Works cited

Early texts and editions

- Achilles Tatius. *Achillis Statii Alexandrini De Clitophontis & Leucippes amorib. Libri VIII. E Græcis Latini facti à L. Annibale Cruceio*. Cambridge: John Legat, 1589. STC 89.
- . *Les amours de Clitophon et de Leucippe, écrits jadis en grec par Achilles Statius Alexandrin, et depuis mis en latin par L. Annibal Italien, et nouvellement traduits en langage françois par B. [Belleforest] Comingeois*. Paris: J. Borel, 1575.
- . *The most delectable and pleasaunt history of Clitiphon and Leucippe: written first in Greeke, by Achilles Statius, an Alexandrian: and now newly translated into English, etc.* London: Thomas Creede for William Mattes, 1597. STC 90.
- Adam de La Halle. *Le jeu de Robin et Marion*. Ed. Ernest Langlois, 2nd edn rev. Paris: H. Champion, 1923.
- Aspin, I. S. T. (ed.) *Anglo-Norman Political Songs*. Oxford: Blackwell, 1953.
- Baïf, Jean-Antoine de. *Œuvres complètes*, ed. Jean Vignes, Guy Demerson, Perrine Galand-Hallyn et al., Textes de la Renaissance. Paris: H. Champion, 2002.
- Bale, John. *The Complete Plays of John Bale*, ed. Peter Happé, 2 vols. Cambridge: D. S. Brewer, 1986.
- Barran, Henri [Henry] de. *Mankind Justified by Faith: Tragicomedy*. Trans. with introduction and notes by Richard Hillman. Scène Européenne – Traductions Introuvables, Centre d'Études Supérieures de la Renaissance, Université de Tours: <https://sceneeuropeenne.univ-tours.fr/traductions/mankind-justified-faith> (accessed 31 January 2019).
- . *Tragique comedie françoise de l'homme iustifié par Foy*. [Geneva: Zacharie Durant,] 1554. Gallica: <http://gallica.bnf.fr/ark:/12148/bpt6k702797> (accessed 30 January 2019).
- . *Tragique comédie française de l'homme justifié par Foi*. Ed. Régine Reynolds-Cornell. In Luigia Zilli, Mariangela Miotti, Anne Bettoni et al. (eds), *La comédie à l'époque d'Henri II et de Charles IX*, ser. 1, vol. 6 (1541–1554), Théâtre Français de la Renaissance. Florence: L. S. Olschki, 1994, pp. 439–535.
- Belleforest, François de. *Histoires tragiques, ... Contenant plusieurs choses dignes de memoire, de ce qui s'est passé, & de nostre temps, mises en lumière, par François de Belle-forest ... Tome septiesme*. Rouen: Adrian de Launay, 1604.

- . *Le septiesme tome des histoires tragiqves, contenant plusieurs choses dignes de memoire, & diuers succes d'affaires, & euenements, qui seruent à l'instruction de nostre vie: le tout recuilly de ce qui s'est passé, & iadis, & de nostre temps, etc.* Paris: Emmanuel Richard, 1583. Online Gallica: <https://gallica.bnf.fr/ark:/12148/bpt6k1103460> (accessed 5 February 2019).
- Bernier de la Brousse, Joachim. *Les hevrevses infortvnes. Trage-comédie.* In *Œuvres poétiques du sieur Bernier de la Brousse*. Poitiers: Julian Thoreau, 1618. Fos 276^r–330^r.
- The Bible and Holy Scriptvres, etc.* Geneva, 1562. STC 2095.
- Catullus, Gaius Valerius. *Catullus*. Ed. Elmer Truesdell Merrill. Cambridge, MA: Harvard University Press, 1893.
- Cayet, Pierre Victor Palma. *Le purgatoire prouué par la Parole de Dieu*. Paris: D. Binet, 1600.
- . *Responce de Maistre Victor-Pierre Cayer. Contre les calomnies qu'on cuide mettre sur sa ... conuersion à la vraye Église Catholique, Apostolique & Romaine*. Paris: Jean Richer, 1595. Paris: Jean Richer, 1595.
- . *Sypplication tres-hvmble a Madame, Madame Soeur vnique dv Roy, Duchesse de Bar & d'Albret, &c. Pour sa tres-desirée Conuersion à nostre Mere Sainte Eglise Catholique, Apostolique & Romaine*. Paris: Benoist Chalonneau and Silvestre Moreau, 1601.
- (trans.). *L'histoire prodigieuse et lamentable du Docteur Fauste avec sa mort espouvantable. Là où est monstré, combien est misérable la curiosité des illusions et impostures de l'Esprit malin*. Paris: D. Binet, 1598.
- Chantelouue, François de. *La tragédie de feu Gaspard de Colligny*. Ed. Keith, Cameron, Textes Littéraires. Exeter: University of Exeter Press, 1971.
- . *Tragédie de Pharaon et autres oeuvres poétiques, contenant hymnes, divers sonnets et chansons*. Paris: N. Bonfons, 1577.
- . *The Tragedy of the Late Gaspard de Coligny and The Guisiade [by Pierre Matthieu]*. Trans. and ed. Richard, Hillman, Carleton Renaissance Plays in Translation, 40. Ottawa: Dovehouse Editions, 2005.
- Chaucer, Geoffrey. *The Riverside Chaucer*. Ed. Larry D. Benson, 3rd edn. Boston: Houghton Mifflin, 1987.
- Cotgrave, Randle. *A Dictionarie of the French and English Tongues (1611)*. Anglistica and Americana, 77. Fac. rpt. Hildesheim: Georg Holms, 1970.
- Des Masures, Louis. *Tragédies saintes*. Ed. Charles Comte, Société des Textes Français Modernes. Paris: Droz, 1932.
- Des Roches, Catherine. *Vn acte de la Tragicomédie de Tobie*. In *Les œuvres de Mesdames Des Roches de Poitiers [sic] mère et fille. Seconde édition, Corrigée & augmentée de la Tragi-comédie de Tobie & autres œuvres poétiques*. Paris: A. L'Angelier, 1579, pp. 161–92.
- Diverses tragedies saintes, de plusieurs auteurs de ce temps. Recueillies par Raphael Du Petit Val*. Rouen: Raphaël Du Petit Val, 1606.
- Du Bail, Louis Moreau. *Le roman d'Albanie et de Sycile*. Paris: Pierre Rocolet, 1626.
- Du Bartas, Guillaume de Salluste, seigneur. *La première sepmaine*. In Urban Tigner Holmes, Jr., John Coriden Lyons and Robert White Linker (eds), *The Works of*

- Guillaume de Salluste Sieur du Bartas, 3 vols, vol. 2. Chapel Hill: University of North Carolina Press, 1938.
- Edwards, Richard. *Damon and Pythias*. In Ros King (ed.), *The Works of Richard Edwards: Politics, Poetry and Performance in Sixteenth-Century England*, The Revels Plays Companion Library. Manchester: University of Manchester Press, 2001.
- Eliot, John. *Ortho-epia Gallica Eliots fruits for the French: enterlaced with a double new inuention, which teacheth to speake truely, speedily and volubly the French-tongue, etc.* London: [Richard Field for] John Wolfe, 1593. STC 7574.
- [Falckenburg, Jakob.] *Iacobi à Falckenburgk, Saxonis Brandeburgi, Britannia, siue De Apollonica humilitatis, virtutis, et honoris porta; in qua, veluti vitae theatridio, praeter innumeros fortunae labyrinthos, in afflictorum solatium, maximè amplificatur bonitatis diuinae, ad gloriam ipsam atque salutarem perducentis, encomium, libri 4.* London: Typis Richardi Graphei [i.e. R. Schilders], 1578. STC 10674.
- Les fantaisies amoureuses*. Ed. Renée Sone, Bibliothèque Introuvable, 2, Lettres Modernes. Paris: Minard, 1967.
- Fiorentino, Giovanni. *Il Pecorone*. Trans. Geoffrey Bullough. In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 1: Early Comedies, Poems, *Romeo and Juliet* (1964), pp. 463–76.
- Fletcher, John. *The Faithful Shepherdess*. Ed. Cyrus Hoy. In Fredson Bowers (gen. ed.), *The Dramatic Works in the Beaumont and Fletcher Canon*, 6 vols., vol. 3. Cambridge: Cambridge University Press, 1966.
- and William Shakespeare. *The Two Noble Kinsmen*. Ed. Lois Potter, The Arden Shakespeare, 3rd ser. London: Thomson Learning, 1997.
- Florio, John. *Queen Anna's new world of words, or dictionarie of the Italian and English tongues, collected, and newly much augmented, etc.* London: Melchior Bradwood [and William Stansby] for Edward Blount and William Barrett, 1611. STC 11099.
- . *A worlde of wordes, or Most copious, and exact dictionarie in Italian and English*. London: Arnold Hatfield for Edward Blount, 1598. STC 11098.
- Galaut, Jean. *Phalante*. Ed. Alan, Howe, Textes Littéraires. Exeter: Exeter University Press, 1995.
- . *Phalante*. In Richard Hillman (trans. and ed.), *Sidney's Arcadia on the French Stage: Two Renaissance Adaptations: Phalante, by Jean Galaut; The Shepherds' Court, by André Mareschal*, Scène européenne – Traductions Introuvables. Tours: Presses Universitaires François-Rabelais, 2018.
- Garter, Thomas. *The Most Virtuous and Godly Susanna (1578)*. Ed. B. Ifor Evans and W. W. Greg, The Malone Society Reprints, 65. Fac. rpt.; London: Malone Society, 1937.
- Gascoigne, George. *The glasse of gouernement. A tragicall comedie so entituled, bycause therein are handled aswell the rewardes for vertues, as also the punishment for vices.* London: [Henry Middleton] for C. Barker, 1575. STC 11643a.
- Gesta Romanorum*. Louvain: John of Westphalia, c. 1473–80.
- Giraldi Cinthio, Giovanni Battista. *Epitia* (summary and excerpts, trans. Geoffrey Bullough). In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of*

- Shakespeare, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 2: The Comedies, 1597–1603 (1963), pp. 430–42.
- Goulart, Simon (ed.). *Le sixiesme et dernier recueil, contenant les choses plvs memorables auenes sovs la Ligue, depuis le commencement de l'an M.D.XCIII. jusques à la paix accordee entre les Rois de France & d'Espagne, l'an M.D.XCVIII.* n.p., n.pub., 1599.
- Gourmay, Marie le Jars de. *The Promenade of Monsieur de Montaigne* (1594). In *Apology for the Woman Writing and Other Works*, ed. and trans. Richard Hillman and Colette Quesnel, with introductions by Richard Hillman, *The Other Voice in Early Modern Europe*. Chicago: University of Chicago Press, 2002, pp. 21–67.
- . *Le Promenoir de Monsieur de Montaigne: texte de 1641, avec les variantes des éditions de 1594, 1595, 1598, 1599, 1607, 1623, 1636, 1627, 1634.* Ed. Jean-Claude Arnould, *Études Montaignistes*. Paris: H. Champion, 1996.
- . *Le proumenoir de Monsieur de Montaigne. Par sa fille d'alliance.* Paris: Abel l'Angelier, 1594. Gallica: <https://gallica.bnf.fr/ark:/12148/bpt6k704622> (accessed 16 January 2019).
- Gower, John. *The English Works of John Gower*, ed. G. C. Macaulay, 2 vols, Early English Text Society Extra Series. London: Oxford University Press for the E.E.T.S., 1900.
- Greene, Robert. *Greene's Groatsworth of Wit, bought with a million of repentance, etc.* London: John Danter and John Wolfe for William Wright, 1592. STC 12245. Modern spelling transcript by Nina Greene, online: www.oxford-shakespeare.com/Greene/Greenes_Groatsworth.pdf (accessed 24 February 2019).
- . *Pandosto: The Triumph of Time.* In J. H. Pafford (ed.), *The Winter's Tale*, The Arden Shakespeare, 2nd ser. London: Methuen, 1963, pp. 234–74.
- [—]. *Histoire tragique de Pandosto, roy de Bohème et de Bellaria, sa femme. Ensemble les amours de Dorastus et de Faunia ... Le tout premièrement trad. en anglais de la langue bohème [sic], et de nouveau mis en françois par L. Regnault.* Paris: G. Marette, 1615.
- Hardy, Alexandre. *Les chastes et loyales amours de Théagène et Cariclée, réduites du grec de l'Histoire d'Héliodore en huit poèmes dramatiques [sic] ou théâtres consécutifs.* Paris: J. Quesnel, 1623.
- [Heliodorus, of Emesa. *Aethiopica.*] *An Æthiopian historie, fyrst written in Greeke by Heliodorus, and translated into English, by T. V., etc.* Trans. Thomas Underdowne. London: W. Cotton, 1605. STC 13044.
- . *L'histoire aethiopique de Héliodore, contenant dix livres, traictant des loyalles et pudiques amours de Théagènes Thessalien et Chariclea Ethiopienne, traduite de grec en françois, reveüe, corrigée et augmentée sur un ancien exemplaire, escrit à la main par le translateur, où est déclaré au vray qui en a esté le premier autheur.* Trans. Jacques Amyot. Lyons: H. Gazeau, 1584.
- Henslowe, Philip. *Henslowe's Diary.* Ed. W. W. Greg. London: A. H. Bullen, 1904.
- Historia Apollonii Regis Tyri.* Ed. Elizabeth Archibald. In Elizabeth Archibald, *Apollonius of Tyre, Medieval and Renaissance Themes and Variations: Including the Text of the 'Historia Apollonii Regis Tyri' with an English Translation.* Cambridge: Cambridge University Press, 1991, pp. 112–81.

- . Ed. Gareth Schmeling, *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*. Leipzig: B. G. Teubner, 1988.
- [—]. *Narratio eorum que contigerunt Apollonio Tyrio, ex membranis vetustis*. Ed. Marcus Welser. Augsburg: Augustae Vindelicorum, 1595.
- Jonson, Ben. *The Alchemist*. Ed. F. H. Mares, *The Revels Plays*. London: Methuen, 1967.
- . *Ben Jonson*. Ed. C. H. Herford, Percy Simpson and Evelyn Simpson, 11 vols. Oxford: Clarendon Press, 1925–52.
- Kirchmeyer, Thomas [‘Thomas Naogeorgus’]. *Le marchand converti, tragedie nouvelle, en laquelle la vraye & fausse religion, au parangon l’une de l’autre, sont au vif représentées, pour entendre quelle est leur vertu & effort au combat de la Conscience, etc.* [Geneva]: Jean Crespin, 1558.
- Lasphrise, Marc Papillon, seigneur de. *La nouvelle tragi-comique, par le capitaine Lasphrise*. In E. Balmas (ed.), *Comédies du XVI^e siècle*. Milan: Editrice Viscontea, 1969, pp. 277–305.
- Laubéran, François de, sieigneur de Montigny. *Advertissement aux fidelles sur la deposition du sieur Cahier du S. Ministere de l’Euangile, & sur sa reuolte*. N.p., n.pub., 1595.
- Lodge, Thomas. *Rosalynde: Euphues golden legacie, etc.* In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 2: *The Comedies, 1597–1603* (1963), pp. 158–256.
- and Robert Greene. *A Looking Glass for London and England*. In Russell A. Fraser and Norman Rabkin (eds), *Drama of the English Renaissance*, 2 vols, vol. I: *The Tudor Period*. New York: Macmillan, 1976, pp. 383–409.
- Lyly, John. *Endymion*. Ed. David Bevington, *The Revels Plays*. Manchester: Manchester University Press, 1996.
- Mahelot, Laurent. *Le Mémoire de Mahelot: mémoire pour la décoration des pièces qui se représentent par les Comédiens du Roi*. Ed. Pierre Pasquier, *Sources Classiques*, 58. Paris: H. Champion, 2005.
- Mareschal, André. *La cour bergère, ou L’Arcadie de Messire Philippes Sidney*. Paris: T. Quinet, 1640. Fac. rpt. in Lucette Desvignes (ed.), *La cour bergère ou l’Arcadie de Messire Philippes Sidney*, 2 vols. Saint-Etienne: Université de Saint-Etienne Institut d’Études de la Renaissance et de l’Âge Classique, 1981. Vol. 2.
- . *The Shepherds’ Court*. In Richard Hillman (trans. and ed.), *Sidney’s ‘Arcadia’ on the French Stage: Two Renaissance Adaptations: ‘Phalante’, by Jean Galaut; ‘The Shepherds’ Court’, by André Mareschal*, *Scène Européenne – Traductions Introuvables*. Tours: Presses Universitaires François-Rabelais, 2018.
- Marot, Clément. *Oeuvres complètes*. Ed. François Rigolot, 2 vols. Paris: Flammarion, 2009.
- Miracles de Nostre Dame par personnages: publiés d’après le manuscrit de la Bibliothèque Nationale*. Ed. Gaston Paris, Ulysse Robert and François Bonnardot, 8 vols, *Publications de la Société des Anciens Textes Français*. Paris: Firmin Didot, 1876–97.

- Montaigne, Michel Eyquem de. *Les Essais de Michel de Montaigne: édition conforme au texte de l'exemplaire de Bordeaux avec les additions de l'édition posthume, etc.* Ed. Pierre Villey and V.-L. Saulnier, rev. edn. Paris: Presses Universitaires de France, 1965.
- . *Montaigne's Essays*. Trans. John Florio. Ed. L. C. Harmer. 3 vols, Everyman's Library. London: Dent, 1965.
- Montemayor, Jorge de. *Diana*, trans. Bartholomew Yong. In Judith M. Kennedy (ed.), *A Critical Edition of Yong's Translation of George of Montemayor's Diana and Gil Polo's Enamoured Diana*. Oxford: Clarendon Press, 1968, pp. 1–242.
- Montreux, Nicolas de [pseud. 'Ollénix du Mont-Sacré']. *Diane (La Diane)*. Ed. and trans. Richard Hillman with an edition of the French text, Scène Européenne – Traductions Introuvables. Tours: Presses Universitaires François-Rabelais, 2019.
- [pseud. 'Ollenix du Mont-Sacré']. *La Diane d'Ollenix du Mont-Sacré Gentil-homme du Maine. Pastourelle ou Fable Bosquagere*. In *Troisième livre des bergeries de Julliette*, etc. (Tours: Jamet Mettayer, 1594).
- [—]. *Honours Academie. Or the famous pastorall, of the faire Shepheardesse, Iulietta ... With divers comicall and tragicall histories, in prose and verse, of all sorts. Done into English by R. T. [i.e. Robert Tofte]*. London: Thomas Creede, 1610. STC 18053.
- Moralité nouvelle de Pyramus et Thisbe, publiée d'après un exemplaire de la Bibliothèque Royale de Dresde*. Ed. Émile Picot. *Bulletin du bibliophile*, January 1901. Paris: Librairie Henri Leclerc, 1901, pp. 5–39.
- Mucedorus*. In C. F. Tucker Brooke (ed.), *The Shakespeare Apocrypha: Being a Collection of Fourteen Plays which have been Ascribed to Shakespeare*. Oxford: Clarendon Press, 1908.
- [—]. *A most pleasant comedie of Mucedorus the kings sonne of Valentia and Amadine the Kings daughter of Arragon, etc.* London: William Jones, 1598. STC 18230.
- 'N. R.'. *The Tragedy of Pyramus and Thisbe [Tragoedia miserrima Pyrami & Thisbes fata enuncians. Historia ex Publio Ovidio]*. In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 1: Early Comedies, Poems, *Romeo and Juliet* (1964), pp. 411–22.
- 'A New Sonet of Pyramus and Thisbe'. In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 1: Early Comedies, Poems, *Romeo and Juliet* (1964), pp. 409–11.
- Ovid [Publius Ovidius Naso]. *Amores, Medicamina Faciei Femineae, Ars Amatoria, Remedia Amoris*. Ed. E. J. Kenney, Oxford Classical Texts. Oxford: Clarendon Press 1961.
- . [Heroides]. *Ovidi Nasonis Epistulae Heroidum*. Ed. Heinrich Dörrie. Berlin: De Gruyter, 1971.
- . *Metamorphoses*. Ed. Hugo Magnus. Gotha: F. A. Perthes, 1892. *Perseus Digital Library*: www.perseus.tufts.edu/hopper/text?doc=Ov.+Met.+6.513&fromdoc=Perseus%3Atext%3A1999.02.0029 (accessed 17 January 2019).

- Ovyn, Jacques. *Thobie tragi-comedie nouvelle. Tiree de la S. Bible*. Rouen: Raphaël Du Petit Val, 1606.
- Palsgrave, John. *L'éclaircissement de la langue française (1530), Texte anglais original, traduction et notes*. Ed. Susan Baddeley, *Textes de la Renaissance*. Paris: H. Champion, 2003.
- Plutarch. *The liues of the noble Grecians and Romanes, compared together by that graue learned philosopher and historiographer, Plutarke of Chaeronea: translated out of Greeke into French by Iames Amyot ... and out of French into Englishe, by Thomas North*. London: Thomas Vautroullier, 1579. STC 20065.
- Proctor, Thomas. *A gorgeous Gallery, of gallant Inuentions, etc*. London: [W. How] for Richard Iones, 1578. STC 20402.
- Puget de la Serre, Jean. *Pandoste ou La princesse mal-hevreuse. Tragédie en prose. Diuisee en deux Journées*. Paris: Nicolas de La Vigne, 1631.
- Pyrame et Thisbé. In Émmanuèle Baumgartner (ed.), *Pyrame et Thisbé, Narcisse, Philoména: Trois contes du XII^e siècle français imités d'Ovide*, bilingual edn, Folio Classique. Paris: Gallimard, 2000, pp. 22–81.
- Rastell, John. *Three Rastell Plays: Four Elements, Calisto and Melibea, Gentleness and Nobility*. Ed. Richard Axton. Cambridge: D. S. Brewer, 1979.
- Response d'un Gentilhomme Catholique, aux lettres d'un sien amy, sur la conuersion de maistre Pierre Cahier, cy deuant Ministre de l'Eglise pretendue reformee, escrite de Paris le premier de Decembre M.D.XCV*. N.d., n.pub., 1595.
- Roillet, Claude. *Philanira*. In *Varia Poemata*. Paris: G. Juliarum, 1556.
- . *Tragédie françoise de Philanire femme d'Hypolite*. Paris: Nicolas Bonfons, 1577.
- Scaliger, Julius Caesar. *Poetices Libri Septem*. Introduction August Buck. Lyons, 1561; fac. rpt. Stuttgart-Bad Canstatt: F. Frommann (Günther Holzboog), 1964.
- Schélandre, Jean de. *Tyr et Sidon: ou, Les funestes amours de Belcar et Méliane: tragédie*. In Joseph W. Barker (ed.), *Tyr et Sidon: ou, Les funestes amours de Belcar et Méliane: tragédie, et Tyr et Sidon: tragicomédie divisée en deux journées*. Paris: A. G. Nizet, 1974.
- Shakespeare, William. *As You Like It*. Ed. Juliet Dusinberre, The Arden Shakespeare, 3rd ser. London: Thomson Learning, 2006.
- . *Cymbeline*. Ed. Martin Butler, The New Cambridge Shakespeare. Cambridge: Cambridge University Press, 2005.
- . *Cymbeline*. Ed. J. M. Nosworthy, The Arden Shakespeare, 2nd ser. London: Methuen 1969.
- . *Hamlet*. Ed. Harold Jenkins, The Arden Shakespeare, 2nd ser. London: Methuen, 1982.
- . *Hamlet: The Texts of 1603 and 1623*, ed. Ann Thompson and Neil Taylor, The Arden Shakespeare, 3rd ser. London: Thomson Learning, 2006.
- . *Love's Labour's Lost*. Ed. H. R. Woudhuysen, The Arden Shakespeare, 3rd ser. Walton-on-Thames: Thomas Nelson and Sons, 1998.
- . *Measure for Measure*. Ed. Brian Gibbons, New Cambridge Shakespeare. Cambridge: Cambridge University Press, 1991.

- . *Measure for Measure*. Ed. J. W. Lever, The Arden Shakespeare, 2nd ser. London: Methuen, 1965.
- . *A Midsummer Night's Dream*. Ed. Harold F. Brooks, The Arden Shakespeare, 2nd ser. London: Methuen, 1979.
- . *A Midsummer Night's Dream*. Ed. Peter Holland, The Oxford Shakespeare. Oxford: Oxford University Press, 1994.
- . *Pericles*. Ed. F. D. Hoeniger, The Arden Shakespeare, 2nd ser. London: Methuen, 1963.
- . *The Riverside Shakespeare*. Ed. G. Blakemore Evans, J. J. M. Tobin *et al.*, 2nd edn. Boston: Houghton Mifflin, 1997.
- . *The Winter's Tale*. Ed. John Pitcher, The Arden Shakespeare, 3rd ser. London: The Arden Shakespeare, 2010.
- (attrib.). *The Taming of a Shrew: The 1594 Quarto*. Ed. Stephen Roy Miller, The New Cambridge Shakespeare. Cambridge: Cambridge University Press, 1998.
- and George Wilkins. *Pericles*. Ed. Suzanne Gossett, The Arden Shakespeare, 3rd ser. London: Thomson Learning, 2004.
- and George Wilkins. *A Reconstructed Text of Pericles, Prince of Tyre*. Ed. Roger Warren on the basis of a text prepared by Gary Taylor and Macd. P. Jackson, The Oxford Shakespeare. Oxford: Oxford University Press, 2003.
- Sidney, Philip. *An Apology for Poetry*. Ed. Geoffrey Shepherd. Manchester: Manchester University Press, 1973.
- . *The Countess of Pembroke's Arcadia*. Ed. Maurice Evans. Harmondsworth, Middlesex: Penguin Books, 1977.
- Spenser, Edmund. *The Complete Poetical Works of Spenser*. Ed. R. E. Neil Dodge, The Cambridge Poets. Boston: Houghton Mifflin, Riverside, 1908.
- Sylvayn, Alexander [Le Sylvain]. *The orator, etc.*. Trans. Lazarus Pyott and Anthony Munday. London: Adam Islip, 1596. STC 4182.
- Taillemont, Claude de. *Discours des champs faëz: À l'honneur, et exaltation de l'Amour et des Dames [1553]*. Ed. Jean-Claude Arnould, Textes Littéraires Français, 401. Geneva: Droz, 1991.
- The Taming of a Shrew*. In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 1: Early Comedies, Poems, *Romeo and Juliet* (1964), pp. 69–108.
- Twyne, Laurence. *The patterne of painefull aduentures. Containing the most excellent, pleasant and variable historie of the strange accidents that befell vnto Prince Apollonius, the Lady Lucina his wife, and Tharsia his daughter, etc.* London: Valentine Simmes, 1607. STC 710.
- Vauquelin de La Fresnaye, Jean. *L'art poétique de Vauquelin de La Fresnaye: Où l'on peut remarquer la perfection et le défaut des anciennes et des modernes poésies*. Ed. Georges Pellissier. Paris: Garnier, 1885.
- Le violier des histoires romaines: ancienne traduction françoise des Gesta Romanorum*. Ed. G. Brunet. Paris: P. Jannet, 1858.

- Virgil [Publius Virgilius Maro]. *P. Virgili Maronis Opera*. Ed. Frederick Arthur Hirtzel, Oxford Classical Texts. Oxford: Clarendon Press, 1900.
- Wager, Lewis. *A new enterlude, neuer before this tyme imprinted, entreating of the life and repentaunce of Marie Magdalene, etc.* London: Iohn Charlewood, 1566. STC 24932.
- Whetstone, George. *Promos and Cassandra*. In Geoffrey Bullough (ed.), *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75. Vol. 2: *The Comedies, 1597–1603* (1963), pp. 442–513.
- Wilkins, George. *The painfull adventures of Pericles prince of Tyre Being the true history of the play of Pericles, as it was lately presented by the worthy and ancient poet Iohn Gower*. London: T. P[urfoot] for Nathaniel Butter, 1608. STC 256385.
- Wilson, Robert. *The Three Ladies of London*. In Lloyd Edward Kermode (ed.), *Three Renaissance Usury Plays, The Revels Plays Companion Library*. Manchester: Manchester University Press, 2009.
- Woodes, Nathaniel. *An excellent new commedie intituled: The conflict of conscience, etc.* London: Richard Braddock, 1581. STC 25966.5.

Critical and historical scholarship

- Archibald, Elizabeth. *Apollonius of Tyre, Medieval and Renaissance Themes and Variations: Including the Text of the 'Historia Apollonii Regis Tyri' with an English Translation*. Cambridge: D. S. Brewer, 1991.
- Atkin, Tamara. *The Drama of Reform: Theatre and Theatricality 1461–1553*, Late Medieval and Early Modern Studies, 23. Tournhout: Brepols, 2013.
- Augereau, Laurence. 'La vie intellectuelle à Tours pendant la Ligue (1589–1594)'. Thèse Doctorale en Littérature française, Université François-Rabelais, Centre d'Études Supérieures de la Renaissance, Tours, 2003.
- Baldwin, T. W. *William Shakespere's Small Latine and Less Greeke*, 2 vols. Urbana: University of Illinois Press, 1944.
- Balsamo, Jean. *Les rencontres des muses: italianisme et anti-italianisme dans les lettres françaises de la fin du XVI^e siècle*, Bibliothèque Franco Simone, 19. Geneva: Slatkine, 1992.
- Barkan, Leonard. 'Living sculptures: Ovid, Michelangelo and *The Winter's Tale*'. *ELH* 48 (1981), 639–67.
- Bate, Jonathan *Shakespeare and Ovid*. Oxford: Clarendon Press, 1993.
- Bayle, Pierre. *Dictionnaire historique et critique. Augmenté de notes extraites de Chauffepié, Joly, La Monnoie, Leduchat, L.-J. Leclerc, Prosper Marchand, etc.* 16 vols. 1820–24; fac. rpt. Paris: AUPELF: France-expansion, 1973.
- Bednarz, James P. 'Imitations of Spenser in *A Midsummer Night's Dream*'. *Renaissance Drama*, 14 (1983), 79–102.
- Bliss, Lee. 'Pastiche, burlesque, tragicomedy'. In A. R. Braunmuller and Michael Hattaway (eds), *The Cambridge Companion to English Renaissance Drama*. Cambridge: Cambridge University Press, 1990, pp. 237–61.

- Braden, Gordon. *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege*. New Haven, CT: Yale University Press, 1985.
- Budd, F. E. 'Rouillet's *Philanira* and Whetstone's *Promos and Cassandra*'. *Review of English Studies*, 6 (1930), 31–48.
- Bullough, Geoffrey (ed.). *Narrative and Dramatic Sources of Shakespeare*, 8 vols. London: Routledge; New York: Columbia University Press, 1957–75.
- Burns, Maggie. 'Classicizing and medievalizing Chaucer: the sources for Pyramus' death-throes in the *Legend of Good Women*'. *Neophilologus*, 81 (1997), 637–47.
- Burrow, Colin. *Shakespeare and Classical Antiquity*, Oxford Shakespeare Topics. Oxford: Oxford University Press, 2013.
- Chambers, E. K. *The Elizabethan Stage*, 4 vols. Oxford: Oxford University Press, 1923.
- Cholakian, Patricia Francis. 'The identity of the reader in Marie de Gournay's *Le Proumenoir de Monsieur de Montaigne* (1594)'. In Sheila Fisher and Janet E. Halley (eds), *Seeking the Woman in Late Medieval and Renaissance Writings*. Knoxville: University of Tennessee Press, 1989, pp. 207–34.
- . Introduction. In *Le Proumenoir de Monsieur de Montaigne* (1594), by Marie le Jars de Gournay, Scholars' Facsimiles and Reprints, 408. Delmar, NY: Scholars' Facsimiles and Reprints, 1985), pp. 7–40.
- Clubb, Louise George. *Italian Drama in Shakespeare's Time*. New Haven, CT: Yale University Press, 1989.
- . 'Pastoral jazz from the writ to the liberty'. In Michele Marrapodi (ed.), *Italian Culture in the Drama of Shakespeare and his Contemporaries: Rewriting, Remaking, Refashioning*, Anglo-Italian Renaissance Studies. Aldershot: Ashgate, 2007, pp. 15–26.
- . 'Woman as wonder: a generic figure in Italian and Shakespearean comedy'. In Dale B. J. Randall and G. W. Williams (eds), *Studies in the Continental Background of Renaissance English Literature: Essays Presented to John L. Lievsay*. Durham, NC: Duke University Press, 1977, pp. 109–32.
- Colley, John Scott. 'Launcelot, Jacob, and Esau: Old and New Law in *The Merchant of Venice*'. *Yearbook of English Studies*, 10 (1980), 181–9.
- Collins, Marsha S. *Imagining Arcadia in Renaissance Romance*, Routledge Studies in Renaissance Literature and Culture, 30. New York: Routledge, 2016.
- Conolly, Annaliese. 'Peele's *David and Bethsabe*: reconsidering biblical drama of the long 1590s'. *Early Modern Literary Studies*, special issue 16 (2007), 9.1–20. Online: http://epe.lac-bac.gc.ca/100/201/300/early_modern/html/2007/si-16/connpeel.htm (accessed 12 April 2018).
- Cooper, Helen. *The English Romance in Time: Transforming Motifs from Geoffrey of Monmouth to the Death of Shakespeare*. Oxford: Oxford University Press, 2004.
- Craig, Hardin. *English Religious Drama of the Middle Ages*. Oxford: Clarendon Press, 1955.
- Craik, T. W. *The Tudor Interlude: Stage, Costume and Acting*. Leicester: Leicester University Press, 1958.

- Cuillère, Alain. 'Le *Thobie* de Jaques Ouy (1606)'. In Alain Cuillère (ed.), *Tobie sur la scène européenne à la Renaissance, suivi de Tobie, comédie de Catherin Le Doux (1604)*. Actes du colloque, Metz, 22 et 23 novembre 2013, Recherche en Littérature et Spiritualité, 24. Bern: Peter Lang, 2015.
- Cummings, Robert. 'Reading Du Bartas'. In Fred Schurink (ed.), *Tudor Translation, Early Modern Literature in History*. Basingstoke: Palgrave Macmillan, 2011, pp. 175–96.
- Daele, Rose-Marie. *Nicolas de Montreulx, Ollénix du Mont-Sacré, Arbitre of European Literary Vogues of the Late Renaissance*. New York: Moretus Press, 1946.
- Debaeisieux, Martine. 'Marie de Gournay cont(r) la tradition: du *Proumenoir de Monsieur de Montaigne* aux versions de l'*Énéide*'. *Renaissance and Reformation/Renaissance et Réforme*, 21:2 (1997), 45–58.
- de Grazia, Margreta. *'Hamlet' without Hamlet*. Cambridge: Cambridge University Press, 2006.
- Delany, Sheila. 'The Naked Text: Chaucer's "Thisbe", the *Ovide Moralisé*, and the problem of *translatio studii* in *The Legend of Good Women*'. *Mediaevalia*, 13 (1987), 275–94.
- Dent, R. W. *Shakespeare's Proverbial Language: An Index*. Berkeley: University of California Press, 1981.
- Dewar-Watson, Sarah. 'Aristotle and tragicomedy'. In Subha Mukherji and Raphael Lyne (eds), *Early Modern Tragicomedy*. Cambridge: D. S. Brewer, 2007, pp. 15–27.
- . *Shakespeare's Poetics: Aristotle and Anglo-Italian Renaissance Genres*, Anglo-Italian Renaissance Studies, 17. London: Routledge, 2018.
- Dillon, Janette. 'Shakespeare in English stage comedy'. In Richard Dutton and Jean Howard (eds), *A Companion to Shakespeare's Works*, vol. 3: The Comedies. Oxford: Blackwell, 2003, pp. 4–22.
- Dixon, Mimi Still. 'Tragicomic recognitions: medieval miracles and Shakespearean romance'. In Nancy Klein Maguire (ed.), *Renaissance Tragicomedy: Explorations in Genre and Politics*. New York: AMS Press, 1987, pp. 56–79.
- Duncan-Jones, Katherine. 'Pyramus and Thisbe: Shakespeare's debt to Moffett cancelled'. *Review of English Studies* 32 (1981), 296–301.
- . *Ungentle Shakespeare: Scenes from his Life*. London: The Arden Shakespeare, 2001.
- Edwards, Lewis. 'Some English examples of medieval representation of Church and Synagogue'. *The Jewish Historical Society of England, Transactions*, 18 (1953–55), 63–75.
- Engel, Claire-Éliane. 'Connaissait-on le théâtre anglais en France au XVII^e siècle?'. *XVII^e siècle, Bulletin de la Société d'étude du XVII^e siècle*, 48 (1960), 1–15.
- Erne, Lukas. *Shakespeare as Literary Dramatist*. Cambridge: Cambridge University Press, 2003.
- Faguet, Émile. *La Tragédie française au XVI^e siècle (1550–1600)*. Paris: Hachette, 1883.
- Forsythe, R. S. 'Imogen and Neronis'. *Modern Language Notes*, 40 (1925), 313–14.
- Fraser, Russell A., and Norman Rabkin (eds). *Drama of the English Renaissance*, 2 vols. New York: Macmillan 1976.

- Frye, Roland Mushat. *Shakespeare and Christian Doctrine*. Princeton, NJ: Princeton University Press, 1963.
- Gesner, Carol. *Shakespeare and the Greek Romance: A Study of Origins*. Lexington: University Press of Kentucky, 1970.
- Gillen, Katherine A. 'Authorial anxieties and theatrical instability: John Bale's biblical plays and Shakespeare and Wilkin's *Pericles*'. In James D. Mardock and Kathryn R. McPherson (eds), *Stages of Engagement: Drama and Religion in Post-Reformation England*. Pittsburgh, PA: Duquesne University Press, 2014, pp. 171–93.
- Gillespie, Stuart. 'Shakespeare and Greek romance: "like an old tale still"'. In Charles Martindale and Anthony B. Taylor (eds), *Shakespeare and the Classics*. Cambridge: Cambridge University Press, 2004, pp. 225–37.
- Girard, René. 'Myth and ritual in Shakespeare: *A Midsummer Night's Dream*'. In Josué V. Harari (ed.), *Textual Strategies: Perspectives in Post-Structuralist Criticism*. Ithaca, NY: Cornell University Press, 1979, pp. 189–212.
- Godefroy, Frédéric (comp.). *Dictionnaire de l'ancienne langue française et de tous ses dialectes du IX^e au XV^e siècles*. 1891–1902; rpt. Geneva: Slatkine, 1982.
- Grete, Georges, Michel Simonin et al. (eds). *Dictionnaire des lettres françaises. Le XVI^e siècle*, new edn. Paris: Fayard, 2001.
- Groves, Beatrice. "'They repented at the preaching of Ionas: and beholde, a greater then Ionas is here": A Looking Glass for London and England, Hosea and the destruction of Jerusalem'. In Adrian Streete (ed.), *Early Modern Drama and the Bible: Contexts and Readings, 1570–1625*. Basingstoke: Palgrave Macmillan, 2012, pp. 139–55.
- Haag, Eugène, and Émile Haag (eds). *La France protestante ou vies des protestants français qui se sont fait un nom dans l'histoire, etc.*, 10 vols. Paris: J. Cherbuliez, 1846–59. Rpt. Geneva: Slatkine Reprints, 1966.
- Hadfield, Andrew. *Shakespeare and Republicanism*. Cambridge: Cambridge University Press, 2005.
- Hammond, Nicholas. 'Highly irregular: defining tragicomedy in seventeenth-century France'. In Subha Mukherji and Raphael Lyne (eds), *Early Modern Tragicomedy*. Cambridge: D. S. Brewer, 2007, pp. 76–83.
- Happé, Peter. 'Pyramus and Thisbe: rhetoricians and Shakespeare'. In Elsa Strietman and Peter Happé (eds), *Urban Theatre in the Low Countries, 1400–1625*. Tournhout: Brepols, 2006, pp. 149–68.
- Harrison, T. P., Jr. 'Shakespeare and Montemayor's *Diana*'. *Studies in English* (later *Texas Studies in Literature and Language*), 6 (1927), 72–120.
- Heiserman, Arthur R. *The Novel before the Novel: Essays and Discussions about the Beginnings of Prose Fiction in the West*. Chicago: University of Chicago Press, 1977.
- Henke, Robert. 'Pastoral as tragicomedy in Italy and England'. In Michele Marrapodi and A. J. Hoenselaars (eds), *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Newark: University of Delaware Press, 1998, pp. 282–301.
- . *Pastoral Transformations: Italian Tragicomedy and Shakespeare's Late Plays*. Newark: University of Delaware Press, 1997.

- . 'The Taming of the Shrew, Italian intertexts, and cultural mobility'. In Robert Henke and Eric Nicholson (eds), *Transnational Mobilities in Early Modern Theater*, Studies in Performance and Early Modern Drama. Farnham: Ashgate, 2014, pp. 24–36.
- . 'Transporting tragicomedy: Shakespeare and the magical pastoral of the *commedia dell'arte*'. In Subha Mukherji and Raphael Lyne (eds), *Early Modern Tragicomedy*. Cambridge: D. S. Brewer, 2007, pp. 43–58.
- Herford, Charles H. *Studies in the Literary Relations of England and Germany in the Sixteenth Century*. Cambridge: Cambridge University Press, 1886, pp. 119–48.
- Herrick, Marvin T. *Tragicomedy: Its Origin and Development in Italy, France, and England*. Illinois Studies in Language and Literature, 39. Urbana: University of Illinois Press, 1955.
- Hillman, Richard. 'La Création du monde et *The Taming of the Shrew*: Du Bartas comme intertexte'. *Renaissance and Reformation/Renaissance et Réforme*, ns 15:3 (1991), 249–58.
- . 'Criminalizing the woman's incest: *Pericles* and its analogues'. In Richard Hillman and Pauline Ruberry-Blanc (eds), *Female Transgression in Early Modern Britain: Literary and Historical Explorations*. Farnham: Ashgate, 2014, pp. 15–28.
- . 'Et in Arcadia alter egos: playing politics with pastoral in two French baroque dramas'. In Michael Meere (ed.), *French Renaissance and Baroque Drama: Text, Performance, and Theory*. Newark: University of Delaware Press, 2015, pp. 267–93.
- . 'Faustus face to face with damnation: another morality model'. *Notes and Queries*, 64 (2017), 256–64.
- . *French Origins of English Tragedy*. Manchester: Manchester University Press, 2010.
- . *French Reflections in the Shakespearean Tragic: Three Case Studies*. Manchester: Manchester University Press, 2012.
- . *Intertextuality and Romance in Renaissance Drama: The Staging of Nostalgia*. Basingstoke, Hampshire: Macmillan, 1992.
- . 'Marlowe's *Doctor Faustus* and the French translation of the *Faustbuch*'. *Modern Language Review*, 112 (2017), 20–34.
- . 'Measure for Measure and the (anti-)theatricality of Gascoigne's *The Glasse of Government*'. *Comparative Drama*, 42 (2008), 391–408.
- . 'Pharaon et le duc de Guise, d'après François de Chantelouve'. In Jérémie Foa and Paul-Alexis Mellet (eds), *Le Bruit des armes: mises en formes et désinformations en Europe pendant les guerres de Religion (1560–1610). Actes du colloque international, Tours, 5–7 novembre 2009*. Paris: H. Champion, 2012, pp. 295–304.
- . *Self-Speaking in Medieval and Early Modern English Drama: Subjectivity, Discourse and the Stage*. Basingstoke: Macmillan, 1997.
- . 'Setting Scottish history straight: *La Stuartide* of Jean de Schélandre as corrective of *Macbeth*'. *Modern Language Review*, 113 (2018), 289–306.
- . *Shakespeare, Marlowe and the Politics of France*. Basingstoke: Palgrave, 2002.
- . *Shakespearean Subversions: The Trickster and the Play-Text*. London: Routledge, 1992.

- . 'Thomas Kyd, *The Spanish Tragedy*'. In Thomas Betteridge and Greg Walker (eds), *The Oxford Handbook of Tudor Drama*. Oxford: Oxford University Press, 2012, pp. 566–83.
- . *William Shakespeare: The Problem Plays*. Twayne's English Authors Series. New York: Twayne Publishers, 1993.
- Hilton, R. H. 'The origins of Robin Hood'. *Past and Present*, 14 (1958), 30–44.
- Hirst, David L. *Tragicomedy*. The Critical Idiom. London: Methuen, 1984.
- Hoeniger, F. D. 'Gower and Shakespeare in *Pericles*'. *Shakespeare Quarterly*, 33 (1982), 461–79.
- Holland, Peter. 'Theseus' shadows in *A Midsummer Night's Dream*'. *Shakespeare Survey*, 47 (1995), 139–51.
- Honigsmann, E. A. J. *Shakespeare: The 'Lost Years'*, 2nd edn. Manchester: Manchester University Press, 1998.
- Hopkins, Lisa. *Renaissance Drama on the Edge*. Farnham: Ashgate, 2014.
- Jackson, MacDonald P. *Defining Shakespeare: Pericles as Test-Case*. Oxford: Oxford University Press, 2003.
- Jacobson, Howard. *Ovid's Heroides*. Princeton, NJ: Princeton University Press, 1974.
- Jouanna, Arlette, Jacqueline Boucher, Dominique Biloghi et al. (eds). *Histoire et dictionnaire des Guerres de Religion*. Paris: Robert Laffont, 1998.
- Jowitt, Claire. 'Robert Wilson's *The Three Ladies of London* and its theatrical and cultural contexts'. In Thomas Betteridge and Greg Walker (eds), *The Oxford Handbook of Tudor Drama*. Oxford: Oxford University Press, 2012, pp. 308–22.
- Kirsch, Arthur C. *Jacobean Dramatic Perspectives*. Charlottesville: University Press of Virginia, 1972.
- Knight, Stephen. 'Alterity, parody, habitus: the formation of the early literary tradition of Robin Hood'. In Stephen Knight (ed.), *Robin Hood in Greenwood Stood: Alterity and Context in the English Outlaw Tradition*, Medieval Identities: Socio-Cultural Spaces, 1 Tournhout: Brepols, 2012, pp. 1–29.
- Lamb, Mary Ellen. 'A *Midsummer Night's Dream*: the myth of Theseus and the Minotaur'. *Texas Studies in Language and Literature*, 21 (1979): 478–91.
- Lancaster, Henry Carrington. *The French Tragi-Comedy: Its Origin and Development from 1552 to 1628*. 1907; rpt. New York: Gordian Press, 1966.
- Langford, Larry. 'The story shall be changed: the Senecan sources of *A Midsummer Night's Dream*'. *Cahiers élisabéthains*, 25 (1984), 37–51.
- Lascelles, Mary. *Shakespeare's 'Measure for Measure'*. London: Athlone Press, 1953.
- . 'Shakespeare's pastoral comedy'. In John Garrett (ed.), *More Talking of Shakespeare*. London: Longmans, 1959, pp. 72–5.
- . 'Sir Thomas Elyot and the legend of Alexander Severus'. *Review of English Studies*, ns 2 (1951), 305–18.
- Lawrenson, T. E. 'La mise en scène dans l'*Arimène* de Nicolas de Montreux'. *Bibliothèque d'Humanisme et Renaissance*, 18 (1956), 286–90.
- Lazard, Madeleine. *Le théâtre en France au XVI^e siècle*, Littératures Modernes. Paris: Presses Universitaires de France, 1980.

- Lebègue, Raymond. 'Le Répertoire d'une troupe française à la fin du XVI^e siècle'. *Revue d'histoire du théâtre*, 1 (1948), 9–24.
- Lefranc, Abel. *Sous le masque de 'William Shakespeare': William Stanley, VI^e comte de Derby*, 2 vols. Paris: Payot, 1918.
- Léris, Antoine de. *Dictionnaire portatif historique et littéraire des théâtres*. Paris, 1763.
- Levin, Carole, and John Watkins. *Shakespeare's Foreign Worlds: National and Transnational Identities in the Elizabethan Age*. Ithaca, NY: Cornell University Press, 2009.
- Lewalski, Barbara K. 'Biblical allusion and allegory in *The Merchant of Venice*'. *Shakespeare Quarterly*, 13 (1962), 327–43.
- Longeon, Claude. 'L'image du prince dans le théâtre protestant de langue française du XVI^e siècle'. In Bernard Yon and Arlette Gaucher (eds), *Hommes et livres de la Renaissance: choix des principaux articles publiés*. Saint-Etienne: Institut Claude Longeon, Renaissance – Age Classique, Université Jean-Monnet, 1990, pp. 93–104.
- Lost Plays Database*. Online: https://lostplays.folger.edu/Play_Titles_A (accessed 27 February 2019).
- McMullan, Gordon, and Jonathan Hope (eds). *The Politics of Tragicomedy: Shakespeare and After*. London: Routledge, 1992.
- McNeir, Waldo F. 'The Date of *A Looking Glass for London*'. *Notes and Queries*, 2 (1955), 282–3.
- McPeck, James A. S. *Catullus in Strange and Distant Britain*. Cambridge, MA: Harvard University Press, 1939.
- Marrapodi, Michele. 'Beyond the Reformation: Italian intertexts of the ransom plot in *Measure for Measure*'. In Michele Marrapodi (ed.), *Shakespeare, Italy, and Intertextuality*. Manchester: Manchester University Press, 2004, pp. 73–90.
- . 'The "woman as wonder" trope: from *commedia* grave to Shakespeare's *Pericles* and the last plays'. In Michele Marrapodi (ed.), *Shakespeare and Renaissance Literary Theories: Anglo-Italian Transactions*, Anglo-Italian Renaissance Studies. Farnham: Ashgate, 2011, pp. 175–99.
- (ed.). *Shakespeare and Intertextuality: The Transition of Cultures between Italy and England in the Early Modern Period*, Biblioteca Di Cultura. Rome: Bulzoni, 2000.
- (ed.). *Shakespeare and the Italian Renaissance: Appropriation, Transformation, Opposition*, Anglo-Italian Renaissance Studies. Farnham: Ashgate, 2014.
- (ed.). *Shakespeare, Italy, and Intertextuality*. Manchester: Manchester University Press, 2004.
- and A. J. Hoenselaars (eds). *The Italian World of English Renaissance Drama: Cultural Exchange and Intertextuality*. Newark: University of Delaware Press, 1998.
- Marsan, Jules. *La pastorale dramatique en France à la fin du XVI^e siècle et au commencement du XVII^e siècle*. 1905; fac. rpt. Geneva: Slatkine Reprints, 1969.
- Mazouer, Charles. *Le théâtre français de la Renaissance*. Paris: H. Champion, 2002.
- Mebane, John S. 'Structure, source, and meaning in *A Midsummer Night's Dream*'. *Texas Studies in Literature and Language*, 24 (1982), 255–70.
- Meech, Sanford Brown. 'Chaucer and the *Ovide Moralisé* – a further study'. *PMLA*, 46 (1931), 201–4.

- Mueller, Martin. 'Hermione's wrinkles, or, Ovid transformed: an essay on *The Winter's Tale*'. *Comparative Drama*, 5 (1971), 226–39.
- Millet, Olivier. 'La comédie française à la Renaissance comme jeu parodique avec la tragédie et les genres littéraires'. In Luc Fraisse (ed.), *L'Histoire littéraire: ses méthodes et ses résultats. Mélanges offerts à Madeleine Bertaud*. Geneva: Droz, 2001, pp. 449–66.
- Mincoff, Marco. 'Shakespeare, Fletcher and baroque tragedy'. *Shakespeare Survey*, 20 (1967), 1–15.
- Montrose, Louis A. 'A kingdom of shadows'. In David L. Smith, Richard Strier and David Bevington (eds), *The Theatrical City: London's Culture, Theatre and Literature, 1576–1640*. Cambridge: Cambridge University Press, 1995, pp. 68–86.
- Moseley, Charles. 'The literary and dramatic contexts of the last plays'. In Catherine M. S. Alexander (ed.), *The Cambridge Companion to Shakespeare's Last Plays*. Cambridge: Cambridge University Press, 2009, pp. 47–69.
- Mowat, Barbara A. 'A local habitation and a name': Shakespeare's text as construct'. *Style*, 23 (1989), 335–51.
- . 'Shakespearean Tragicomedy'. In Nancy Klein Maguire (ed.), *Renaissance Tragicomedy: Explorations in Genre and Politics*. New York: AMS Press, 1987, pp. 80–95.
- . '"What's in a name?" Tragicomedy, romance, or late comedy'. In Richard Dutton and Jean Howard (eds), *A Companion to Shakespeare's Works*, vol. 4: The Poems, Problem Comedies, Late Plays. Oxford: Blackwell, 2003, pp. 129–49.
- Muir, Kenneth. 'Pyramus and Thisbe: a study in Shakespeare's method'. *Shakespeare Quarterly*, 5 (1954), 141–53.
- Munro, Lucy. *Children of the Queen's Revels: A Jacobean Theatre Repertory*. Cambridge: Cambridge University Press, 2005.
- Newcomb, Lori Humphrey. *Reading Popular Romance in Early Modern England*. New York: Columbia University Press, 2002.
- . 'The sources of romance, the generation of story, and the patterns of Pericles tales'. In Mary Ellen Lamb and Valerie Wayne (eds), *Staging Early Modern Romance: Prose Fiction, Dramatic Romance, and Shakespeare*, Routledge Studies in Renaissance Literature and Culture, 11. New York: Routledge, 2009, pp. 21–46.
- Newman, Karen. *Shakespeare's Rhetoric of Comic Characters: Dramatic Convention in Classical and Renaissance Comedy*. New York: Methuen, 1985.
- Osborn, Albert W. *Sir Philip Sidney en France*. 1932; fac. rpt. Geneva: Slatkine Reprints, 1974.
- Oxford English Dictionary (OED)* Online, December 2018, Oxford University Press: www.oed.com (accessed 31 January 2019).
- Parmelee, Lisa Ferraro. *Good Newes From Fraunce: French Anti-League Propaganda in Late Elizabethan England*. Rochester, NY: University of Rochester Press, 1996.
- Patterson, Annabel. 'Re-opening the green cabinet: Clément Marot and Edmund Spenser'. *English Literary Renaissance*, 16 (1986), 44–70.

- Pearson, D'Orsay W. 'Gulled into an "I"-word, or, much ado about a pronoun'. *Journal of the Rocky Mountain Medieval and Renaissance Association*, 8 (1987), 119–30.
- . "'Unkinde" Theseus: a study in Renaissance mythography'. *English Literary Renaissance*, 4 (1974), 276–98.
- Pentland, Elizabeth. 'Shakespeare, Navarre, and Continental history'. In Michael Saenger (ed.), *Interlinguicity, Internationality, and Shakespeare*. Montreal and Kingston: McGill-Queen's University Press, 2014, pp. 23–45.
- Pérouse, Gabriel-André. 'Claude de Taillemont, enchanteur mondain'. In Gabriel-André Pérouse et al., *Actes du colloque sur l'humanisme lyonnais au XVI^e siècle, mai 1972*. Grenoble: Presses Universitaires de Grenoble, 1974, pp. 201–19.
- Pettet, E. C. *Shakespeare and the Romance Tradition*. London: Staples Press, 1949.
- Pfister, Manfred. 'Inglese Italianato – Italiano Anglizzato: John Florio'. In Andreas Höfele and Werner von Koppenfels (eds), *Renaissance Go-Betweens: Cultural Exchange in Early Modern Europe*, Spectrum Literatur Wissenschaft/Spectrum Literature, Komparatistische Studien/Comparative Studies, 2. Berlin: Walter de Gruyter, 2005, pp. 32–54.
- Phelps, John. 'The source of *Love's Labour's Lost*'. *The Shakespeare Association Bulletin*, 17.2 (1942), 97–102.
- Poole, Kristen. *Supernatural Environments in Shakespeare's England: Spaces of Demonism, Divinity, and Drama*. Cambridge: Cambridge University Press, 2011.
- Potter, Lois. *The Life of William Shakespeare: A Critical Biography*. Oxford: Wiley-Blackwell, 2012.
- Prescott, Anne Lake. 'Du Bartas and Renaissance Britain: an update'. *Œuvres et critiques*, 29 (2004), 27–38.
- . 'The reception of Du Bartas in England', *Studies in the Renaissance*, 15 (1968), 144–73.
- Proudfoot, Richard. 'Shakespeare and the new dramatists of the King's Men, 1606–1613'. In John Russell Brown and Bernard Harris (eds), *Later Shakespeare*, Stratford-upon-Avon Studies, 8. London: Edward Arnold, 1966, pp. 235–61.
- Prouty, Charles T. 'George Whetstone and the sources of *Measure for Measure*'. *Shakespeare Quarterly*, 15 (1964), 131–45.
- Pruvost, René. *Matteo Bandello and Elizabethan Fiction*, Bibliothèque de la Revue de littérature comparée, 113. Paris: H. Champion, 1937.
- Records of Early English Drama [REED]: Cumberland, Westmorland, Gloucestershire*. Ed. Audrey W. Douglas and Peter Greenfield. Toronto: University of Toronto Press, 1986.
- Riffaterre, Michael. 'The Interpretant in Literary Semiotics'. *American Journal of Semiotics*, 3:4 (1985), 41–55.
- . 'Sémiotique intertextuelle: l'interprétant'. *Revue d'esthétique*, 1–2 (1979), 128–50.
- . 'Syllepsis'. *Critical Inquiry*, 6 (1980), 625–38.
- Rigal, Eugène. *Le théâtre français avant la période classique: fin du XVI^e et commencement du XVII^e siècle*. 1901; fac. rpt. Geneva: Slatkine Reprints, 1969.

- Ristine, Frank Humphrey. *English Tragicomedy: Its Origin and History*. 1910; rpt. New York: Russell and Russell, 1963.
- Roston, Murray. *Biblical Drama in England: From the Middle Ages to the Present Day*. Evanston, IL: Northwestern University Press, 1968.
- Rudd, Nial. 'Pyramus and Thisbe in Shakespeare and Ovid: *A Midsummer Night's Dream* and *Metamorphoses* 4.1–166'. In David West and Tony Woodman (eds), *Creative Imitation and Latin Literature*. Cambridge: Cambridge University Press, 1979, pp. 173–93.
- Salingar, Leo. *Shakespeare and the Traditions of Comedy*. Cambridge: Cambridge University Press, 1974.
- Scott, Virginia. *Women on the Stage in Early Modern France: 1540–1750*. Cambridge: Cambridge University Press, 2010.
- Seiferth, Wolfgang S. *Synagogue and Church in the Middle Ages: Two Symbols in Art and Literature*. Trans. Lee Chadeayne and Paul Gottwald. New York: Frederick Ungar, 1970.
- Shaheen, Naseeb. 'Shakespeare's knowledge of Italian'. *Shakespeare Survey*, 47 (1994), 161–70.
- Shapiro, James. *Shakespeare and the Jews*. New York: Columbia University Press, 1996.
- Shell, Alison. *Shakespeare and Religion*. London: Bloomsbury Arden Shakespeare, 2014.
- Siegel, Paul N. 'Shylock and the Puritan usurers'. In Arthur D. Matthews and Clark M. Emery (eds), *Studies in Shakespeare*. Miami, FL: University of Miami Press, 1953, pp. 129–38.
- Simonin, Michel. *Vivre de sa plume au XVI^e siècle, ou, La carrière de François de Belleforest, Travaux d'Humanisme et Renaissance*. Geneva: Droz, 1992.
- Simon-Jones, Lindsey Marie. 'Neighbor Hob and Neighbor Lob: English dialect speakers on the Tudor stage'. In Dirk Delabastita and Ton Hoenselaars (eds), *Multilingualism in the Drama of Shakespeare and his Contemporaries: Special Issue of English Text Construction*, 6.1 (2013). Amsterdam: John Benjamins Publishing, 2013, pp. 40–59.
- Smith, Peter J. 'M.O.A.I. "What should that alphabetical position portend?": an answer to the metamorphic Malvolio'. *Renaissance Quarterly*, 51 (1998), 1199–224.
- Smith, R. A. *Poetic Allusion and Poetic Embrace in Ovid and Virgil*. Ann Arbor: University of Michigan Press, 1997.
- Stanton, Domna C. 'Woman as object and subject of exchange: Marie de Gournay's *Le Proumenoir* (1594)'. *L'esprit créateur*, 23:2 (1983), 9–25.
- Street, J. S. *French Sacred Drama from Bèze to Corneille: Dramatic Forms and their Purposes in the Early Modern Theatre*. Cambridge: Cambridge University Press, 1983.
- Tobler, R. 'Shakespeare's *Sommernachtstraum* und Montemayor's *Diana*'. *Shakespeare-Jahrbuch*, 34 (1898), 358–66.
- Tompkins, J. M. S. 'Why Pericles?'. *Review of English Studies*, 3 (1952), 315–24.
- Le trésor de la langue française informatisé*, online: <http://atilf.atilf.fr/tlf.htm> (accessed 2 February 2019).

- Universal Short-Title Catalogue* (USTC): www.ustc.ac.uk/ (accessed 20 February 2019).
- Van Emden, Wolfgang G. 'Shakespeare and the French Pyramus and Thisbe tradition, or whatever happened to Robin Starveling's part?'. *Forum for Modern Language Studies*, 11 (1975), 193–204.
- Vickers, Brian. *Shakespeare, Co-Author: A Historical Study of Five Collaborative Plays*. Oxford: Oxford University Press, 2002.
- Weber, Paul. *Geistliches Schauspiel und kirchliche Kunst in ihrem Verhältnis erläutert an einer Ikonographie der Kirche und Synagoge. Eine kunsthistorische Studie*. Stuttgart: P. Neff, 1894.
- Wells, Stanley. 'Shakespeare and romance'. In John Russell Brown and Bernard Harris (eds), *Later Shakespeare*, Stratford-upon-Avon Studies, 8. London: Edward Arnold, 1966, pp. 49–80.
- Werth, Tiffany Jo. *The Fabulous Dark Cloister: Romance in England after the Reformation*. Baltimore, MD: Johns Hopkins University Press, 2011.
- White, Paul Whitfield. 'The Bible as play in Reformation England'. In Jane Milling and Peter Thomson (eds), *The Cambridge History of British Theatre*, vol. 1: Origins to 1660. Cambridge: Cambridge University Press, 1999, pp. 87–115.
- . 'The *Pammachius* affair at Christ's College, Cambridge, in 1545'. In Peter Happé and Wim Hüskén (eds), *Interludes and Early Modern Society: Studies in Gender, Power and Theatricality*, Ludus – Medieval and Early Renaissance Theatre and Drama, 9. Amsterdam: Rodopi, 2007, pp. 261–90.
- White, Robert. 'The cultural impact of the massacre of St Bartholomew's day'. In Jennifer Richards (ed.), *Early Modern Civil Discourses*. Basingstoke: Palgrave Macmillan, 2003, pp. 183–99.
- Wilcox, Helen. 'Measuring up to Nebuchadnezzar: biblical presences in Shakespeare's tragicomedies'. In Adrian Streete (ed.), *Early Modern Drama and the Bible: Contexts and Readings, 1570–1625*. Basingstoke: Palgrave Macmillan, 2012, pp. 48–67.
- Wilkinson, L. P. *Ovid Recalled*. Cambridge: Cambridge University Press, 1955.
- Wilson, Richard. "'Worthies away": the scene begins to cloud in Shakespeare's Navarre'. In Jean-Christophe Mayer (ed.), *Representing France and the French in Early Modern English Drama*. Newark: University of Delaware Press, 2008, pp. 93–109.
- Wolff, Samuel L. *The Greek Romances in Elizabethan Prose Fiction*, Burt Franklin Research and Source Work Series, 22. 1912; rpt. New York: Burt Franklin, 1961.
- Wright, Louis B. 'The Scriptures and the Elizabethan stage'. *Modern Philology*, 26 (1928), 47–56.
- Yardeni, Myriam. 'Esotérisme, religion et histoire dans l'oeuvre de Palma Cayet'. *Revue de l'histoire des religions*, 198 (1981), 285–308.