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Shakespeare: An Annotated Bibliography for 1953

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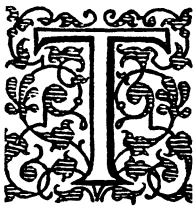
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HE following bibliography, which includes only works directly relating to Shakespeare, attempts to list all items of interest to the scholar, the actor and producer, and the general reader. A number of books and articles which may be of use to those concerned with Shakespeare have therefore been included, even though they do not represent original contributions to knowledge or criticism. Such items, however, as journalistic reviews of productions or books, or brief popular articles, have generally been omitted. New printings of previously issued editions or studies are not listed unless there has been substantial revision or expansion. An exception to this rule has been made for foreign countries, where re-issues of editions and translations are significant indications of a continuing interest in Shakespeare. All reviews have been grouped under the books they deal with, even if these books have been included in previous bibliographies. In such instances, however, the description of the book has been given in short form. The year 1953 is always to be understood, if no other year is specifically mentioned.

The annotations are designed to indicate the subject matter or argument of the items listed. In no sense are they intended as criticisms of the books or articles which they explain. Certain significant articles are not annotated because their titles sufficiently indicate their content. The length of the annotation is also no guide to the importance of the item. Some items are listed without annotation because they have not yet become available here.

The editor wishes to thank the members of the staffs of the Queens College Library, the Columbia University Library, and the New York Public Library for their many courtesies. The distinguished scholars from many countries who have cooperated in the preparation of this bibliography have contributed greatly towards broadening its scope and increasing its usefulness.

The editor would appreciate receiving copies of books, and offprints of articles and reviews dealing with Shakespeare, in order to insure as complete a coverage of the field as possible.

The following abbreviations have been regularly used:

<i>E.C.</i> — <i>Essays in Criticism</i>	<i>PMLA</i> — <i>Publications of the Modern Language Association</i>
<i>J.E.G.P.</i> — <i>Journal of English and Germanic Philology</i>	<i>R.E.S.</i> — <i>Review of English Studies</i>
<i>M.L.N.</i> — <i>Modern Language Notes</i>	<i>S.-J.</i> — <i>Shakespeare-Jahrbuch</i>
<i>M.L.Q.</i> — <i>Modern Language Quarterly</i>	<i>S.N.L.</i> — <i>Shakespeare Newsletter</i>
<i>M.L.R.</i> — <i>Modern Language Review</i>	<i>S.P.</i> — <i>Studies in Philology</i>
<i>M.P.</i> — <i>Modern Philology</i>	<i>SQ</i> — <i>Shakespeare Quarterly</i>
<i>N. & Q.</i> — <i>Notes and Queries</i>	<i>S.S.</i> — <i>Shakespeare Survey</i>
<i>T.L.S.</i> — <i>Times Literary Supplement</i>	

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299. Shield, H. A. "Links with Shakespeare—XI," *N. & Q.*, Vol. 198, No. 7 (July), pp. 280-282.
Relates Sir Robert Chester to "the Shakespeare circle."
300. Siegel, Paul N. "The Damnation of

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Othello's tragedy the damnation of his soul.
301. Siegel, Paul N. "Measure for Measure: The Significance of the Title," *SQ*, IV, 317-320.
The title means "not the absence of retaliation but an elaborate working-out of retaliation."
302. Siegel, Paul N. "A Midsummer Night's Dream and the Wedding Guests," *SQ*, IV, 139-144.
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303. Siegel, Paul N. "Shylock and the Puritan Usurers," in Matthews and Emery (ed.), *Studies in Shakespeare*, pp. 129-138.
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306. Smith, Warren D. "The Duplicate Revelation of Portia's Death," *SQ*, IV, 153-161.
Brutus' seeming ignorance of Portia's death after his mention of it to Cassius not a sign of revision in *J.C.* but a deliberate and effective dramatic stroke by Sh.
307. Smith, Warren D. "The Elizabethan Stage and Shakespeare's Entrance Announcements," *SQ*, IV, 405-410.
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308. Smith, Warren D. "Stage Business in Shakespeare's Dialogue," *SQ*, IV, 311-316.
Stage directions in the dialogue intended for those spectators who could not clearly see the action on the stage.
309. Southern, A. C. "The Elephant Inn," *T.L.S.*, June 12, p. 381.
In connection with *Twelfth Night*, III.iii.39, cites new evidence to show that "at least as early as July, 1598 . . . there was an inn known as The Elephant on Bankside. . . ."
310. Spadaro, Ottavio. "Giulietta di Charlot," *Teatro Scenario* (Milan), New Series, V, No. 3 (Feb. 1-15), p. 12.
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311. Spalding, K. J. *The Philosophy of Shakespeare*. New York: Philosophical Library. Pp. viii + 191.
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312. Speaight, Robert. "Réflexions sur Othello," *Mercure de France*, July, no. 1079.
- 312a. Speaight, Robert. "Nature and Grace in *The Tempest*," *Dublin Review*, No. 459, pp. 28-51.
313. Spencer, Terence. "Shakespeare Learns the Value of Money: The Dramatist at Work on *Timon of Athens*," *S.S.* 6, pp. 75-78.
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The repetition and development of four basic themes seen as giving the play poetic and dramatic unity.
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321. Straumann, Heinrich. *Phönix und Taube: zur Interpretation von Shakespeares Gedankenwelt*. Zurich: Artemis. Pp. 63.
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Finds the source of one stanza of the poem in the *Illustrium Poetarum Flores*.
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- 335a. Walker, Roy. "Look upon Caesar," *The Twentieth Century*, CLIV, 469-474.
- 335b. Walker, Roy. "Theatre Royal," *The Twentieth Century*, CLIII, 463-470.
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336. Walker, Roy. "Macbeth's Entrance," *T.L.S.*, Aug. 21, p. 535.
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- 336a. Watkins, Leslie. *The Story of Shakespeare's School, 1553-1953*. Stratford-upon-Avon: The Herald Press and

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