

## Bibliography

### Primary sources

- Apology for Actors* Thomas Dekker, *An Apology for Actors* (1612), ed. Richard H. Perkinson, New York 1941
- Aristotle *Poetics*, tr. W. Hamilton Fyfe, The Loeb Classics Library, Cambridge, Mass., London 1927
- St Augustine St Augustine, *The Teacher*, in *Against the Academicians; and, The Teacher*, trans. Peter King, Indianapolis, Cambridge 1995
- Bellenden *The Chronicles of Scotland: Compiled by Hector Boece: Translated into Scots by John Bellenden, 1531*, ed. R. W. Chambers and Edith C. Batho, vol. I, Edinburgh and London 1938
- Bowers I-X *The Dramatic Works in the Beaumont and Fletcher Canon*, gen. ed. Fredson Bowers, 10 vols, Cambridge UP 1966–1996
- [Cicero] *Ad Herennium*, tr. Harry Caplan; The Loeb Classical Library, Cambridge, Mass., London 1954
- Demetrius and Enanthe* MS John Fletcher, *Demetrius and Enanthe*, ed. Margaret McLaren Cook and F. P. Wilson, The Malone Society Reprints 1950 (1951)
- Dio Dio Cassius, *Dio's Roman History*, tr. Earnest Cary, vol. vii, The Loeb Classical Library, Cambridge, Mass., London 1961
- Faithful Friends* *The Faithful Friends*, ed. G. R. Proudfoot and G. M. Pinciss, The Malone Society Reprints 1970 (1975)
- Henslowe's Diary* *Henslowe's Diary*, ed. R. A. Foakes, 2<sup>nd</sup> edition, Cambridge UP 2002.
- Howard-Hill (1980) *Sir John Van Olden Barnavel: by John Fletcher and Philip Massinger*, ed. T. H. Howard-Hill, The Malone Society Reprints 1979 (1980)
- Bonduca* MS *Bonduca: by John Fletcher*, ed. W. W. Greg, The Malone Society Reprints, 1951
- Mann Thomas Mann, *Doctor Faustus*, tr. H. T. Lowe-Porter, Everyman's Library, vol.80, 1992
- Masque of Queens* Ben Jonson, *The Masque of Queens* (1609), published in his *Workes* (1616): 945–964
- Meres Francis Meres, *Palladis Tamia* (1598), Scholars' Facsimiles & Reprints, New York 1938
- Metrical Boece (1858) *The Buik of the Chronickis of Scotland; or, A Metrical Version of the History of Hector Boece; By William Stewart* (1535), ed. William B. Turnbull, vol. I, London 1858
- Polydore Polydore Vergil, *Polydore Vergil's English History*, (“from an early translation”) ed. Sir Henry Ellis, vol. i, The Camden Society, London 1846, p. 70

- Puttenham George Puttenham, *The Arte of English Poesie* (1589), A Facsimile Reproduction, The Kent State UP 1908
- Shakespeare William Shakespeare, *The Complete Works*, The Oxford Shakespeare, gen. eds. Stanley Wells and Gary Taylor, Oxford: Clarendon Press, 1988
- Spenser Edmund Spenser, *The Faerie Queene*, ed. Thomas P. Roache, Jr; with the assistance of C. Patrick O'Donnell, Jr., Penguin classics, Harmondsworth, 1987
- Strachley *Beaumont & Fletcher*, 2 vols, vol. 2, ed. J. St. Loe Strachley, London 1887, repr. 1893
- Tacitus Tacitus, *The Histories: The Annals*, tr. John Jackson, vol. iv, The Loeb Classical Library, Cambridge, Mass., London 1956
- Ubalдино Ubaldino, Petruccio, *Le vite delle donne illustri del regno d'Inghilterra, & del regno di Scotia, & di quelle, che d'altri paesi ne i due detti regni sono stato maritate : doue si contengono tutte le cose degne di memoria da esse, ò da altri per i rispetti loro state operate, tanto di fuori, quanto di dentro de i due regni | scritti in lingua italiana da Petruccio Vbalдино ...* (The Lives of Illustrious Women of the English Kingdom and of the Kingdom of Scotland etc. Written in the Italian by Petruccio Ubalдино, citizen of Florence), London 1591

### Secondary sources

- Abrams, M. H. (1958), *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, New York: Norton
- Adams, Barry B. (2000), *Coming-to-Know: Recognition and the Complex Plot in Shakespeare*, Studies in Shakespeare 10, New York: Peter Lang
- Adams, Joseph Quincy (1946), "The Author-Plot of an Early Seventeenth-Century Play", *The Library*, Fourth Series XXVI (1946): 17–27
- Al-Mahi, Al-Mahi Abdalla (1985), *Social Criticism And Engagement In The Early Plays Of Beaumont And Fletcher* (PhD thesis abstract), University of Exeter, *Dissertation Abstracts International*
- Appleton, W. W. (1956), *Beaumont & Fletcher: A Critical Study*, London: George Allen & Unwin
- Austin, J. L. (1975), *How to Do Things With Words*, 2<sup>nd</sup> ed., ed. J. O. Urmson and Marina Sbisa, Oxford and New York: Oxford UP 1962 and 1975
- Rita Banerjee (1997), *The ideology of John Fletcher's tragicomedies*, (PhD thesis abstract), Northern Illinois University, *Dissertation Abstracts International*
- Barba, Eugenio, and Nicola Savarese, *A Dictionary of Theatre Anthropology : The Secret Art of the Performer*, tr. Richard Fowler, London: Routledge, for the Centre for Performance Research, 1991
- Barthes, Roland (1968), "The Death of the Author", in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York, 1988: 167–72.
- Bawcutt, N. W. (1977), Introduction and editorial matter to the Penguin *The Two Noble Kinsmen*, The New Penguin Shakespeare
- Beadle, Richard, and Pamela M. King, ed. (1984), *York Mystery Plays*, Oxford and New York: Oxford UP
- Beecham, Sir Thomas, Bart. (1956), *John Fletcher*, The Romanes Lecture, delivered in the Sheldonian Theatre, 7 June 1956, Oxford, Clarendon Press

- Bejblík, Alois, Jaroslav Hornát and Milan Lukeš (eds.) (1980), *Shakespearovi současníci* (Shakespeare's Contemporaries), vol. 2 of the anthology *Alžbětinské divadlo* (Elizabethan Theatre), Praha: Odeon
- Bejblík, Alois, Jaroslav Hornát and Milan Lukeš (eds.) (1985), *Drama po Shakespearovi* (Drama after Shakespeare), vol. 3 of the anthology *Alžbětinské divadlo* (Elizabethan Theatre), Praha: Odeon
- Bentley, Gerald Eades (1956), *The Jacobean and Caroline Stage: Plays and Playwrights*, vol. V, Oxford
- Bentley, Gerald Eades (1971), *The Profession of the Dramatist in Shakespeare's Time, 1590–1642*, Princeton UP
- Bliss, Lee (2000), Introduction and editorial matter to the Cambridge *Coriolanus*, The New Cambridge Shakespeare, Cambridge UP
- Bogatyrev, Petr, "Costume as a Sign", in Matejka and Titunik 1976: 13–19
- Bogatyrev, Petr, "Forms and Functions of Folk Theater", in Matejka and Titunik 1976: 51–56
- Bogatyrev, Petr, "Semiotics in the Folk Theater", in Matejka and Titunik 1976: 33–50
- Bowers, Fredson (1966), *Textual and Literary Criticism*, Cambridge UP
- Bowers, Fredson (1980), "Shakespeare at Work: The Foul Papers of *All's Well That Ends Well*", in *English Renaissance Studies: Presented to Dame Helen Gardiner*, ed. John Carey, Oxford and New York: Oxford UP 1980: 56–73
- Bradbrook, Muriel C., *Elizabethan stage conditions: a study of their place in the interpretation of Shakespeare's plays*, Cambridge UP 1932
- Bradley, David, *From text to performance in the Elizabethan theatre: Preparing the Play for the Stage*, Cambridge UP, 1992.
- Brook, Peter, *The Empty Space*, Methuen 1968
- Brooks, Douglas A. (2000), *From Playhouse to Printing House: Drama and Authorship in Early Modern England*, Cambridge UP
- Brown, John Russell (1966), *Shakespeare's Plays in Performance*, London: Edward Arnold 1966
- Brown, John Russell (1970), *Shakespeare's dramatic style; Romeo and Juliet, As you like it, Julius Caesar, Twelfth night, Macbeth*, London: Heineman 1970
- Brown, John Russell (1996), *William Shakespeare : Writing for Performance*, Macmillan
- Bruns, Gerald L. (1974), *Modern Poetry and the Idea of Language: A Critical and Historical Study*, Yale UP
- Bryan, M. B. (1974), "Food Symbolism in *A Woman Killed with Kindness*", *Renaissance Papers* 1974: 9–17
- Bynum, Caroline Walker (1987), *Holy Feast and Holy Fast: The Religious Significance of Food to Medieval Women*, Berkeley and Los Angeles, University of California Press
- Calder, Alison, " 'I am unacquainted with that language, Roman': Male and Female Experiences of War in Fletcher's *Bonduca*", *Medieval and Renaissance Drama in England* 8 (1996): 211–226
- Carson, Neil (1988), *A Companion to Henslowe's Diary*, Cambridge UP
- Cawley, A. C., ed. (1974), *Everyman and Medieval Miracle Plays*, London: J. M. Dent
- Chambers, E. K. (1923), *The Elizabethan Stage*, vol. 4, Oxford: Clarendon Press
- Chelli, Maurice (1923), *Le drame de Massinger*, Lyon: Impressions de M. Audin
- Chelli, Maurice (1926), *Étude sur la collaboration de Massinger avec Fletcher et son groupe*, Paris, Les presses universitaires de France
- Clare, Janet, "Marston: censure, censorship, and free speech", in *The Drama of John Marston*, ed. Wharton, 2000: 194–211.
- Cohen, Walter (1987), "The Politics of Golden Age Spanish Tragicomedy", in Maguire 1987: 155–76
- Cone, Mary (1976), *Fletcher Without Beaumont: A Study of the Independent Plays of John Fletcher*, Jacobean Drama Studies, ed. Dr. James Hogg, Institut für Englische Sprache und Literatur, Universität Salzburg, 1970 (1976)

- Craik, T. W. (1988), Introduction and editorial matter to the Revels Plays *The Maid's Tragedy*, Manchester UP
- Crane, Mary Thomas, *Shakespeare's Brain: Reading With Cognitive Theory*, Princeton UP 2001
- Crawford, Julie (1999), "Fletcher's *The Tragedie of Bonduca* and the Anxieties of the Masculine Government of James I", *SEL* 39, 2 (1999): 357–381
- Creaser, John W. (1978), Introduction and editorial matter to Ben Jonson's *Volpone, or, The Fox*, The London Medieval and Renaissance Series, London: Hodder and Stoughton
- Davidson, Gladys (1956), *Modern Opera Stories*, London
- Dessen, Alan C. (1984), *Elizabethan Stage Conventions and Modern Interpreters*, Cambridge UP
- Dipple, Elizabeth (1970), *Plot*, London: Methuen
- Dixon, Mimi Still (1987), "Tragicomic Recognitions: Medieval Miracles and Shakespearean Romance", in Maguire 1987: 56–79
- Dixon, Peter (1971), *Rhetoric*, London: Methuen
- Doležel, Lubomír (1998), *Heterocosmica : Fiction and Possible Worlds*, Johns Hopkins UP
- Drábek, Pavel (1998), *William Shakespeare and John Fletcher: The Two Noble Kinsman: Reasons for its Existence*, unpubl. Master's thesis at Masaryk University, Brno
- Dunn, T. A. (1957), *Philip Massinger: The Man and the Playwright*, London: Thomas Nelson and Sons
- EETS: Early English Text Society, vol. 71, extra series (1897 and 1966), *The Tonneley Plays*, ed. Alfred W. Pollard, Oxford and New York: Oxford UP
- Eco, Umberto (1977), "Semiotics of Theatrical Performance", *The Drama Review*, Vol. 21, No. 1 (March 1977): 107–117
- Eco, Umberto (1984), *Semiotics and the Philosophy of Language*, Macmillan
- Edwards, Philip (1985), "Massinger's Men and Women", *Philip Massinger: A Critical Reassessment*, ed. Douglas Howard, Cambridge UP: 39–49
- Edwards, Philip (1960), "The Danger not the Death: The Art of John Fletcher", in *Jacobean Theatre*, Stratford-upon-Avon Studies 1, gen. ed. John Russell Brown and Bernard Harris, 1960: 159–77
- Elam, Keir (1980), *The Semiotics of Theatre and Drama*, Methuen
- Eliot, T. S. (1972), "Tradition and the individual talent", in *20th Century Literary Criticism*, ed. David Lodge, London: Longman, 1972: 71–77
- Ellis, Andrew, and Geoffrey Beattie (1986), *The Psychology of Language & Communication*, London
- Ellis-Fermor, Una (1945), *The Frontiers of Drama*, London: Methuen
- Ellis-Fermor, Una (1958), *The Jacobean Drama: an interpretation*, 4<sup>th</sup> ed. rev., London: Methuen
- Ellis-Fermor, Una (1960), "The Nature of Plot in Drama", *Essays and Studies* (1960): 65–81
- Farley-Hills, David (1998), *Jacobean Drama: A critical study of the professional drama*, Macmillan
- Fellner, Rudolph (1958), *Opera Themes and Plots*, London
- Finkelpearl, Philip J. (1990), *Court and Country Politics in the Plays of Beaumont and Fletcher*, Princeton: Princeton UP
- Foakes, R. A. (1957), Introduction and editorial matter to the Arden *King Henry VIII*, The Arden Shakespeare (2<sup>nd</sup> series)
- Fodor, Jerry A. (1987), *Psychosemantics: The Problem of Meaning in the Philosophy of the Mind*, MIT Press
- Freer, Coburn (1981), *The Poetics of Jacobean Drama*, The John Hopkins UP
- Fuegi, John (1980), "Meditations on Mimesis: the case of Brecht", in *Drama and Mimesis*, ed. James Redmond, *Themes in Drama* 2 (1980): 103–12
- Gassner, John, and Ralph G. Allen (1964), *Theatre and Drama in the Making*, Boston: Houghton Mifflin Company
- Gayley, Charles Mills (1914), *Beaumont, the Dramatist*, New York: Russell and Russell

- Gibson, Colin (1985), "Massinger's Theatrical Language", *Philip Massinger: A Critical Reassessment*, ed. Douglas Howard, Cambridge UP: 9–38
- Green, Paul D. (1982), "Theme and Structure in Fletcher's *Bonduca*", *SEL* 22 (1982): 305–316.
- Greg, W. W. (1955), *The Shakespeare First Folio: Its Bibliographical and Textual History*, Oxford and New York: Oxford UP
- Hall, Roger A. (1998), *Writing Your First Play*, 2<sup>nd</sup> ed., Focal Press, Butterworth-Heinemann
- Hallett, Charles A., and Elaine J. Hallett (1991), *Analyzing Shakespeare's Action: Scene Versus Sequence*, Cambridge UP
- Havel, Václav (1963), "Anatomic gagu" ("Anatomy of the Gag", 1963), in *Spisy 3: Eseje a jiné texty z let 1953–1969*, Torst: Praha 1999: 589–609
- Havel, Václav (1965), "O konvencích, informaci a kódu" ("On Conventions, Information and Code", 1965), in *Spisy 3*, Praha 1999: 695–700
- Havel, Václav (1968), "Zvláštnosti divadla" ("Specifics of the Theatre", 1968), in *Spisy 3*, Praha 1999: 801–29
- Hickman, Andrew (1989), "*Bonduca*'s Two Ignoble Armies and *The Two Noble Kinsman*", *Medieval and Renaissance Drama in England* 4 (1989): 143–171
- Hiles, Mary Elizabeth (1996), *Men, women, and honor: Masculine and feminine honor in Bonduca, The Two Noble Kinsmen, and Antony and Cleopatra* (PhD thesis abstract), University of Tennessee, *Dissertation Abstracts International*
- Hilský, Martin (1994), "Shakespeare in Czech: An Essay in Cultural Semantics", in *Shakespeare in the New Europe*, ed. Michael Hattaway, Boika Sokolova and Derek Roper, Sheffield Academic Press
- Hirsh, James E. (1986), "An Approach through Dramatic Structure", in *Approaches to Teaching Shakespeare's King Lear*, ed. Robert H. Ray, New York: The Modern Language Association of Americas: 86–90
- Hofstadter, Douglas R. (2000), *Gödel, Escher, Bach: an Eternal Golden Braid*, London and New York: Penguin Books; first published by Harvester Press in 1979
- Hogan, Floriana T. (1976), "Elizabethan and Jacobean Dramas and Their Spanish Sources", *Research Opportunities in Renaissance Drama* XIX (1976): 37–47
- Holzknicht, Karl Julius (1963), *Outlines of Tudor and Stuart Plays, 1497–1642*, London (c1947)
- Honigmann, E. A. J. (1981), *Shakespeare's Impact on his Contemporaries*, London
- Honzl, Jindřich, "Dynamics of the Sign in the Theater", in Matejka and Titunik 1976: 74–93
- Honzl, Jindřich, "The Hierarchy of Dramatic Devices", in Matejka and Titunik 1976: 118–127
- Hope, Jonathan, *Authorship of Shakespeare's Plays: A Socio-linguistic Study*, Cambridge UP 1994
- Hoy, Cyrus (1956, 1957, 1958, 1959, 1960, 1961, 1962), "The Shares of Fletcher and his Collaborators in the Beaumont and Fletcher Canon", 7 parts, *Studies in Bibliography* 8 (1956): 129–46; 9 (1957): 143–62; 11 (1958): 85–106; 12 (1959): 91–116; 13 (1960): 77–108; 14 (1961): 45–67; 15 (1962): 71–90
- Hoy, Cyrus (1976), "Critical and Aesthetic Problems of Collaboration in Renaissance Drama", *Research Opportunities in Renaissance Drama* XIX (1976): 3–6
- Hoy, Cyrus (1985), "Massinger as Collaborator: Plays with Fletcher and Others", *Philip Massinger: A Critical Reassessment*, ed. Douglas Howard, Cambridge UP: 51–82
- Hrdličková, Věna and Zdeněk Hrdlička (1997), *Smích je mým řemeslem* (Laughter is My Profession), Brody: Praha
- Hunter, G. K. (1959), Introduction and editorial matter to the Arden *All's Well that Ends Well*, The New Arden Shakespeare (2<sup>nd</sup> series)
- Jakobson, Roman (1995), *Poetická funkce*, Praha: H&H
- Jansen, Steen (1973), "Qu'est-ce qu'une situation dramatique?: Etude sur les notions élémentaires d'une description de textes dramatiques", *Orbis Litterarum* XVIII (1973): 235–92
- Jarrell, Randall (1991), "Some Lines from Whitman", *American Literature: Vol. 9 of the New Pelican*

- Guide to English Literature*, ed. Boris Ford, London and New York: Penguin Books: 139–52
- Johnson, Mark (1987), *The Body in the Mind: The Bodily Basis of Meaning, Imagination and Reason*, U of Chicago P
- Jones, Emrys (1971), *Scenic Form in Shakespeare*, Oxford and New York: Oxford UP
- Kastan, David Scott, and Peter Stallybrass, eds. (1991), *Staging the Renaissance*, Routledge
- Kermode, Frank (2001), “Art Among the Ruins”, *The New Yorker Review*, July 5: 59–63
- Kiernan, Pauline (1996), *Shakespeare’s Theory of Drama*, Cambridge UP
- Klein, Karl (2001), Introduction and editorial matter to the Cambridge *Timon of Athens*, The New Cambridge Shakespeare, Cambridge UP
- Knowles, Ronald (1999), Introduction and editorial matter to the Arden *King Henry VI, Part II*, The Arden Shakespeare (3<sup>rd</sup> series)
- Kocourek, Rostislav (1960), *John Fletcher a jeho spolupracovníci: Příspěvek k dějinám jakubovského dramatu* (J. F. and His Collaborators: A Contribution to the History of Jacobean Drama), Unpublished PhD thesis, Charles University: Prague
- Koryčanský, Radan (1997), *Drama, dramatičace, scénická adaptace*, unpubl. Master’s thesis at JAMU, Brno
- Lake, David J. (1981), “*The Insatiate Countess*: Linguistic Evidence for the Authorship”, *Notes and Queries* 226 (1981): 166–70
- Lakoff, George, and Mark Johnson (1980), *Metaphors We Live By*, U of Chicago P
- Leech, Clifford (1959), “*Edward II*: Power and Suffering”, *Critical Quarterly* I (1959): 181–96
- Leech, Clifford (1962), *The John Fletcher Plays*, London: Chatto & Windus
- Leonhardt, B. (1889), “Bonduca”, *Englische Studien* XIII: 36–63
- Levin, Harry (1976), “Shakespeare’s Nomenclature”, *Shakespeare and the Revolution of the Times* (1965), repr. Oxford, Clarendon Press 1976: 51–77
- Levin, Richard (1971), *The Multiple Plot in English Renaissance Drama*, Chicago: U of Chicago P
- Littlewood, S. R. (1952), *The Art of Dramatic Criticism*, London: Sir Isaac Pitman & Sons
- Lower, Charles B., “Character Identifications in Two Folio Plays: *Coriolanus* and *All’s Well*: A Theater Perspective”, in *Textual Formations and Reformations*, in Maguire and Berger 1998: 231–50
- Macdonald, Sharon (1987), “Boadicea: warrior, mother and myth”, in *Images of Women in Peace and War: Cross-Cultural and Historical Perspectives*, ed. Sharon Macdonald, Pat Holden and Shirley Ardener, Macmillan 1987: 40–61.
- Maguire, Laurie E. (1996), *Shakespearean Suspect Texts: The ‘bad’ quartos and their contexts*, Cambridge UP
- Maguire, Laurie E., and Thomas L. Berger (eds.) (1998), *Textual Formations and Reformations*, U of Delaware P
- Maguire, Laurie E. (2000), “Composition/decomposition: singular Shakespeare and the death of the author”, in Murphy 2000: 135–53
- Maguire, Nancy Klein (1987), *Renaissance Tragicomedy*, New York: AMS Press
- Mahood, M. M., *Bit parts in Shakespeare’s plays*, Cambridge UP 1992
- Makink, H. J. (1927), *Philip Massinger and John Fletcher: A Comparison*, Rotterdam: Nijgh & Van Ditmar’s Vitgevers-mij
- Mason, Pamela (2001), “Characters in Order of Appearance”, *Reading Shakespeare’s Dramatic Language: A Guide*, ed. Sylvia Adamson et al., The Arden Shakespeare: 144–57
- Matejka, Ladislav, and I. R. Titunik (eds.) (1976), *Semiotics of Art: Prague School Contributions*, Cambridge, Mass., and London, MIT Press
- Maus, Katharine Eisaman (ed.) (1995), *Four Revenge Tragedies*, Oxford and New York: Oxford UP
- Maxwell, Baldwin (1966), *Studies in Beaumont, Fletcher, and Massinger*, New York [c1939], London
- McLuskie, Kathleen (1981), “The Plays and the playwrights: 1613–1642”, *The Revels History*

- of *Drama in English*, ed. Edwards, Philip, Gerald Eades Bentley, and Lois Potter, vol. 4, Methuen
- McLuskie, Kathleen E. (1994), *DeKker and Heywood: Professional Dramatists*, Macmillan
- McMullan, Gordon (1994), *The Politics of Unease in the plays of John Fletcher*, U of Massachusetts P, Amherst
- McMullan, Gordon (2000), Introduction and editorial matter to the Arden *King Henry VIII*, The Arden Shakespeare (3<sup>rd</sup> series)
- Mehl, Dieter (1965), *The Elizabethan Dumb-show*, London
- Melchiori, Giorgio (1984), Introduction and editorial matter to the Revels Plays *The Insatiate Countess* by John Marston and others, The Revels Plays, Manchester UP
- Melchiori, Giorgio (1998), Introduction and editorial matter to the Cambridge *King Edward III*, The New Cambridge Shakespeare, Cambridge UP
- Mikalachki, Jodi (1995), "The Masculine Romance of Roman Britain: *Cymbeline* and Early Modern English Nationalism", *Shakespeare Quarterly*, Vol. 46, 3 [Autumn, 1995]: 301–322
- Miller, Stephen (1998), "*The Taming of the Shrew* and the Theories; or, 'Though this be badness, yet there is method in't'", in Maguire and Berger 1998: 251–63
- Mincoff, Marco (1967), "Shakespeare, Fletcher and Baroque Tragedy" *Shakespeare Survey* 20: 1–15
- Mizener, A., "The High Design of *A King and No King*", *Modern Philology* 1941: 166–78
- Moore, John B. (1965), *The Comic and the Realistic in English Drama*, New York: Russell & Russell
- Murphy, Andrew (ed.) (2000) *The Renaissance Text*, Manchester UP
- Nuttall, A. D. (1983), *A New Mimesis: Shakespeare and the representation of reality*, Methuen 1983
- Nuttall, A. D. (1990), "Realistic Conventions and Conventionless Realism", *Shakespeare Survey* 42 (1990): 33–37
- Oliphant E. H. C. (1927), *The Plays of Beaumont and Fletcher: An Attempt to Determine Their Respective Shares and the Shares of Others*, New Haven: Yale UP
- Oliver, H. J. (1959), Introduction and editorial matter to the Arden *Timon of Athens*, The New Arden Shakespeare (2<sup>nd</sup> series)
- Ong, Walter J. (1967), *The Presence of the Word*, Yale UP, reprinted U of Minnesota P 1981
- Ornstein, Robert, *The Psychology of Consciousness*, rev.ed. Penguin 1986
- Osolsobě, Ivo (1970), "Dramatické dílo jako komunikace komunikací o komunikaci – Variace na téma Zichovy definice dramatického díla" (Dramatic Art as Communication Through Communication About Communication), *Otázky divadla a filmu – Litteraria et Cinematographica*, Brno, UJEP: 11–46
- Osolsobě, Ivo (1974), *Divadlo, které mluví, zpívá a tančí* (A Theatre That Speaks, Sings, and Dances), Praha: Editio Supraphon
- Osolsobě, Ivo (1978), "Nad reprintem Zichovy *Estetiky dramatického umění*: dopis Olegu Susovi" (Over the Reprint of Zich's *Aesthetic of Dramatic Art: A Letter to Oleg Sus*), unpublished
- Osolsobě, Ivo (1988), "Jméno Eco a sémiotické záhady divadla" ("The Name of Eco and the Semiotic Mysteries of the Theatre"), *Dramatické umění*, No. 3: 37–45
- Osolsobě, Ivo (1992), *Mnobo pokyku pro semiotiku* (Much Ado About Semiotics), Brno: Nakladatelství "G" hudba a divadlo
- Osolsobě, Ivo (1996), "Jiří Veltruský. Le sémioticien et l'homme", *Cercle de Prague* (= *Degré*, No. 85–86), ed. André Helbo: b1–b4
- Osolsobě, Ivo (1999), "Jiřího Veltruského příspěvek k filosofii dramatu (doslov a komentář)", an Afterword and Commentary to Veltruský 1999: 99–148
- Parker, Brian (1999), Introduction and editorial matter to the Revels Plays Ben Jonson's *Volpone, or The Fox*, The Revels Plays, Manchester UP, 1983 and 1999
- Potter, Lois (1990), "'Nobody's Perfect': Actors' Memories and Plays of the 1590s", *Shakespeare Survey* 42 (1990): 85–97

- Potter, Lois (1997), Introduction and editorial matter to the Arden *The Two Noble Kinsmen*, The Arden Shakespeare (3<sup>rd</sup> series)
- Potter, Lois (2001), "Directing the *Really* Obscure Play", paper given at the Scaena Conference, Cambridge, August 2001
- Preston, John, ed. (1997), *Thought and Language*, Royal Institute of Philosophy Supplement 42, Cambridge UP 1997
- Rabkin, Norman (1976), "Problems in the Study of Collaboration", *Research Opportunities in Renaissance Drama* XIX (1976): 7–13
- Rabkin, Norman (1981), "Either/Or: Responding to *Henry V*", in *Shakespeare and the Problem of Meaning*, U of Chicago P: 32–66
- Radel, Nicholas F. (1997), "Homoeroticism, discursive change, and politics: reading 'revolution' in seventeenth-century English tragicomedy", *Medieval and Renaissance Drama in England* 9 (1997), Madison, NJ: 162–78
- Ribner, Irving (1965), *The English history play in the age of Shakespeare*, rev. ed., Methuen
- Rizzoli, Renato (1999), *Representation and Ideology in Jacobean Drama: The Politics of the Coup de Théâtre*, Salzburg Studies in English Literature, Jacobean Drama, vol. 104; The Edwin Mellen Press, Lewiston, Queenston, Lampeter
- Salerno, Henry F., (ed., trans.) (1967), *Scenarios of the Commedia dell'Arte: Flaminio Scala's Il teatro delle favole rappresentative*, New York UP, U of London P Ltd.
- Senapati, Sukanya B., "Two parts in one": Marston and Masculinity", in *The Drama of John Marston: Critical Re-Visions*, ed. T. F. Wharton, Cambridge UP 2000: 124–144
- Sisson, Charles (1927), " 'Keep the Widow Waking': A Lost Play by Dekker", *The Library*, Fourth Series VIII (June 1927): 39–57, 233–259
- Shawcross, John T. (1987), "Tragicomedy as Genre, Past and Present", in Maguire 1987: 13–32
- Smith, Emma (2000), "Ghost Writing: *Hamlet* and the Ur-Hamlet", in Murphy 2000: 177–90
- Smith, Winnifred (1964), *The Commedia dell'Arte*, New York: Benjamin Blom
- Snyder, Susan (1993), Introduction and editorial matter to the Oxford *All's Well that Ends Well*, The Oxford Shakespeare, Oxford UP
- Solomon, Andrea Remi (1998), " 'A Wild Shambles of Strange Gods': The Conversion of Quisara in Fletcher's *The Island Princess*", in John C. Hawley (ed.), *Christian Encounters with the Other*, New York UP 1998: 17–32
- Stillinger, Jack (1991), *Multiple Authorship and the Myth of Solitary Genius*, New York and Oxford: Oxford UP
- Štříbrný, Zdeněk (1987), *Dějiny anglické literatury* (A History of English Literature), 2 vols., Academia: Praha
- Styan, J. L. (1967), *Shakespeare's Stagecraft*, Cambridge UP
- Sus, Oleg (1977), "Průkopník české strukturně sémantické divadelní vědy (Psychosémantika a divadelní umění)" (The Pioneer of Czech Structural-Semantic Theatreology: Psychosemantics and the art of theatre), Foreword to his reprint of Zich 1931, *Analecta Slavica*, vol. 14, Würzburg, Jal-Reprint: no page numbering.
- Taylor, Gary (1982), Introduction and editorial matter to the Oxford *Henry V*, Oxford and New York: Oxford UP
- Taylor, Gary (1985), *To Analyze Delight: A Hedonist Criticism of Shakespeare*, Newark, U of Delaware P
- Taylor, Gary (2000), "C:/wp/file.txt 05:41 10–07–98", in Murphy 2000: 44–54
- Teissedou, Jean-Pierre (1980), "The Prophetess, de John Fletcher (1579–1625): Puissance de la magie ou magie de la puissance?", in Margaret Jones-Davies, *La Magie et ses Langues*, Université de Lille III: 83–93
- Trousdale, Marion (1987), "Diachronic and Synchronic: Critical Bibliography and the Acting of Plays", *Shakespeare: Text, Language, Criticism: Essays in Honour of Marvin Spevack*, ed. Bernhard



- Fabian and Kurt Tetzeli von Rosador; Olms-Weidmann, Hildesheim, Zürich, New York: 304–14
- Turner, Robert Kean (1987), “Collaborators at Work: *The Queen of Corinth* and *The Knight of Malta*”, *Shakespeare: Text, Language, Criticism: Essays in Honour of Marvin Spevack*, ed. Bernhard Fabian and Kurt Tetzeli von Rosador; Olms-Weidmann, Hildesheim, Zürich, New York: 315–33
- Turner, Robert Y., “Responses to Tyranny in John Fletcher’s Plays”, *Medieval & Renaissance Drama in England IV* (1989): 123–41
- Twycross, Meg (1994), “The theatricality of Medieval English Plays”, *The Cambridge Companion to Medieval English Theatre*, ed. Richard Beadle, Cambridge UP: 37–84
- Ure, Peter (1974), *Elizabethan and Jacobean Drama*, Liverpool: Liverpool UP
- Varela, Francisco J. (1991), Evan Thompson, Eleanor Rich, *The Embodied Mind: Cognitive Science and Human Experience*, MIT Press
- Varela, Francisco J., and Jonathan Shear, eds. (1999), *The View From Within: First-person approaches to the study of consciousness*, Imprint Academic
- Veltruský, Jiří (1993), “Sémiologické poznámky k dialogu v literatuře” *Česká literatura* 41, No. 3 (1993), Praha: Ústav pro českou a světovou literaturu: 229–43
- Veltruský, Jiří (1994), *Příspěvky k teorii divadla*, Praha: Divadelní ústav
- Veltruský, Jiří (1996), *Esquisse d’une sémiologie du théâtre*, In: *Cercle de Prague* (= *Degrés*, No. 85–86), ed. André Helbo: c1–c172
- Veltruský, Jiří (1999), *Drama jako básnické dílo* (Drama as Poetry), ed. Ivo Oslosobě, Brno: Host
- Vickers, Brian (1993), *Appropriating Shakespeare: Contemporary Critical Quarrels*, New Haven and London: Yale UP
- Waith, Eugene M. (1952), *The Pattern of Tragicomedy in Beaumont and Fletcher*, Yale UP, New Haven
- Wales, Katie (2001), *A Dictionary of Stylistics*, 2<sup>nd</sup> ed., London and New York: Longman
- Wallis, Lawrence B. (1947), *Fletcher, Beaumont & Company: Entertainers to the Jacobean Gentry*, Morningside Heights, New York: King’s Crown Press
- Warburton, Nigel (1999), *Philosophy: The Basics*, 3<sup>rd</sup> ed., London and New York: Routledge
- Wardle, Irving (1992), *Theatre Criticism*, London and New York: Routledge
- Watts, Cedric (1984), *The Deceptive Text: An Introduction to Covert Plots*, Brighton, Totowa
- Wellek, René and Austin Warren (1993), *Theory of Literature*, London and New York: Penguin Books (first published in 1942)
- White, Martin (1992), *Middleton and Tourneur*, Macmillan
- Wiggins, Martin, (ed.) (1998), *Four Jacobean Sex Tragedies*, Oxford and New York: Oxford UP
- Williams, M. R. W. (1989), *Dramatique Technique in Thomas Middleton’s Later Plays*, Unpublished DPhil thesis, Wadham College, Oxford
- Williams, William Proctor (1987), “Not Hornpipes and Funerals: Fletcherian Tragicomedy”, in Maguire 1987: 139–54
- Wilson, Edward M. (1980), *Spanish and English literature of the 16th and 17th centuries: Studies in discretion, illusion and mutability*, Cambridge UP
- Wilson, Jo Betty (1987), *Deception In The Comedies And Tragicomedies Of John Fletcher* (The Pilgrim) (PhD thesis abstract), University of Tennessee, *Dissertation Abstracts International*
- Winkel, Wilbur Dwight (1925), *The Dramatic Technique of Thomas Middleton in His Comedies of London Life*, PhD thesis, University of Chicago, Illinois
- Zich, Otakar (1931), *Estetika dramatického umění* (Aesthetic of the Dramatic Art), Prague, Melantrich