

EN1050 Renaissance Drama: Shakespeare and his Contemporaries

View Online



[1]

Alexander, Catherine M. S. and Wells, Stanley 2000. Shakespeare and race. Cambridge University Press.

[2]

Bevington, D.M. 2002. English Renaissance drama: a Norton anthology. W. W. Norton and Company.

[3]

Braunmuller, A. R. and Hattaway, Michael 2003. The Cambridge companion to English Renaissance drama. Cambridge University Press.

[4]

Bruster, Douglas 2005. Drama and the market in the age of Shakespeare.

[5]

Cheney, Patrick 2006. The Cambridge companion to Christopher Marlowe. Cambridge University Press.

[6]

Cheney, Patrick 2004. The Cambridge companion to Christopher Marlowe. Cambridge University Press.

[7]

Cox, John D. and Kastan, David Scott 1997. A new history of early English drama. Columbia University Press.

[8]

De Grazia, Margreta and Wells, Stanley 2011. The new Cambridge companion to Shakespeare. Cambridge University Press.

[9]

De Grazia, Margreta and Wells, Stanley 2010. The new Cambridge companion to Shakespeare. Cambridge University Press.

[10]

Deats, Sara Munson and Logan, Robert A. 2008. Placing the plays of Christopher Marlowe: fresh cultural contexts. Ashgate Pub.

[11]

Deats, S.M. and Logan, R.A. 2008. Placing the plays of Christopher Marlowe: fresh cultural contexts. Ashgate Pub.

[12]

Dutton, Richard 2009. The Oxford handbook of early modern theatre. Oxford University Press.

[13]

Dutton, Richard et al. 2003. Theatre and religion: Lancastrian Shakespeare. Manchester University Press.

[14]

Early English Books Online - EEBO: <http://eebo.chadwyck.com/home>.

[15]

Hatchuel, Sarah 2004. *Shakespeare: from stage to screen*. Cambridge University Press.

[16]

Hatchuel, Sarah 2004. *Shakespeare: from stage to screen*. Cambridge University Press.

[17]

Hodgdon, Barbara 1991. *The end crowns all: closure and contradiction in Shakespeare's history*. Princeton University Press.

[18]

Howard, Jean E. and Rackin, Phyllis 1997. *Engendering a nation: a feminist account of Shakespeare's English histories*. Routledge.

[19]

Howard, Jean E. and Rackin, Phyllis 1997. *Engendering a nation: a feminist account of Shakespeare's English histories*. Routledge.

[20]

Jackson, Russell 2007. *The Cambridge companion to Shakespeare on film*. Cambridge University Press.

[21]

Jackson, Russell 2007. *The Cambridge companion to Shakespeare on film*. Cambridge University Press.

[22]

Jones, Emrys 1971. Scenic form in Shakespeare. Clarendon.

[23]

Jones, Emrys 1977. The origins of Shakespeare. Clarendon Press.

[24]

Kahn, Coppélia 1981. Man's estate: masculine identity in Shakespeare. University of California Press.

[25]

Kastan, David Scott and Stallybrass, Peter 1991. Staging the Renaissance: reinterpretations of Elizabethan and Jacobean drama. Routledge.

[26]

Kelly, Henry Ansgar 1970. Divine providence in the England of Shakespeare's histories. Harvard University Press.

[27]

Kinney, A.F. and Kinney, A.F. 2012. The Oxford Handbook of Shakespeare. Oxford University Press.

[28]

Leggatt, Alexander 1999. Introduction to English Renaissance comedy. Manchester University Press.

[29]

Leggatt, Alexander 1974. Shakespeare's comedy of love. Methuen.

[30]

Lesser, Zachary 2004. Renaissance drama and the politics of publication: readings in the English book trade. Cambridge University Press.

[31]

Logan, Robert A. 2007. Shakespeare's Marlowe: the influence of Christopher Marlowe on Shakespeare's artistry. Ashgate.

[32]

Logan, Robert A. 2007. Shakespeare's Marlowe: the influence of Christopher Marlowe on Shakespeare's artistry. Ashgate.

[33]

Loomba, Ania 1989. Gender, race, Renaissance drama. Manchester University Press.

[34]

Loomba, Ania 2002. Shakespeare, race, and colonialism. Oxford University Press.

[35]

Marlowe, Christopher et al. 1993. Doctor Faustus: A- and B-texts (1604, 1616). Manchester University Press.

[36]

Marlowe, Christopher and Forker, Charles R. 1994. Edward the Second. Manchester University Press.

[37]

Marlowe, Christopher and Siemon, James R. 1994. *The Jew of Malta*. A & C Black.

[38]

Mazzio, Carla and Trevor, Douglas 2000. *Historicism, psychoanalysis, and the making of early modern culture*. Routledge.

[39]

Middleton, T. et al. 2007. *Thomas Middleton: the collected works*. Clarendon Press.

[40]

Miola, Robert S. 1992. *Shakespeare and classical tragedy: the influence of Seneca*. Clarendon Press.

[41]

Orgel, Stephen 1996. *Impersonations: the performance of gender in Shakespeare's England*. Cambridge University Press.

[42]

Parker, Patricia 1996. *Shakespeare from the margins: language, culture, context*. University of Chicago Press.

[43]

Ravelhofer, B. 2006. *The early Stuart masque: dance, costume, and music*. Oxford University Press.

[44]

Ravelhofer, B. 2006. *The early Stuart masque: dance, costume, and music*. Oxford University Press.

[45]

Rothwell, Kenneth S. 2004. A history of Shakespeare on screen: a century of film and television. Cambridge University Press.

[46]

Rutter, Carol Chillington 2001. Enter the body: women and representation on Shakespeare's stage. Routledge.

[47]

Rutter, Carol Chillington 2001. Enter the body: women and representation on Shakespeare's stage. Routledge.

[48]

Shakespeare Association of America Shakespeare quarterly.

[49]

Shakespeare, W. and Foakes, R.A. 1997. King Lear. Thomas Nelson and Sons.

[50]

Shakespeare, W. and Greenblatt, S. 2015. The Norton Shakespeare. W. W. Norton & Company.

[51]

Shakespeare, William et al. 2011. The tempest. Arden Shakespeare.

[52]

Shakespeare, William et al. 2011. The tempest. Arden Shakespeare.

[53]

Shakespeare, William and Gibbons, Brian 2006. *Measure for measure*. Cambridge University Press.

[54]

Shakespeare, William and Halio, Jay L 1993. *The merchant of Venice*. Oxford University Press.

[55]

Shakespeare, William and Siemon, James R. 2009. *King Richard III*. Methuen Drama.

[56]

Shapiro, James S. 1996. *Shakespeare and the Jews*. Columbia University Press.

[57]

Steggle, Matthew 2007. *Laughing and weeping in early modern theatres*. Ashgate.

[58]

Taylor, G. and Henley, T.T. 2012. *The Oxford handbook of Thomas Middleton*. Oxford University Press.

[59]

Webster, John and Marcus, Leah S. 2009. *The Duchess of Malfi*. Methuen Drama.

[60]

Weimann, Robert et al. 2000. *Author's pen and actor's voice: playing and writing in Shakespeare's theatre*. Cambridge University Press.

[61]

Weimann, Robert et al. 2000. Author's pen and actor's voice: playing and writing in Shakespeare's theatre. Cambridge University Press.

[62]

Wells, Stanley and Orlin, Lena Cowen 2003. Shakespeare: an Oxford guide. Oxford University Press.

[63]

Yachnin, Paul Edward and Badir, Patricia 2008. Shakespeare and the cultures of performance. Ashgate.

[64]

Yaffe, Martin D. 1997. Shylock and the Jewish question. Johns Hopkins University Press.

[65]

ELH: a journal of English literary history.

[66]

English literary Renaissance.

[67]

Leicester eLink - English Literary History.

[68]

Leicester eLink - English Literary Renaissance.

[69]

Leicester eLink - Shakespeare Quarterly.

[70]

Shakespeare survey: an annual survey of Shakespearian study and production.