbe-f60b-44f0-8801-f837b890d96f%40sessionmgr4008&bdata=JnNpdGU9ZWZWhvc3QtbGl2ZQ%3d%3d#AN=78756&db=nlebk>

13

Margreta de Grazia and Peter Stallybrass. The Materiality of the Shakespearean Text. *Shakespeare Quarterly* 1993;**44**:255-83.http://www.jstor.org/stable/2871419?seq=1#page_scan_tab_contents

14

Palfrey S, Stern T. *Shakespeare in parts*. Oxford: : Oxford University Press 2007.
<https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=415764>

15

Smith EJ. *Shakespeare's First Folio : four centuries of an iconic book*. Oxford: : Open University Press 2016.

16

Franssen P. *Shakespeare's literary lives : the author as character in fiction and film*. Cambridge, United Kingdom: : Cambridge University Press 2016.
<http://ebooks.cambridge.org/ref/id/CBO9781316410851>

17

Archer JEG. *Intellectual and cultural world of the early modern Inns of Court*. Manchester: : Manchester University Press 2011.

18

Shakespeare W, Bate J. *Titus Andronicus*. London: : The Arden Shakespeare/Thomson Learning 2006.

19

Miola RS. *Shakespeare's Rome*. Cambridge: : Cambridge University Press 1983.

20

Aebischer P. Shakespeare's violated bodies: stage and screen performance. Cambridge, U.K.: : Cambridge University Press 2004.

21

Chernaik WL. The myth of Rome in Shakespeare and his contemporaries. Cambridge: : Cambridge University Press 2013. <http://site.ebrary.com/lib/roehampton/Doc?id=10470742>

22

Kahn C. Roman Shakespeare: warriors, wounds, and women. London: : Routledge 1997. <https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=170363>

23

Deborah Willis. 'The Gnawing Vulture': Revenge, Trauma Theory, and 'Titus Andronicus'. Shakespeare Quarterly 2002;**53**:21-52.https://www.jstor.org/stable/3844038?seq=1#page_scan_tab_contents

24

Leggatt A. Shakespeare's tragedies: violation and identity. Cambridge: : Cambridge University Press 2005. <https://doi.org/10.1017/CBO9780511483660>

25

Miola RS. Shakespeare's Rome. Cambridge: : Cambridge University Press 1983.

26

Chernaik WL. The myth of Rome in Shakespeare and his contemporaries. Cambridge: : Cambridge University Press 2013. <http://site.ebrary.com/lib/roehampton/Doc?id=10470742>

27

Kahn C. Roman Shakespeare: warriors, wounds, and women. London: : Routledge 1997.
<https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=170363>

28

Zander H. Julius Caesar: new critical essays. New York: : Routledge 2005.
<https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=241952>

29

Wills G, ebrary, Inc. Rome and rhetoric: Shakespeare's Julius Caesar. New Haven, CT: : Yale University Press 2011. <http://site.ebrary.com/lib/roehampton/Doc?id=10512355>

30

Shakespeare W. Much ado about nothing. Revised edition. London: : Bloomsbury Arden Shakespeare 2016.

31

Cook AJ. Making a Match: Courtship in Shakespeare and His Society. Princeton: : Princeton University Press 2014.
<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=791092&site=ehost-live>

32

Neely CT. Broken nuptials in Shakespeare's plays. Illini Books ed. Urbana: : University of Illinois Press 1993.

33

Cook C. 'The Sign and Semblance of Her Honor': Reading Gender Difference in Much Ado about Nothing. PMLA 1986;**101**. doi:10.2307/462403

34

Shakespeare W, Taylor G. Henry V. Oxford: : Oxford University Press 2008.

35

Leggatt A. Shakespeare's political drama: the history plays and the Roman plays. London: : Routledge 1988.

36

Howard JE, Rackin P. Engendering a nation: a feminist account of Shakespeare's English histories (electronic resource). London [England]: : Routledge 1997.
<http://site.ebrary.com/lib/roehampton/Doc?id=10057214>

37

Michael Neill. Broken English and Broken Irish: Nation, Language, and the Optic of Power in Shakespeare's Histories. Shakespeare Quarterly 1994;**45**
:1-32.http://www.jstor.org/stable/2871290?seq=1#page_scan_tab_contents

38

Lawrence Danson. Henry V: King, Chorus, and Critics. Shakespeare Quarterly 1983;**34**
:27-43.http://www.jstor.org/stable/2870218?seq=1#page_scan_tab_contents

39

Olivier LO. Henry V. 2003.

40

Shakespeare W, Thompson A, Taylor N. Hamlet. London: : Arden Shakespeare 2006.

41

Shakespeare W, Thompson A, Taylor N. Hamlet: the texts of 1603 and 1623. London: : Arden Shakespeare 2006.

42

Shakespeare W. Hamlet. Oxford ; New York: : Oxford University Press 2008.

43

Shakespeare W, Thompson (Ed) A, Taylor (Ed) N. Hamlet (The First Folio, 1623) (electronic resource). London: : Arden Shakespeare 2006. doi:10.5040/9781408188125.00000040

44

Shakespeare W, Thompson (Ed) A, Taylor (Ed) N. Hamlet (The First Quarto; 1603) (electronic resource). In: Hamlet: the texts of 1603 and 1623. London: : Arden 2006. doi:10.5040/9781408188125.00000018

45

Shakespeare W, Thompson (Ed) A, Taylor (Ed) N. Hamlet (The Second Quarto, 1604–05) (electronic resource). London: : Arden Shakespeare 2006. doi:10.5040/9781408160404.00000005

46

Thompson A. Hamlet: A Critical Reader. London: : Bloomsbury Publishing 2016.

47

Mercer P. Hamlet and the acting of revenge. London: : Macmillan 1987.

48

Greenblatt S. Hamlet in purgatory (electronic resource). [New] edition. Princeton: : Princeton University Press 2013.
<https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=1275329>

49

Thornton Burnett M. The Heart of the Mystery: Hamlet and Secrets. In: New essays on Hamlet. New York: : AMS Press 1994. 21–46.

50

Pirie D. Hamlet without the Prince. *Critical Quarterly* 1972;**14**:293–314.

51

Cousins AD; D. Shakespeare and the soliloquy in early modern English drama. New York, USA: : Cambridge University Press 2018.

<https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=5473051>

52

Parker PA, Hartman GH. Shakespeare and the question of theory (electronic resource).

New York: : Methuen 1985. <http://site.ebrary.com/lib/roehampton/Doc?id=10097432>

53

Shakespeare W, Snyder S. All's well that ends well. Oxford: : Clarendon Press 1993.

54

Ure P. William Shakespeare: the problem plays -Troilus and Cressida - all's well that ends well - Measure for Measure - Timon of Athens. London: : Published for The British Council and The National Book League by Longman 1964.

55

Thomas V. The moral universe of Shakespeare's problem plays. London: : Croom Helm 1987.

56

David McCandless. Helena's Bed-trick: Gender and Performance in All's Well That Ends Well. *Shakespeare Quarterly* 1994;**45**

:449–68.http://www.jstor.org/stable/2870966?seq=1#page_scan_tab_contents

57

Muir K, International Shakespeare Conference. Shakespeare survey: an annual survey of Shakespearian study & production, 22. London: : Cambridge U.P 1969.

58

Shakespeare W, Foakes RA. King Lear (electronic resource). New ed. Walton-on-Thames: : Nelson 1997. <http://www.dramaonlinelibrary.com/plays/king-lear-iid-130992>

59

Kingsley-Smith J. 'Hereafter, in a Better World Than This': The End of Exile in As You Like It and King Lear. In: Shakespeare's drama of exile. London: : Macmillan 2003. 106-36. <https://contentstore.cla.co.uk/secure/link?id=549ab7ae-f34a-e911-80cd-005056af4099>

60

Colie RL, Flahiff FT. Some facets of 'King Lear': essays in prismatic criticism. London: : Heinemann Educational 1974.

61

Taylor G, Warren M. The Division of the kingdoms: Shakespeare's two versions of King Lear . Oxford [Oxfordshire]: : Clarendon Press 1983.

62

Ellis A. Old age, masculinity, and early modern drama: comic elders on the Italian and Shakespearean stage. Farnham: : Ashgate 2009.

63

Adelman J. Suffocating mothers: fantasies of maternal origin in Shakespeare's plays, Hamlet to The Tempest. New York: : Routledge 1992.

64

Michael Neill. 'In Everything Illegitimate': Imagining the Bastard in Renaissance Drama. *The Yearbook of English Studies* 1993; **23**:270-92. http://www.jstor.org/stable/3507984?seq=1#page_scan_tab_contents

65

Alfar CL. Looking for Goneril and Regan. In: *Privacy, domesticity, and women in early modern England*. Aldershot, Hants, U.K.: : Ashgate 2003. 167-9.

66

Shakespearean sensations : experiencing literature in early modern England. First paperback edition. Cambridge, United Kingdom: : Cambridge University Press 2015.

67

Shakespeare W, Neill M. *Anthony and Cleopatra*. Oxford: : Oxford University Press 2008.

68

Loomba A. The Imperial Romance of Anthony and Cleopatra. In: *Shakespeare, Race, and Colonialism*. Oxford: : Oxford University Press 2002. 112-34. <https://contentstore.cla.co.uk/secure/link?id=6714d9d4-4ad4-e711-80cd-005056af4099>

69

Kahn C. *Roman Shakespeare: warriors, wounds, and women*. London: : Routledge 1997.

70

Bloom H. *William Shakespeare's Antony and Cleopatra*. New York: : Chelsea House 1988.

71

Stanton K. Shakespeare's 'whores' : erotics, politics and poetics. Basingstoke: : Palgrave Macmillan 2014.

72

Shakespeare W, Orgel S. The winter's tale. Oxford: : Oxford University Press 1996.

73

Thorne A. Shakespeare's romances. Basingstoke: : Palgrave Macmillan 2003.

74

McMullan G. Shakespeare and the idea of late writing: authorship in the proximity of death. Cambridge: : Cambridge University Press 2007.
<https://doi.org/10.1017/CBO9780511483790>

75

Adelman J. Suffocating mothers: fantasies of maternal origin in Shakespeare's plays, Hamlet to The Tempest. New York: : Routledge 1992.

76

Neely CT. Broken nuptials in Shakespeare's plays. Illini Books ed. Urbana: : University of Illinois Press 1993.

77

Walter S. H. Lim. Knowledge and Belief in 'The Winter's Tale'. Studies in English Literature, 1500-1900 2001;**41**
:317-34.http://www.jstor.org/stable/1556191?seq=1#page_scan_tab_contents

78

Leggatt A. Shakespeare's tragedies: violation and identity. Cambridge: : Cambridge University Press 2005. <https://doi.org/10.1017/CBO9780511483660>

79

Deborah Willis. 'The Gnawing Vulture': Revenge, Trauma Theory, and 'Titus Andronicus'. *Shakespeare Quarterly* 2002;**53**:21-52.https://www.jstor.org/stable/3844038?seq=1#page_scan_tab_contents

80

Shakespeare W, Bate J. *Titus Andronicus*. London: : The Arden Shakespeare/Thomson Learning 2006.

81

Zander H. *Julius Caesar: new critical essays*. New York: : Routledge 2005.
<https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=241952>

82

Wills G, ebrary, Inc. *Rome and rhetoric: Shakespeare's Julius Caesar*. New Haven, CT: : Yale University Press 2011. <http://site.ebrary.com/lib/roehampton/Doc?id=10512355>

83

Shakespeare W. *Much ado about nothing*. Revised edition. London: : Bloomsbury Arden Shakespeare 2016.

84

Cook AJ. *Making a Match: Courtship in Shakespeare and His Society*. Princeton: : Princeton University Press 2014.
<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=791092&site=ehost-live>

85

Neely CT. *Broken nuptials in Shakespeare's plays*. Illini Books ed. Urbana: : University of Illinois Press 1993.

86

Cook C. 'The Sign and Semblance of Her Honor': Reading Gender Difference in *Much Ado about Nothing*. *PMLA* 1986;**101**. doi:10.2307/462403

87

Kingsley-Smith J. 'Hereafter, in a Better World Than This': The End of Exile in *As You Like It* and *King Lear*. In: *Shakespeare's drama of exile*. London: : Macmillan 2003. 106–36.<https://contentstore.cla.co.uk/secure/link?id=549ab7ae-f34a-e911-80cd-005056af4099>

88

Victorian Illustrated Shakespeare Archive | by Michael John Goodman.
<https://shakespeareillustration.org/>