

The Book of Sir Thomas Moore:

General Studies

E467. Schelling, Felix Emmanuel. *The English Chronicle Play: A Study in the Popular Historical Literature environing Shakespeare*. New York: MacMillan, 1902. Rpt. New York: Burt Franklin, 1968. 210–15. Rpt. New York: Haskell House, 1969. Rpt. Kessinger, 2007.

E468. Baskervill, C. R. "Parallels to *Bartholomew Fair*." *Modern Philology* 6 (1908): 109–27.

E469. Moorman, F. W. "Plays of Uncertain Authorship Attributed to Shakespeare." *The Cambridge History of English Literature*. Volume V. *The Drama to 1642, Part One*. Ed. Adolphus William Ward and Alfred Rayney Waller. Cambridge: Cambridge UP, 1910. 246–48. Published in the U.S. as *The Cambridge History of English and American Literature in 18 Volumes*. New York: G. P. Putnam's Sons, 1907–21. **Available online** at <http://www.archive.org/details/cambridgehistory05warduoft> Also available online as Plays of Uncertain Authorship Attributed to Shakespeare. § 7. *Sir Thomas More: its scholarly character and political tone*. <http://www.bartleby.com/215/1007.html> [Sullivan 2:334–35.]

E470. *Shakespeare's Hand in The Play of Sir Thomas More: Papers by Alfred W. Pollard, W. W. Greg, E. Maunde Thompson, J. Dover Wilson, & R. W. Chambers*. Cambridge: Cambridge UP, 1923. Rpt. 1967, 2010. Rpt. Folcroft, PA: Folcroft P, 1969, 1976. Rpt. Irving CA: Reprint Services Corp. 1992. **Available Online** at <http://www.archive.org/details/shakespeareshand00polluoft/> [Metz 95. Papers also listed separately.]

Review(s):

E470.1. R. B. McKerrow, *The Library* 4th ser. 4:3 (1923): 238–42.

E471. Pollard, Alfred W. "Introduction." *Shakespeare's Hand in The Play of Sir Thomas More*. Cambridge: Cambridge UP, 1923, 1967, 2010. 1–40. Rpt. Folcroft, PA: Folcroft P, 1969, 1976. Rpt. Irving CA: Reprint Services Corp. 1992. **Available Online** at <http://www.archive.org/details/shakespeareshand00polluoft/> [Metz 95. With an appendix of the accounts of the anti-alien disturbances of 1595, 1586 and 1593 (pp.33–40).]

E472. Boas, Frederick. *An Introduction to Tudor Drama*. Oxford: Clarendon P, 1933. 122–25. [Sullivan S2:18.]

E473. Tillyard, E. M. W. *Shakespeare's History Plays*. London: Chatto and Windus, 1944. Rpt. London: Peregrine Books (Penguin), 1962. 109–11, 120–21, 162–63, 221. [Metz 13.]

E474. Ribner, Irving. "The Biographical Play." *The English Historical Play in the age of Shakespeare*. Princeton: princeton UP, 1957. Rev. ed. London: Methuen; New York: Barnes and Noble, 1965. Rpt. London: Routledge, 2005. 209–215. [Cf. Metz 78.]

E475. Chambers, R. W. *Thomas More*. London: Cape; New York: Harcourt, Brace, 1935. 43–47, 150–51, 278. Rpt. Ann Arbor: U of Michigan P, 1958. [Metz 103. The play *Sir Thomas More* shows More's continuing popularity with the citizens of Elizabethan London.]

E476. Bevington, David. *Tudor Drama and Politics: A Critical Approach to Topical Meaning*. Cambridge, MA: Harvard UP. 1968. 253–56, 346. [Sullivan S2:15; Cf. Metz 81.]

E477. Storari, Gilberto. "From Elizabeth I to Elizabeth II: Two Popular Views of Thomas More." [1971] See *A Man For All Seasons*.

E478. Spikes, Judith Doolin. "The Book of *Sir Thomas More*: Structure and Meaning." *Moreana* 11, no. 43/44 (November 1974): 25–39. [Geritz V051; Metz 137.]

E479. Forker, Charles R., and Joseph Candido. "Wit, Wisdom, and Theatricality in *The Book of Sir Thomas More*." *Shakespeare Studies* 13 (1980): 85–104. [Geritz V011; Metz 147.]

Review(s):

E479.1. Clare M. Murphy, *Moreana* 18, no. 71/72 (November 1981): 121–124.

E480. Doyle, Charles Clay. "The Hair and Beard of Thomas More: With Special Reference to the Play *Sir Thomas More* and an Epigram by John Owen." *Moreana* 18, no. 71/72 (November 1981): 5–14. [Geritz I030.]

E481. Fox, Alistair. "The Paradoxical Design of *The Book of Sir Thomas More*." *Renaissance and Reformation* ns 5 (1981): 162–73.

E482. Murphy, Claire. "Triptych on *Sir Thomas More*: A Review of Recent Scholarship." *Moreana* 18, no. 71/72 (November 1981): 115–26.

E483. Rousseau, Marie-Claude. «*Sir Thomas More*: une énigme résolue?» *Moreana* 18, no. 71/72 (November 1981): 155–65.

E484. Rousseau, Marie-Claude. «*Sir Thomas More*: un dossier en instance.» *Moreana* 19, no. 75/76 (December 1982): 147–50. [Review Article.]

E485. Jones-Davies, Marie-Thérèse. «Mimésis et imaginaire dans le jeu théâtral élisabéthain.» *Vérité et illusion dans le théâtre au temps de la Renaissance*. Ed. Marie-Thérèse Jones-Davies. Univ. de Paris-Sorbonne, Inst. de Recherches sur les Civilisations de l'Occident Mod., Centre de Recherches sur la Renaissance: 8 Paris: Touzot, 1983. 115–132.

E486. Rousseau, Marie-Claude. «*Sir Thomas More*: du texte à la scène.» *Moreana* 21, no. 83/84 (December 1984): 127–42. [On the relationship between the play and Roper's text. Also discusses various productions, including the 1983 BBC Radio Play starring Ian McKellan.]

E487. McMillin, Scott *The Elizabethan Theatre and The Book of Sir Thomas More*. Ithaca, NY: Cornell UP, 1987. [Geritz V030.]

Review(s):

E487.1. Franklin B. Williams, *Moreana* 24, no. 95/96 (December 1987): 81–82.

E488. Zapotka, Francis E. and T. R. Murphy. "Two Thomases: An Historical and Literary Comparison of *Thomas Lord Cromwell* and *Sir Thomas More*." *Proceedings of the PMR Conference* 12/13 (1987–88): 263–279.

Review(s):

E488.1. Germain Marc'hadour, «Les deux Thomas: More et Cromwell dans le théâtre élisabéthain,» *Moreana* 28, no. 108 (December 1991): 117–18.

E489. Rousseau, Marie-Claude. «L'écho du silence: More à la scène et à l'écran.» *Impacts* no.4 1988: 73–78. [Villquin 2005:69; cf. Worldcat OCLC 474496050?]

E490. Howard-Hill, T. H., ed. *Shakespeare and Sir Thomas More: Essays on the Play and its Shakespearean Interest*. New Cambridge Studies and Supplementary Texts. Cambridge: Cambridge UP, 1989. [A "sequel" to *Shakespeare's Hand*, and a review of scholarship on the play and on "Hand D" in the sixty years since the publication of *Shakespeare's Hand*. Articles also listed separately.]

Review(s):

E490.1. R. A. Foakes, *Review of English Studies* ns 42 (1991): 577–78.

E490.2. D. W. Foster, *Renaissance Quarterly* 44 (1991): 369–72.

E490.3. E. A. J. Honigmann, *Yearbook of English Studies* 21 (1991): 359–60.

E490.4. Eric Sams, *Notes and Queries* ns 37 (1990): 464–65.

E490.5. Jean-Pierre Villquin, *Moreana* 28, no. 108 (December 1991): 67–79.

E491. Melchiori, Giorgio. "The Book of *Sir Thomas More*: Dramatic Unity." *Shakespeare and Sir Thomas More: Essays on the Play and its Shakespearean Interest*. New Cambridge Studies and Supplementary Texts. Ed. T. H. Howard-Hill. Cambridge: Cambridge UP, 1989. 77–100. [Sum.: Jean-Pierre Villquin, *Moreana* 28, no. 108 (December 1991): 72–74. See also below, Introduction to edition of *Sir Thomas More*, edited by V. Gabrieli and Giorgio Melchiori.]

E492. Metz, G. Harold. "'Voice and credyt': The Scholars and *Sir Thomas More*." [1989]
See **Reference Works**.

E493. Gabrieli, Vittorio, and Giorgio Melchiori. "Introduction." *Sir Thomas More. A Play by Anthony Munday and Others. Revised by Henry Chettle, Thomas Dekker, Thomas Heywood and William Shakespeare*. Ed. Vittorio Gabrieli and Giorgio Melchiori. The Revels Plays. Manchester: Manchester UP, 1990. 1–53.

E494. Honigmann, E. A. J. "The Play of *Sir Thomas More* and Some Contemporary Events." *Shakespeare Survey* 42 (1990): 77–84. [Geritz I052.]

- E495. Miller, Clarence H. "Thomas More, *A Man For All Seasons*: Robert Bolt's Play and the Elizabethan Play of *Sir Thomas More*." [1990] See **A Man For All Seasons**.
- E496. Zapotka, Francis E. "'My Strong House': The Tower and its use in *Sir Thomas More*." *Moreana* 28, no. 108 (December 1991): 41–50. [Sum.: p.50; Geritz V060. On the Tower of London as a kind of character in the play. See also *Moreana* 18, no. 71/72 (November 1981): 98.]
- E497. Villquin, Jean-Pierre. «Thomas More, *dramatis persona*: Contribution du théâtre au mythe.» Centre d'études supérieures de la Renaissance Université François Rabelais, Tours, 1987. *The Problematics of Text and Character: Le texte et le personnage en question(s), Actes des Tables rondes I–II–III*. Collection Theta 1. Bern: Peter Lang, 1994. [Villquin 2005:70.]
- E498. Murphy, Clare. "Sir Thomas More as Biography: Convention and Innovation in Matter and Manner." *Tudor Theatre: "Let there be covenants . . ." Convention et Théâtre Acte de la Table ronde VI*. Centre d'études supérieures de la Renaissance Université François Rabelais, Tours (éd.) Collection Theta 4. Bern: Peter Lang, 1998. 243–53. [Villquin 2005:68.]
- E499. Hill, Tracey. "'Marked Down for Omission': Censorship and *The Book of Sir Thomas More*." *Parergon* ns 17:1 (1999): 63–88.
- E500. Masten, Jeffrey. "More or Less: Editing the Collaborative." *Shakespeare Studies* 29 (2001): 109–31. [Sum.: "Argues for including the whole play, rather than just the Shakespearean portions, in editions of Shakespeare, thus avoiding the practice that underemphasizes the unity of the work" (*Norton*, 2nd ed., 2032).]
- E501. Bertheau, Gilles. «Lecture de *Sir Thomas More* de Anthony Munday et alii (1593): L'Obéissance paradoxale d'un homme libre.» *Etudes Epistémè* 2 (Fall 2002): 226–249. <http://revue.etudes-episteme.org/?lecture-de-sir-thomas-more-de> or http://revue.etudes-episteme.org/IMG/pdf/ee_2_art_bertheau.pdf
- E502. Brietz Monta, Susannah. "*The Book of Sir Thomas More* and Laughter of the Heart." *Sixteenth Century Journal* 34:1 (2003): 107–121. [Sum.: p.107.]
- E503. Fitzpatrick, Joan. "Food and Foreignness in Sir Thomas More." *Early Theatre* 7.2 (2004): 33–47. **Available online** at: <http://digitalcommons.mcmaster.ca/earlytheatre/vol7/iss2/2>
- E504. Melchiori, Giorgio. "Shakespeare in the Bottega: Art Works, Apocrypha, and the Stage." *Shakespeare, Italy, and Intertextuality*. Ed. Michele Marrapodi; with an afterword by Keir Elam. Manchester, England: Manchester UP, 2004. 239–52.
- E505. Hill, Tracey. "'The Cittie is in an uproare': Staging London in *The Booke of Sir Thomas More*." *Early Modern Literary Studies* 11.1 (May 2005): 2.1–19. <http://purl.oclc.org/emls/11-1/more.htm> [Sum.: <http://purl.oclc.org/emls/11-1/abstracts.html>]
- E506. Jowett, John. "*Sir Thomas More* and the Play of Body." *Shakespeare et le jeu*. Ed. Pierre Kapitaniuk and Yves Peyré. *Actes des Congrès de la Société Française Shakespeare* 23 (2005): 75–89. **Available online** at <http://shakespeare.revues.org/661>

- E507. Monta, Susannah Brietz. "The polemics of conscience in the history play." [2005]
See **More and Shakespeare: General Studies**.
- E508. Kelly, Erin E. "John Foxe, Poets, and *Sir Thomas More*." *Moreana* 42, no. 163 (September 2005): 7–41. [Sum.: p.7.]
- E509. Levine, Nina S. "Citizens' Games: Differentiating Collaboration and *Sir Thomas More*." *Shakespeare Quarterly* 58 (2007): 31–64. [Sum.: "Investigates the Analogy between collaborative authorship and the subject of that collaboration, rebellious citizen solidarity(" *Norton* 2nd ed., p.2032).]
- E510. Cseicsner, Otilia. "Shakespeare the Dramaturge." *Shakespeare and His Collaborators over the Centuries*. Pavel Drábek, Klára Kolinská, and Matthew Nicholls. Newcastle upon Tyne, England: Cambridge Scholars, 2008. 55–65.
- E511. Osolsobě, Petr. "*Sir Thomas More*: Less Collaborative, More Shakespearean." *Shakespeare and His Collaborators over the Centuries*. Pavel Drábek, Klára Kolinská, and Matthew Nicholls. Newcastle upon Tyne, England: Cambridge Scholars, 2008. 67–75.
- E512. Johnston, James W. "Writing (in) the Spaces of Persecution: Cross-Confessional Interpretation, Authorship, and Anxiety in Anthony Munday and Thomas Nashe." Diss. U of Western Ontario, 2008. [DAI, section A. 69:5 (Nov. 2008: 1795.)]
- E513. Fitzpatrick, Joan. "The 'sweet-gorged Maw': Feeding and Physic in the Elizabethan Dramatic *Life of Sir Thomas More*." *Renaissance and Reformation* 31:3 (2008): 51–67. [Sum.: (Fr.) <http://jps.library.utoronto.ca/index.php/renref/article/view/9168>.]
- E514. Kinney, Arthur F. "Memorializing History in *The Booke of Sir Thomas Moore*." *Moreana* 45, no. 174 (October 2008): 55–96. [Sum.: [http://www.amici-thomae-mori.com/photos/SITE_04_KINNEY Sir Thomas Moore p.55-96 definitif.pdf](http://www.amici-thomae-mori.com/photos/SITE_04_KINNEY_Sir_Thomas_Moore_p.55-96_definitif.pdf).]
- E515. Quinn, Paul. "A Witty and Learned Persecutor? The staged after-life of Thomas More." [2010] See **Tudor and Stuart Drama**.
- E516. Han, Younglim. "[Shakespeare and Food: Examples of *Sir Thomas More*, *Coriolanus*, and *Pericles*]." *Journal of English Language and Literature / Yǒngŏ Yǒngmunhak* [Seoul] 57:4 (2011): 651–674. [MLA 2012580040.]
- E517. Masten, Jeffrey. "*Sir Thomas More*: More or Less Queer." *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*. Ed. Madhavi Menon. Durham, NC: Duke UP, 2011. 309–318.
- E518. Woods, Gillian. "'Strange Discourse': The Controversial Subject of *Sir Thomas More*." *Renaissance Drama* 39:1 (2011): 3–35.

- E519. Griffiths, Jane. "Lusty Juventus." Ed. Thomas Betteridge, and Greg Walker. *The Oxford Handbook of Tudor Drama*. Oxford: Oxford UP, 2012. 262–275.
- E520. Jowett, John, ed. "Introduction." *Sir Thomas More*. The Arden Shakespeare, 3rd Series. London: Arden, 2011. 1–129.
- E521. Moore, Gaywyn E. "Exhuming Henry VIII's Court: The Tudor Household on the Jacobean Stage." Diss. U of Kansas, 2011. [DAI 73:4 (Oct. 2012): DA3489897. A study of *Henry VIII*, *Sir Thomas More*, *Thomas Lord Cromwell*, and Samuel Rowley's *When You See Me, You Know Me*.]
- E522. Munro, Lucy. "Archaism, the Middle Age and the Morality Play in Shakespearean Drama." *Shakespeare* 8:4 (2012): 356–367.
- E523. Conley, Lacey Ann. "'The Crew of Common Playwrights': Collaboration and Authorial Community in the Early Modern Theater." Chicago: Loyola U, 2012. [DAI 73:9 (Mar. 2013): DA3509516.]
- E524. Higgins, Siobhán. "'Let us Not Grieve the Soul of the Stranger': Images and Imaginings of the Dutch and Flemish in Late Elizabethan London." *Dutch Crossing: Journal of Low Countries Studies* 37:1 (2013): 20–40. (<http://dx.doi.org/10.1179/0309656412Z.00000000023>)
- E525. Schülting, Sabine. "'What Country, Friends, Is This?' The Performance of Conflict in Shakespeare's Drama of Migration." Ed. Carla Dente, Carla, Sara Sancini, and Ton Hoenselaars. *Shakespeare and Conflict: A European Perspective*. New York: Palgrave Macmillan, 2013. 24–39. [On *Twelfth Night* and *Hamlet*.]
- E526. Griffin, Eric. "Shakespeare, Marlowe, and the Stranger Crisis of the Early 1590s." Ed. and introduced by Ruben Espinosa, and David Ruiters. *Shakespeare and Immigration*. Farnham, UK: Ashgate, 2014. 13–36, esp. 19–22; see also pp.1–4 in Introduction.
- E527. Oldenburg, Scott. "Shakespeare the Foreigner, Staging inclusion (2): *Sir Thomas More*." *Alien Albion: Literature and Immigration in Early Modern England*. Toronto: U of Toronto P, 2014, 155–172, 236–39.