

PEGASUS SHAKESPEARE BIBLIOGRAPHIES

King Lear and Macbeth

An Annotated Bibliography of Shakespeare Studies
1674-1995



24

REBECCA W. BUSHNELL

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PREFACE

The twelve volumes of this series, of which this is the second, are designed to provide a guide to secondary materials on Shakespeare not only for scholars but also for graduate and undergraduate students and for college and high school teachers. In nine of the twelve volumes, entries will refer to materials that focus on individual works by Shakespeare; a total of twenty-five plays, plus *The Rape of Lucrece*, will be covered in these volumes. The remaining three volumes will present materials that treat Shakespeare in more general ways. This is a highly selective bibliography. While making sure to represent different approaches to the study of Shakespeare, the editors are including only work that is either of high quality or of great influence.

In this volume, entries for the works included are numbered consecutively throughout the volume. Within each subsection, entries are organized alphabetically by author.

Each entry contains the basic factual information and a brief annotation. Since inclusion of a book, article, or edition in this bibliography implies a positive evaluation, the annotations are designed to be descriptive primarily rather than evaluative. The intention is to convey to the reader the contents of the work being annotated. Readers will find that where evaluative comments could not be resisted they appear at the end of an annotation.

The organization of this volume is as follows.

Section I, which will be the same in all twelve volumes, contains those editions and general reference works that in the collective opinion of the editors are most basic to the study of Shakespeare. The annotations in this section have been written by the following series editors: Jean E. Howard, Clifford C. Huffman, John S. Mebane, Richard L. Nochimson, Hugh M. Richmond, Barbara H. Traister, and John W. Velz.

Sections II and III are devoted to *King Lear* and *Macbeth*. Each of these sections is divided into subsections (ten for *Lear* and nine for

Macbeth); the kinds of works represented by these subsections are described in the table of contents. Some items, of course, would logically fit in several subsections. In such cases, the editor of this volume has placed the item in the most appropriate subsection, and has cross-referenced it at the end of other subsections (for example, the annotation for Maynard Mack's "*King Lear*" in *Our Time* is included under "Criticism," and it has a cross-reference at the end of the subsections on "Stage History" and "Influences"). Readers should consult the cross-references at the end of each subsection as well as the subject index (where items are listed by item number only), to see the full range of material relevant to a particular area or topic. Since, in effect, all items in this bibliography could be considered forms of "criticism," no cross-references are listed at the end of that subsection.

The reader will find two kinds of exceptions to the rule that each work is given only one entry. Some books are listed twice because they treat both *Lear* and *Macbeth* (for example, Stephen Booth's "*King Lear*," "*Macbeth*," *Indefinition, and Tragedy*). Further, in Section I, entries appear for the eight most valuable multi-volume editions of Shakespeare's works—the Arden Shakespeare, for example. Where appropriate, volumes from those editions are also described individually in the subsections on "Editions" in Sections II and III.

Sections II and III each include a subsection titled "Collections." The items in these subsections include collections of both previously published and original materials. Selected previously published materials and significant original essays in these collections are annotated elsewhere in the volume; these are listed by cross-references in the collection annotations, and the individual entries refer to the collection entries, in turn. The collection entries also contain brief descriptions of the other essays in each volume.

Sections II and III also have a subsection on "Adaptations and Commentary on Adaptations." Works annotated here include plays, films, novels, operas, etc., that diverge enough from a recognizably "Shakespearean" text that the work may be considered an independent artifact. Such adaptations are given separate entries, whereas film and stage productions that represent themselves as staging "Shakespeare" are not.

Within the entries, numbers prefaced by "no." indicate cross-references; numbers in parentheses indicate either the page numbers

in the book or essay where a specific topic is discussed, or the act, scene, and line numbers of the passage discussed, divided by periods (e.g., 2.3.1-5). For convenience, unless specified otherwise, the act, scene, and line designations are taken from *The Riverside Shakespeare* (no. 2).

Abbreviations used are listed on the next page.

Acknowledgments

The editors wish to thank their spouses as well as all those colleagues and friends who helped with the compiling of this bibliography. Suzanne Daly checked the references of Sections II and III with exemplary efficiency.

REBECCA W. BUSHNELL
RICHARD L. NOCHIMSON
AUGUST 1995

Abbreviations

app.	appendix
c.	circa
chap., chaps.	chapter(s)
ed., eds.	edited by/editor(s)
e.g.	for example
et al.	and others
i.e.	that is
<i>Lear</i>	<i>King Lear</i>
no., nos.	number(s)
n.s.	new series
p., pp.	page(s)
repr.	reprint/reprinted
trans.	translated by
Univ.	University
vol., vols.	volume(s)

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I. EDITIONS AND REFERENCE WORKS

A. Single-Volume Editions.

1. **Bevington, David**, ed. *The Complete Works of Shakespeare*. 4th edition. NY: HarperCollins, 1992.

Bevington's *Complete Works* includes 37 plays and the nondramatic poems. Introductions, aimed at a broad audience, focus upon questions of interpretation. The general introduction discusses social, intellectual, and theatrical history; Shakespeare's biography and his career as a dramatist; his language and versification; editions and editors of Shakespeare; and the history of Shakespearean criticism. Appendices include discussions of canon, dates, and early texts; brief summaries of sources; and performance history. There are genealogical charts, maps, and a selected bibliography. Emendations of the copy text are recorded only in an appendix; they are not bracketed in the texts of the plays. Spelling is modernized unless an exception is necessary for scansion, to indicate a pun, or for other reasons discussed in the preface. Notes appear at the bottom of the column. Speech prefixes are expanded. Illustrations include photographs from recent performances. Features ranging from the clarity and high quality of the introductions to the readability of the typeface combine to make the texts in this edition admirably accessible to students and general readers.

2. **Evans, G. Blakemore, et al.**, eds. *The Riverside Shakespeare*. Boston: Houghton Mifflin, 1974.

This edition includes 38 plays, the nondramatic poems, and segments of *Sir Thomas More*. Introductions by Herschel Baker (histories), Frank Kermode (tragedies), Hallett Smith (romances and nondramatic poems), and Anne Barton (comedies) discuss dates, sources, and major interpretive issues. Harry Levin's general introduction discusses Shakespeare's biography, artistic development, and reputation; intellectual backgrounds; Renaissance playhouses and theatrical conventions; Elizabethan English; and stylistic techniques. Evans provides an introduction to textual criticism. Appendices include a history of Shakespearean performance by Charles H. Shattuck; substantial excerpts from historical documents related to Shakespeare's life and works, including some early responses to the plays; "Annals, 1552-1616," a listing in four parallel columns of

events in political history, Shakespeare's biography, theater history, and non-dramatic literature; a selected bibliography; indexes; and a glossary. Emendations of the copy-text are enclosed in square brackets, and each play is followed by a summary discussion of editorial problems and by textual notes listing the sources of all emendations. Spelling is modernized except for "a selection of Elizabethan spelling forms that reflect . . . contemporary pronunciation" (39). Notes appear at the bottom of the column. The volume includes numerous illustrations, including color plates. While the *Riverside* has many features aimed at general readers, the impressive textual apparatus, Evans's fine discussion of textual criticism, and the collection of documents make this edition of special interest to advanced graduate students and to scholars.

3. Hinman, Charlton, ed. *The Norton Facsimile: The First Folio of Shakespeare*. NY: W. W. Norton, 1968.

The First Folio of 1623 is a collection of 36 plays made by Shakespeare's fellow actors, Heminge and Condell. *Pericles*, *The Two Noble Kinsmen*, and the nondramatic poems are not included. Heminge and Condell claim to have provided "perfect" texts, distinguishing them from what they describe as "stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors" (A3). While some of the previously published quartos are regarded today as superior versions, the First Folio indeed provides the most authoritative texts for the majority of Shakespeare's plays. It also includes commendatory poems by four authors, including Ben Jonson, and the Droeshout portrait of Shakespeare. During the two years that the 1623 edition was in press, corrections were made continually, and the uncorrected pages became mingled with corrected ones. In addition, imperfections of various sorts render portions of numerous pages difficult or impossible to read. Hinman has examined the 80 copies of the First Folio in the Folger Shakespeare Library and selected the clearest versions of what appear to be the finally corrected pages. In the left and right margins, he provides for reference his system of "through line numbering," by which he numbers each typographical line throughout the text of a play (the verse and prose of the play as well as all other material such as scene headings and stage directions); in a page from *King John*, for example, which includes what might otherwise be referred to as 3.1.324 through 3.3.74 (this form of reference appears in the bottom margin), the through line numbers run from 1257 to 1380. Appendix A presents some variant states of the Folio text, and Appendix B lists the Folger copies used in compiling this edition. Hinman's introduction discusses the nature and authority of the Folio, the printing and proofreading process, and the procedures followed

in editing the facsimile, explaining, among other points, the advantages of "through line numbering." No interpretive introductions or glosses are provided. While some valuable facsimiles of quarto versions are available, the Hinman First Folio is clearly an excellent place to begin one's encounter with early printed texts that are not mediated by centuries of editorial tradition.

B. Multi-Volume Editions.

4. Barnet, Sylvan, general ed. *The Signet Classic Shakespeare*. NY: Penguin.

Originally edited in the 1960s, the 30-volume Signet series includes 38 plays and the nondramatic poems. Collections entitled *Four Great Comedies* and *Four Great Tragedies* are available. Each volume includes a general introduction and discussions of Shakespeare's biography, Elizabethan theaters, and editorial principles of the series. Spelling is generally modernized, and speech prefixes are expanded. Explanatory notes appear at the bottom of each page. Appendices contain textual notes, discussion of (and often excerpts from) sources, several critical essays, and a brief annotated bibliography. The bibliographies and selections of critical essays were updated in the 1980s. Although introductions in this series are written for beginning students, the substantial selection of distinguished critical essays is useful for more advanced students as well.

5. Bevington, David, ed. David Scott Kastan, James Hammersmith, and Robert Kean Turner, associate eds. *The Bantam Shakespeare*. NY: Bantam, 1988.

In 1988, 37 plays and the nondramatic poems were published in the 29 volumes of *The Bantam Shakespeare*. Collections entitled *Four Comedies* and *Four Tragedies* are available. Texts, explanatory notes (at the bottom of each page), and interpretive introductions are similar to those of Bevington's *Complete Works of Shakespeare* (see no. 1). Included in the Bantam series are brief performance histories of individual plays and Joseph Papp's forewords on Shakespeare's enduring appeal. Each volume includes a one-page biography of Shakespeare and an introduction to Elizabethan playhouses. Appendices include concise discussions of dates and early texts, textual notes, substantial excerpts from sources, and a brief annotated bibliography. While this series necessarily excludes some of the historical information found in the *Complete Works*, the forewords by an eminent producer/director and the well-written performance histories are engaging features, especially appropriate for students and general readers.

6. **Brockbank, Philip**, founding general ed. Brian Gibbons, general ed. A. R. Braunmuller and R. C. Hood, associate general eds. *The New Cambridge Shakespeare*. Cambridge: Cambridge Univ. Press, 1982-.

So far, 26 volumes in the New Cambridge series of 39 plays (including *The Reign of Edward III*) and the nondramatic poems have appeared. Introductions discuss date, sources, critical history and interpretive issues, staging, and performance history (with numerous illustrations). Discussion of the text precedes each play, and more detailed textual analysis sometimes appears in an appendix. All volumes include a selected bibliography. Spelling is generally modernized; speech prefixes are expanded. Textual notes signaling departures from the copy text and extensive explanatory notes appear at the bottom of each page. Designed for students and scholars, *The New Cambridge Shakespeare* provides more detailed attention to stagecraft and performance history than most other editions. This series succeeds *The New Shakespeare*, edited by Arthur Quiller-Couch and John Dover Wilson.

7. **Knowles, Richard, and Robert K. Turner**, general eds. *A New Variorum Edition of Shakespeare*. NY: Modern Language Association.

From 1871 to 1928 H. H. Furness, Sr., and H. H. Furness, Jr., published 19 works of the Variorum Shakespeare. Since 1933, nine new editions have appeared in the MLA series. The completed 40-volume variorum will contain 38 plays and the nondramatic poems. Each volume provides an old-spelling text and a collation of significant emendations from previous editions. Explanatory notes (printed below the textual notes at the bottom of each page) try to record all important previous annotation. Appendices include discussions of a play's text and date. Recent volumes survey the history of criticism and performance and refer to a substantial bibliography; early volumes include excerpts from previous criticism. Sources and analogues are discussed and reprinted. As compilations of scholarship, criticism, and textual analysis, these volumes represent a significant resource for scholars and teachers.

8. **Mowat, Barbara A., and Paul Werstine**, eds. *The New Folger Library Shakespeare*. NY: Pocket Books, Washington Square Press, 1992-.

Sixteen volumes of the New Folger series, which replaces *The Folger Library General Reader's Shakespeare*, appeared between 1992 and 1995. Several new titles will come out each year until the series of 38 plays and the nondramatic poems is complete. Each volume provides a brief initial comment on the play followed by basic introductions to Shakespeare's language and style, his biography, Elizabethan theaters, early editions, and the editorial principles of the series. Half brackets enclose emendations of

the copy text; in some volumes square or pointed brackets indicate the sources of passages that appear (for example) only in the folio or an earlier quarto. Explanatory notes appear on pages facing the text, textual notes in an appendix. Spelling is selectively modernized, and speech prefixes expanded. For each play a different critic offers the "Modern Perspective" that follows the text. A brief annotated bibliography focuses mostly on recent approaches to the play; standard works on language, biography, theatrical setting, and early texts also appear. While this series aims at the broadest possible audience, the clarity and helpfulness of its introductions and explanatory notes make it especially well suited for beginning students.

9. Proudfoot, Richard, Ann Thompson, and David Scott Kastan, general eds. *The Arden Shakespeare*. London: Routledge.

The 39-volume *Arden Shakespeare* includes 38 plays and the nondramatic poems. The series is continually updated; although some current volumes are from the 1950s, several plays will appear in revised third editions in 1995-96. Introductions provide extensive discussion of dates, texts, editorial principles, sources, and a wide range of interpretive issues. Extensive textual and explanatory notes appear at the bottom of each page. Appendices typically include additional textual analysis, excerpts from sources, and (sometimes) settings for songs. The Arden series often includes scholarship and criticism that is essential for advanced students and scholars.

10. Spencer, T. J. B., general ed. Stanley Wells, associate ed. *The New Penguin Shakespeare*. London: Penguin Books.

The 39-volume New Penguin series now includes 36 plays and the nondramatic poems; *Titus Andronicus* and *Cymbeline* are planned. Dates range from the 1960s through the 1980s. Introductions discuss a range of interpretive issues and are followed by brief bibliographical essays. Explanatory notes appear in an appendix, followed by textual analysis, selective textual notes, and (sometimes) settings for songs. Spelling is generally modernized, and speech prefixes are expanded. Emendations of the copy text are not bracketed. The New Penguin will appeal to those who wish the pages of the text to be free of annotation.

11. Wells, Stanley, general ed. Advisory eds. S. Schoenbaum, G. R. Proudfoot, and F. W. Sternfeld. *The Oxford Shakespeare*. Oxford: Oxford Univ. Press.

Between 1982 and 1995, 22 plays were published in the multi-volume *Oxford Shakespeare*. The completed series will include 38 plays and the

nondramatic poems. Introductions provide detailed discussion of dates, sources, textual criticism, questions of interpretation, and performance history. Textual notes and extensive commentary appear at the bottom of each page. The commentary and introduction are indexed. Spelling is modernized, and speech prefixes expanded. The Oxford series is based on revisionary editorial principles, including the belief that some texts previously regarded as of little value are in reality records (at times highly imperfect) of early authorial versions later revised in the theater. The revised versions are usually chosen as copy texts, and appendices sometimes include passages from earlier printed versions. Some appendices include musical settings for songs. Partly because of its editorial principles, this series is of special interest to scholars and advanced students.

C. Basic Reference Works for Shakespeare Studies.

12. **Beckerman, Bernard.** *Shakespeare at the Globe: 1599-1609*. NY: Macmillan, 1962.

This study of the 29 extant plays (including 15 by Shakespeare) produced at the Globe in its first decade yields information about the playhouse and how Shakespeare's company performed in it. Chapter 1, on the repertory system, is based on analysis of Henslowe's diary. Later chapters about the stage itself, acting styles, the dramatic form of plays and of scenes within plays, and the staging derive from study of the Globe repertory. Detailed appendices provide statistics on which Beckerman's analysis partly depends. Beckerman concludes that the style in which these plays were presented was neither symbolic nor what modern audiences would call realistic. Rather, he suggests, passion by the actors was presented within a framework of staging and scenic conventions in various styles according to the needs of particular plays.

13. **Bentley, G. E.** *The Jacobean and Caroline Stage*. 7 vols. Oxford: Clarendon Press, 1941-68.

Bentley designed his survey of British drama to carry on that of Chambers (see no. 15) and cover the years 1616-42. Vol. 1's 11 chapters provide detailed information about 11 adult and children's acting companies (1-342); vol. 2 surveys information about actors, listed alphabetically (343-629), with relevant documents reprinted and annotated (630-96), with an index (697-748). Vols. 3, 4, 5 are an alphabetical list, by author, with bibliographical material and commentary, of "all plays, masques, shows, and dramatic entertainments which were written or first performed in England between 1616 ... and ... 1642" (3.v), from "M. A." to

Richard Zouche, with a final section (5. 1281-1456) on anonymous and untitled plays. Vol. 6 considers theater buildings (private, 3-117; public, 121-252; court, 255-88; and two that were only projected, 291-309). Vol. 7 gathers together, as appendices to vol. 6, "scattered material concerning Lenten performances and Sunday performances" and arranges chronologically "a large number of dramatic and semi-dramatic events" of interest to students of dramatic literature and theater history (6.v); it includes a general index for vols. 1-7 (129-390) which has numerous references (344-45) to Shakespeare and his plays.

14. Bullough, Geoffrey. *Narrative and Dramatic Sources of Shakespeare*. 8 vols. London: Routledge & Kegan Paul, NY: Columbia Univ. Press, 1957-75.

This work is a comprehensive compendium of the texts of Shakespeare's sources for 37 plays and several poems. Bullough includes analogues as well as sources and "possible sources" as well as "probable sources." All texts are in English, old spelling Elizabethan when extant, and in some other cases in the compiler's translation. Bullough includes a separate introduction for each play. In the early volumes, interpretation is largely left to the reader; introductions in the later volumes include more interpretation and tend to be longer. There have been complaints of occasional errors in transcription; the major caveat, however, about using this learned, thorough, and imaginative work concerns what Bullough could not conceivably print—the passages in his sources that Shakespeare presumably read but either chose to omit or neglected to include.

15. Chambers, E. K. *The Elizabethan Stage*. 4 vols. Oxford: Clarendon Press, 1923. Revised, 1945; with corrections 1967.

In vol. 1, Chambers provides detailed information about the court (1-234): the monarchs, their households, the Revels Office, pageantry, the mask, and the court play. In the section entitled "The Control of the Stage" (236-388), he covers the struggles between the city of London and the court and between Humanism and Puritanism, and treats the status of actors and the socio-economic realities of actors' lives. In vol. 2, Chambers focuses on the history of 38 different acting companies (children, adult, and foreign) (1-294), gives details, such as are known, about an alphabetical list of actors (295-350), and treats the playhouses (16 public and 2 private theaters), including discussion of their structure and management (351-557). In vol. 3, Chambers surveys the conditions of staging in the court and theaters (1-154), the printing of plays (157-200), and then offers a bibliographical survey, including brief biographies, of playwrights alphabetically arranged, from William Alabaster through Christopher

Yelverton (201-518). In vol. 4, Chambers concludes that bibliography with anonymous work (1-74) and presents 13 appendices that reprint or summarize relevant historical documents. Chambers concludes this work with four indices (to plays, persons, places, and subjects) to the four volumes (409-67). In these four volumes, Chambers presents an encyclopedia of all aspects of English drama during the reigns of Elizabeth I and James I up to the date of Shakespeare's death in 1616. A subsequent and detailed index to this entire work was compiled by Beatrice White, *An Index to "The Elizabethan Stage" and "William Shakespeare" by Sir Edmund Chambers*. Oxford: Oxford Univ. Press, 1934.

16. **Chambers, E. K.** *William Shakespeare: a Study of Facts and Problems*. 2 vols. Oxford: Clarendon Press, 1930. Repr. 1931.

This work is an encyclopedia of information relating to Shakespeare. The principal topics of the first volume are the dramatist's family origins, his relations to the theater and its professionals, the nature of the texts of his plays—including their preparation for performance and publication, and also questions of authenticity and chronology (relevant tables about the quartos and metrics are in the second volume). The data available (and plausible conjectures) concerning all texts attributed to Shakespeare, including poems and uncertain attributions, are then laid out title by title. The second volume cites the significant Shakespeare records then available, including contemporary allusions, performance data, legends, and even forgeries (the last two items are more fully covered in Schoenbaum's *Shakespeare's Lives*). There are comprehensive indices and a substantial bibliography. While it is sometimes necessary to update this book by correlation with Schoenbaum's *Documentary Life* (see no. 22) and other more recent texts, Chambers' scholarship has been supplemented rather than invalidated by more recent research and his work remains a convenient starting point for pursuit of background data on Shakespeare's life and works.

17. **Doran, Madeleine.** *Endeavors of Art: A Study of Form in Elizabethan Drama*. Madison: Univ. of Wisconsin Press, 1954.

Doran reconstructs the Elizabethan assumptions about many aspects of dramatic form, defined broadly enough to include genre, eloquence and copiousness, character, and "moral aim." A detailed exploration of classical, medieval, and Renaissance backgrounds makes this a study in historical criticism; however, the cultural context laid out is aesthetic, not ideational. Doran examines the problems of form faced by Shakespeare and his contemporaries—problems of genre, of character, of plot construction—in an attempt to explain the success (or, sometimes, lack of success)

of the major dramatists in "achieving form adequate to meaning" (23). Doran's unpretentious, readable study is justly famous as the first book on the aesthetics of Renaissance drama to understand the entire context, to perceive the Renaissance assumptions about dramatic art as a fusion of classical and medieval influences.

18. Gurr, Andrew. *Playgoing in Shakespeare's London*. Cambridge: Cambridge Univ. Press, 1987.

Gurr focuses on the identity, class, and changing tastes of London playgoers from the opening of the Red Lion in 1567 to the closing of the theaters in 1642. He examines the locations, physical features, price scales, and repertories of the various playhouses, distinguishing particularly between "halls" and "amphitheatres" and rejecting the more common labels "private" and "public." Turning from the theaters, Gurr examines the playgoers, asking such questions as whether they ventured to the playhouses primarily to "hear" a text or to "see" a spectacle. In a final chapter entitled "The evolution of tastes," he discusses playgoing fashions: from the craze for Tarlton's clowning to the taste for pastoral and romance in the last years of Charles I. Two appendices list identifiable playgoers and references to playgoing during the time period.

19. Gurr, Andrew. *The Shakespearean Stage 1574-1642*. 3rd edition. Cambridge: Cambridge Univ. Press, 1992.

Gurr summarizes a vast amount of scholarship concerning the material conditions of Elizabethan, Jacobean, and Caroline theatrical production. Each of his six chapters provides a wealth of detailed information on theatrical life. The first gives an overview of the place of the theater in urban London from the 1570s until 1642, including an examination of the social status of playwrights, the differences and similarities between the repertories at the open-air amphitheaters (public) and at the indoor playhouses (private), and the changing role of court patronage of theater. Chapter two describes the typical composition of London theater companies and their regulation by the Crown. It also gives an historical account of the theatrical companies that at various times dominated the London theatrical scene. In his third chapter, Gurr looks at actors, discussing the famous clowns of the Elizabethan era, prominent tragic actors such as Burbage and Alleyn, and the repertory system within which they worked. The fourth chapter summarizes what is known about the playhouses, including information gleaned from the recent excavation of the remains of the Rose Theater, as well as accounts of the Globe Theater, The Fortune, the hall playhouses, and the Banqueting Hall. Chapter five discusses staging conventions and the differences between public and pri-

vate theaters, and among the various particular theaters, in their use of song, music, clowning, and jiggling. Also examined are stage properties and costumes. The final chapter analyzes information about audiences: who went to which kinds of playhouse and how they behaved. Gurr argues that women and all social classes were represented in theatrical audiences, with an increasing tendency in the seventeenth century for the private theaters to cater to a wealthier clientele who demanded a more sophisticated repertory with more new plays. This valuable book concludes with an appendix indicating at which playhouses and by which companies various plays were staged.

20. **Onions, C. T.** *A Shakespeare Glossary*. Oxford: Clarendon Press, 1911. 2nd edition revised, 1919. Repr., with corrections, 1946; with enlarged Addenda, 1958. Enlarged and revised by Robert D. Eagleson, 1986; corrected, 1988.

Onions' dictionary of Elizabethan vocabulary as it applies to Shakespeare was an offshoot of his work on the *Oxford English Dictionary*. Eagleson updates the third edition with new entries, using modern research (now aided by citations from the Riverside edition [see no. 2], keyed by the Spevack *Concordance* [see no. 23]), while conserving much from Onions' adaptation of OED entries to distinguish Shakespearean uses from those of his contemporaries and from modern standard meanings. The glossary covers only expressions that differ from modern usage, as with "cousin" or "noise." It includes some proper names with distinctive associations, such as "Machiavel," and explains unfamiliar stage directions: "sennet" (a trumpet signal). Many allusions are more fully elucidated, as with the origin of "hobby-horse" in morris dances, or the bearing of "wayward" on *Macbeth's* "weird sisters." This text, which demonstrates the importance of historical awareness of language for accuracy in the close reading of Shakespeare, now has a brief bibliography of relevant texts but still lacks guidance about Elizabethan pronunciation.

21. **Rothwell, Kenneth S., and Annabelle Henkin Melzer.** *Shakespeare on Screen: An International Filmography and Videography*. NY: Neal-Schuman, 1990.

This list of film and video versions of Shakespeare seeks to be comprehensive, covering the years 1899–1989, except that it excludes most silent films, referring the reader to Robert Hamilton Ball's *Shakespeare on Silent Film* (1968). It does include "modernizations, spinoffs, musical and dance versions, abridgements, travesties and excerpts" (x). The introduction, by Rothwell, offers an overview of screen versions of Shakespeare (1–17). The body of the work, with over 675 entries (21–316), is organized by