
2758. Ocel, Tim, director. Measuring for Measure. Sets by Eric E. Sinkkonen, costumes by B. Modern, lighting by John Philip Martin, and music by Gregg Coffin. Produced by the Sacramento Theatre Company, Sacramento, CA, 27 February–21 April 1996. [With Ron Richards (Duke Vincentio), Harry Johnson (Escalus), Dierk Torsek (Angelo), Phillip Wofford (Pompey), Christie Nicholson (Mistress Overdone), Christopher Gurr (Claudio), Karyn Caś (Juliet), Adrienne Sher (Provost), Brad Heberlee (Lucio), Amy Prosser (Isabella), Luther Hanson (Friar Peter), Maggie Upton (Francisca), Azul Mittal (Elbow), Joe Larrea (Froth), Jenna Cole (Mariana), Doug Lawson (Abhorson), and Matt Sutherland (Barnardine).]


2765. Shotwell, Sandra, director. Measuring for Measure. Sets by Dennis Hassan, costumes by Keven Myhr, lighting by Kevin Oakeson, and music by Marina Tichotsky. Produced by the University of Utah at the Babcock Theatre, Salt Lake City, UT, 18–21 January 1996. [With Dean Anderson (Lucio), Tommy Barron (Friar Thomas), Justin Campbell (Duke Vincentio), Tracy Chase (Mistress Overdone), Thomas Cook (Escalus), Mark Gladue (Elbow/Barnardine), Sarah E. Howe (Isabella), Amy Kathleen Irvin (Mariana), Johnny Kwon (Friar Peter), Dylan M. McCullough (Angelo), Jason McCullough (Provost), Alfred Lawrence Smith (Abhorson), André Vawdrey (Pompey), Joel Weaver (Froth), and T. Edward Webster (Claudio).]

THE MERCHANT OF VENICE

SCHOLARSHIP AND CRITICISM

Editions and Texts


Translations and Adaptations

Bulman, James C. “On Being Unfaithful to Shakespeare: Miller, Marowitz, and Wesker.” JDT: Journal of Theatre and Drama 2 (1996): 59–73. [Explores “what constitutes fidelity—or infidelity—to Shakespeare in theatrical treatments of his plays” by examining three adaptations of Merchant of Venice: Jonathan Miller’s 1970 production, Charles Marowitz’s Variations on the Merchant of Venice, and Arnold Wesker’s The Merchant. Concludes that each of these adaptations rejects “the bonds of authorial intention,” and instead remakes the play in the director’s or author’s “own cultural image.”]”

Carpenter, Humphrey. Shakespeare without the Boring Bits. s.v. General Shakespeareana/General/Shakespeare in Literature

Cavallini, Emma, editor. Romeo e Giulietta; Il mercante di Venezia. s.v. Romeo and Juliet/Scholarship/Translations

Picker, John M. “Shakespeare Divided: Revision and Transformation in Marowitz’s Variations on the Merchant of Venice and Wesker’s Shylock.” JDT: Journal of Theatre and Drama 2 (1996): 75–91. [Notes that in a post-Holocaust environment, the power of Shakespeare’s Merchant of Venice “lies in its tendency to discomfort and dissatisfy.” Argues that Charles Marowitz’s Variations on the Merchant of Venice and Arnold Wesker’s Shylock “respond directly to the discomfort that the play engenders” by taking issue “with its outcome, its racial assumptions, and its social implications.”]

Suter, Joanne, adapter. The Merchant of Venice. (Lake Classics: Classroom Reading Plays.) Belmont, CA: Lake Education, 1996. 30 pp. [Provides a simplified prose adaptation for young readers.]


Sources and Influences

Basch, David. Shakespeare’s Judaica and Devices: Judaic Influences in Shakespeare’s Work. s.v. General Shakespeareana/General/Sources


Yates, Frances. “The Occult Philosophy in the Elizabethan Age.” s.v. General Shakespeareana/General/Sources

Criticism


Cámara, Amália Íñesta. “Intertextos shakesperianos en el teatro de Augustín Cuzzani.” Dubätti, Pergrinaciones de Shakespeare [F]: 125–29. [Studies the influence of Merchant of Venice on Augustín Cuzzani’s Una libra de carne.]

Cora Alonso, Jesús. “Shylock’s Five-Faceted Character.” Fernández-Corugedo, Sedéri VII [F]: 253–59. [Finds that in Merchant of Venice Shylock reflects characteristics of such dramatic archetypes as the malcontent and the New Comedy father.]

Di Mascio, Patrick. “Le marchand de Venise lu par Freud: Le biographique de l’interprétation.” Di Mascio, L’auteur à l’œuvre [F]: 109–22. [Draws on Sigmund Freud’s theoretical and autobiographical writings, including his letters, to explain his interpretation of Merchant of Venice. French and English summaries, 169, 173.]


Drakakis, John. “Historical Difference and Venetian Patriarchy.” Wood, Merchant of Venice [F]: 23–36. [Arguing that in Merchant of Venice the varieties of modes of articulation subvert genre, places Shylock in the historical and aesthetic structures of the play, with attention to such issues as nationalistic and religious fears, patriarchal authority, and ideology.]

Gaakeer, Jeanne. “What has law got to do with it?” Over recht, literatuur en The Merchant of Venice [On Law, Literature, and The Merchant of Venice].” Folio: Shakespeare-Genoootschap van Nederland en Vlaanderen 3, no. 2 (1996): 12–26. [Uses Merchant of Venice to demonstrate the contribution that the study of literature can make to the legal profession.]

Gavaskar, Vandana S. “Post-Colonial Shakespeare: Fictions of Self, Fictions of Others.” s.v. Titus Andronicus/Scholarship/Criticism

Hammond, Paul. Love between Men in English Literature. s.v. General Shakespeareana/General/General

Holderness, Graham. “Shakespeare on Marx.” Wood, Merchant of Venice [F]: 57–101. [Drawing on Karl Marx’s “On the Jewish Question,” argues that in Merchant of Venice Venice is an economic society, one where the individual is “alienated from himself and isolated from his communal nature.” Examines how economic factors isolate characters, especially Antonio, Portia, and Shylock. Suggets that although Shylock and Antonio are linked by similar commercial interests, their cultural and religious differences isolate them.]


Jofen, Jean, and Elisheva Carlebach. “Shylock’s Bond Re-Evaluated.” Proceedings of the Eighth World Congress of Jewish Studies [F]: 91–96. [Argues that through Shylock’s bond in Merchant of Venice Shakespeare covertly attacks the Pope.]
2793. Johnson, S. F. “How Many Ways Portia Informs Bassanio’s Choice.” Mucciolo, Shakespeare’s Universe [F]: 144–47. [Explores how Portia’s allusion to the legend of the young Hercules choosing between virtue and pleasure (Merchant of Venice, 3.2.60ff.) is designed to guide Bassanio’s choice of the caskets.]


2795. Kim, Jong-Whan. “The Merchant of Venice cui Ring Plot kwa keu euimui (Ring Plot and Its Meaning in The Merchant of Venice).” Dongsu Munhwa (Kyemyung University) 28 (1996): 99–119. [Argues that in Merchant of Venice Portia’s ring represents a bond transformed, and that the ring plot’s bond between Bassanio and Portia is similar to that between Shylock and Antonio.]

2796. Krane, Edna. Shylock and the King of England. New York: Vantage Press, 1996. xiii + 175 pp. [Argues that James I banned Merchant of Venice because he recognized it was a blasphemous representation of Shylock as a Christ-figure and that the King engaged in a vendetta against Shakespeare because the play is a satire of Christianity and of St. Augustine’s City of God. Includes an annotated text of the play. Incorporates “Literary Criticism and Theological Anti-Semitism” (World Shakespeare Bibliography for 1995, Item 2644) and “Shylock: Symbol or Stereotype?” (World Shakespeare Bibliography for 1987, Item 3257) as well as other previously published essays.]

2797. Landis, Joan Hutton. “‘By two-headed Janus’: Double Discourse in The Merchant of Venice.” Upstart Crow 16 (1996): 13–30. [Focuses on the bawdy connotations associated with male anatomy in Merchant of Venice to argue that a homosexual subtext subverts the emphasis on heterosexual love in the play.]

2798. Lee, Young-Cho. “Shakespeare wheuikukkeui yeoung inmul yeonku [A Study of the Female Character in Shakespeare’s Comedy—with an Emphasis on Portia of The Merchant of Venice].” Shakespeare Review (Seoul) 29 (1996): 155–87. [Focuses on Portia in Merchant of Venice to argue that Shakespeare gives her female characters a powerful role in social change, which they accomplish through harmonious reconciliation. English summary, 185–87.]

2799. Lerner, Laurence. “Wilhelm S and Shylock.” Shakespeare Survey 48 (1996): 61–68. [As an experiment, imagines Merchant of Venice as an anti-semitic play, but concludes that while plays may be able to represent social behavior, they remain unable to explain it. Maintains that dramatic interpretations are subjective, and that both semitic and anti-semitic readings of Shakespeare’s comedy are therefore possible.]

2800. Marzola, Alessandra. La parola del mercante. (Piccola biblioteca shakespeariana 11.) Rome: Bulzoni, 1996. 93 pp. [In a close reading of Merchant of Venice, contrasts Portia and Jessica as two heiresses, and maintains that Antonio is as much of a usurer as Shylock, though he deals in souls instead of money.]

2801. McLean, Susan. “Prodigal Sons and Daughters: Transgression and Forgiveness in The Merchant of Venice.” Papers on Language and Literature 32 (1996): 45–62. [Traces the meaning of “prodigal” in Merchant of Venice: “extravagant expenditure, lavish generosity, or the parable of the Prodigal Son . . . whose reckless defiance of parental control led to sin, ruin, repentance, and ultimate forgiveness.”]


2804. Newman, Karen. “Reprise: Gender, Sexuality, and Theories of Exchange in The Merchant of Venice.” Wood, Merchant of Venice [F]: 102–23. [Discusses anthropological and feminist discourse on “the traffic in women” and examines the commercial aspects of love relationships in Merchant of Venice.]


2808. Rockwood, Bruce L. “Shylock the Stranger: Looking around for Justice or, More than Meets the Eye.” Kevelson, Eyes of Justice [F]: 251–66. [Examines how Merchant of Venice illustrates “the wisdom and the limits of putting trust in process to produce justice.”]

2809. Rosenberg, Judith. “Allegorical Commentary in The Merchant of Venice.” Shakespeare Studies 24 (1996): 156–210. [Finds the dialogue between Launcelot Gobbo and Old Gobbo in Merchant of Venice, 2.2, a mise en abyme that encodes both the hegemonic impulses of Christian and Jew and typologically figures the Shylock-Antonio relationship as that of father and son.]


2811. Shapiro, James. “‘Shakespur and the Jewbill.’” Shakespeare Survey 48 (1996): 51–60. [Looks at the Jewish Naturalization Act of 1753, and the ways in which Shakespeare’s Merchant of Venice, Englishness, and Jewishness intersect at this historical moment, helping to illuminate and redefine each other.]

[Studies how Elizabethans perceived Jews as utterly different— in race, religion, sexuality, and culture—from themselves to analyze how Shakespeare in Merchant of Venice, explores questions of culture and identity. Incorporates "Shaksper and the Jewbill" (q.v.)]


2813. Sinfield, Alan. “How to Read The Merchant of Venice without Being Heterosexual.” Hawkes, Alternative Shakespeare. [F]: 2: 122–39. [In considering how Merchant of Venice reconfirms the marginalization of gay men, explores the routes through such playtexts that are open to such outsider groups: examine the mechanisms of exclusion or explore the ideological structures—"of class, race, ethnicity, gender and sexuality—that facilitate these exclusions." Focuses on the homoerotic subtexts of Merchant of Venice, concluding that the play "is really about traffic in boys."]

2814. Theisen, Joachim. “Fortuna als narratives Problem.” Haug, Fortuna [F]: 143–91. [Includes a section on the role of fortune in Merchant of Venice (149–54).]


2816. White, R. S. Natural Law in English Renaissance Literature. s.v. Love’s Labor’s Lost/Sholarship/Criticism


2818. ———. “Heterology.” Wood, Merchant of Venice [F]: 124–63. [Compares Shakespeare to Georges Bataille’s metaphoric sun, claiming that Shakespeare is "a (phallic) sun, the most luminous star in the Anglo-American literary firmament." Gives an overview of critical perspectives on Shakespeare and examines the forms of heterogeneity in The Merchant of Venice. Incorporated into Cultural Materialism: Theory and Practice (q.v.).]

2819. Yi, Duck-Soo. “‘Antonio eui du Seokye: Merchant of Venice yonku [The Two Worlds of Antonio: A Study of the Merchant of Venice].’” Youngeo Youngmunhak [English Language and Literature] (Yeungnam University, Korea) 9 (1993): 59–101. [Argues that Antonio is initially located in the center of Merchant of Venice (based in the material world of Shylock but growing toward the spiritual values of Bassanio); he accomplishes his ideal by defeating Shylock through Portia’s help.]

2820. Zachert, Michael. “The New Medea: On Portia’s Comic Triumph in The Merchant of Venice.” Alulis, Shakespeare’s Political Pageant [F]: 3–36. [Compares Portia to Medea, noting that during the trial scene in Merchant of Venice Portia almost suffers Medea’s tragic fate (abandonment by the one she loves) but escapes by aligning herself with the sun rather than the moon.]

Pedagogy

2821. McGee, Ted. “The Merchant of Venice and the Uses of Controversy.” Shakespeare and the Classroom 4, no. 2 (1996): 55–57. [Describes how his students argued that Merchant of Venice should be situated in its historical context when taught in Canadian high schools.]


2824. Stock, Freda. The Merchant of Venice. (Model Essays.) Lutterworth, England: Tyron Press, 1992. vii + 71 pp. [Provides 12 essays on major topics involving Merchant of Venice as models for students learning to write an essay.]

PRODUCTIONS AND STAGING

Actors, Acting, Directing

2825. Berkowitz, Joel. “‘A true Jewish Jew’: Three Yiddish Shylocks.” Theatre Survey 37, no. 1 (1996): 75–98. [Studies the playing of Shylock on the American Yiddish stage by Jacob P. Adler, Rudolf Schildkraut, and Maurice Schwartz, especially as they used the role “to explore the Jew’s place in the Diaspora” and made Shylock more palatable.]

Music

2826. Garwood, Margaret. Tombsongs for Chorus and Orchestra. s.v. Tempest/Productions/Music

Stage and Theater History


Stage Productions

2829. Arnold, Andy, director. *The Merchant of Venice.* Sets by Graham Hunter, costumes by Veronica Rennie, and lighting by Colin Proudfoot. Produced at the Arches, Glasgow, 23 February–9 March 1996. [With Finlay McLean (Antonio), Simon Weir (Bassanio), Jim Murray (Lorenzo/Duke of Venice/Prince of Aragon/Tubal), Morag Stark (Portia), Kenneth Harvey (Gratiano/Prince of Morocco), Jill Riddiford (Nerissa), Michael Derington (Shylock), Kate Dickie (Jessica), Martha Leisham (Solanio/Launcelot Gobbo), and Frances McCormack (Salario/Old Gobbo).]


2831. Bulman, James C. “*On Being Unfaithful to Shakespeare: Miller, Marowitz, and Wesker.*” *S.v. Merchant of Venice/Scholarship/Translations*

2832. Campbell, Douglas, director. *The Merchant of Venice.* Christopher Weddell, assistant director. Sets by Ronald Fedoruk, costumes by Mara Gottler, lighting by Andrew M. Riter, and music by George Ryan. Produced by Bard on the Beach Shakespeare Festival at Vanier Park, Vancouver, Canada, 11 June–22 September 1996. [With Jeremy Wilkin (Duke of Venice), Mark Holden (Prince of Morocco), Scott Bellis (Prince of Aragon), David Marr (Antonio), Jeffrey Renn (Bassanio), Kurt Max Runte (Gratiano), Allan Zinyk (Salario), Dean Paul Gibson (Solanio), Ian Robison (Lorenzo), Christopher Gaze (Shylock), Christopher Weddell (Tubal/Old Gobbo), Colin Heath (Launcelot Gobbo), John Paterson (Balthasar), Jeremy Fortier (Stephano), Denye Wilson (Portia), Kathleen Barr (Nerissa), and Jennifer Lines (Jessica).]

2833. Doherty, Nancy N., director. *The Merchant of Venice.* Costumes by Lynne Himan, lighting by Joseph Schmidt, and music by Tom Makar. Produced by Shakespeare in Delaware Park, Buffalo, NY, 25 June–14 July 1996. [With Richard Wesp (Antonio), Saul Elkin (Shylock), Steve Cooper (Bassanio), Tom Loughlin (Gratiano), Roger Keicher (Lorenzo), Phil Knoerzer (Salario), Mike Sawicz (Solanio), Neil E. Garvey (Tubal), John Daggett (Launcelot Gobbo), Joseph Natele (Old Gobbo), Tim Kennedy (Prince of Morocco), Tom Higgins (Prince of Aragon), Karen E. Kopyrnyansk (Portia), Julia Kittsley Blake (Nerissa), and Kristen Trupp (Jessica).]


2835. Edo, Kaoru, director. *The Woman Merchant of Venice.* Produced by the Shibaiya Edo Yashiki at the Jean Jean, Tokyo, 2–4 September 1994. [With Kaoru Edo (Anta).]

2836. Endo, Eizo, director. *The Merchant of Venice.* Translated into Japanese by Yushi Odashima. Produced by the Iabashi Engeki Centre at the Metropolitan Art Space, Tokyo, 12–16 January 1994. [With Kimako Kawana (Portia) and Eizo Endo (Shylock).]

2837. Gregg, Susan, director. *The Merchant of Venice.* Annette Thornton, dramaturg. Sets by Richard Finkelstein, costumes by Jamie Scott, and lighting by Michael Wellborn. Produced by the Colorado Shakespeare Festival, Boulder, CO, 28 June–18 August 1996. [With William Westenberg (Antonio), Chip Walton (Salario), Estlin Feigley (Solanio), Bryan Close (Bassanio), Jeff Binder (Lorenzo), Dan Snook (Gratiano), Loreta Rezos (Portia), Emily Newman-Walton (Nerissa), Sean Crouch (Balthasar), Michael Kevin (Shylock), Patrick Huey (Prince of Morocco/Tubal), Christopher Marshall (Launcelot Gobbo), June Christy Burch (Jessica), and Michael Pocaro (Prince of Aragon/Duke of Venice).]


2841. Ireland, Kenny, director. *The Merchant of Venice.* Sarah Wooley, assistant director. Sets by Sarah Williams, lighting by Andy Phillips, and music by Matthew Scott. Produced at the Royal Lyceum, Edinburgh, 8–30 November 1996. [With Patrick Toomey (Antonio), Chris Young (Salario/Prince of Morocco), Paul Blair (Solanio/Prince of Aragon), James Wallace (Bassanio), Brian Alexander (Gratiano), Billy Boyd (Lorenzo), Emily Mortimer (Portia), Muireann Kelly (Nerissa), Alice Bree (Jessica), Tom McGovern (Shylock), Tony Cowine (Launcelot Gobbo), and Eric Barlow (Old Gobbo/Duke of Venice).]


2844. Krame, Klaus, director. *Der Kaufmann von Venedig [The Merchant of Venice].* Translated into German by Frank Günther. Sets by Franziska Harbort. Produced at the Vogtland Theater, Plauen, beginning 18 February 1996.


2847. Martin, Nicholas, director. *Overtime. Sequel to Merchant of Venice* by A. R. Gurney. Sets by John Lee Beatty, costumes by Michael Krass, and lighting by Brian MacDevitt. Produced by the Manhattan Theatre Club at City Center, Stage II, New York, NY, 5 March–14 April 1996. [With Marissa Chibas (Nerissa), Nicholas Kepros (Shylock), Joan McMurtrey (Portia), Michael Potts (Gratiano), Jere Shee (Bassanio), Rocco Sisto (Antonio), Willis Sparks (Lorenzo), Robert Stanton (Salerio), and Jill Tasker (Jessica).]


2848. Minadakis, Jasson, director. *The Merchant of Venice.* Sets by R. Chris Reeder, costumes by Lisa Penning, and lighting by Stephen Pruitt. Produced by the Fährenheit Theater Company at the Aronoff Center Fifth Third Bank Theatre, Cincinnati, OH, 31 May–16 June 1996. [With Nicholas Rose (Antonio), Jim Stump (Solanio/Prince of Aragon), Toni Brosouts-Goodney (Salerio/Prince of Morocco), C. Charles Schreeren (Bassanio), Richard Kelly (Lorenzo), Kristopher Lewin (Gratiano), Marni Penning (Portia), Lisa Penning (Nerissa/Lorenzo), Richard L. Arthur (Balthasar/Old Gobbo/Duke of Venice), William Sweeney (Shylock), R. Chris Reeder (Launceol Gobbo/Tubal), and Jeanne Gibowicz (Jessica).]


2849. Otto, Brian, director. *The Merchant of Venice.* Sets by Richard Gre; lighting by Richard Halpenney and Steve Waddicor. Produced by the Bradford Playhouse and Film Theatre, Bradford, England, 22–27 March 1993. [With David Gillman (Shylock), Peter Stansfield (Antonio), Glen Boldy (Bassanio), Lyndon Marquis (Gratiano), Jeremy Walker (Lorenzo), James Turner (Salerio), Richard Porter (Solanio), Niall Naylor (Jessica), Andrew Kerrigan (Launceol Gobbo), Peter Heaton (Old Gobbo/Tubal), Howard Frost (Duke of Venice/Prince of Aragon), Jackie Bould (Portia), Gillian Otto (Nerissa), Tony Haigh (Balthasar), and Calvin Williams (Prince of Morocco).]

2850. Paige, Deborah, director. *The Merchant of Venice.* Catriona Murray, assistant director. Sets by Lucy Hall, lighting by Jeanine Davies, and music by James Connel. Produced at the Crucible Theatre, Sheffield, 8–30 November 1996. [With Tim McMullan (Antonio), Jonathan Cullen (Bassanio); Niamh Linehan (Portia), David de Keyser (Shylock), Liam Brennan (Gratiano), Tom Ward (Salerio), Kolade Agboke (Solanio), Ariyon Bakare (Lorenzo), Jennifer Scott-Malden (Nerissa), Polly Prithe (Jessica), Mark Sproston (Launceol Gobbo/Prince of Aragon), Neville Watchurst (Old Gobbo/Tubal/Duke of Venice), Gooch Walters (Prince of Morocco), and Jake Broder (Stephano).]


2851. Segerström, Thomas, director. *Kopmannen i Venedig [The Merchant of Venice].* Produced by Teaterensamblen at Roma Monastery, Gotland, 1996. [With Gustav Kling (Shylock), Bengt C. W. Carlsson (Antonio), Nina Pontén (Jessica), and Mikaela Hagelberg (Portia).]


2856. Walford, Glen, director. The Merchant of Venice. Translated into Japanese by Yushi Odashima. Produced by Shochiku at the Sunshine Theatre, Tokyo, 20 May–12 June 1994. [With Mikijiro Hira (Shylock) and Sachi Tsurugi (Portia).]


THE MERRY WIVES OF WINDSOR

Scholarship and Criticism

Translations and Adaptations


Textual and Bibliographical Studies


2859. Maguire, Laurie E. Shakespearean Suspect Texts: The “Bad” Quartos and Their Contexts. s.v. General Shakespeareana/Textual Studies/Textual Studies


2861. ———. Unediting the Renaissance: Shakespeare, Marlowe, Milton. s.v. General Shakespeareana/Textual Studies/Textual Studies

2862. Urkowitz, Steven. “Two Versions of Romeo and Juliet 2.6 and Merry Wives of Windsor 5.5.215–45: An Invitation to the Pleasures of Textual/Sexual Di(Per)versity.” s.v. Romeo and Juliet/Scholarship/Textual Studies

Criticim

2863. Aguilera Garramuño, Marco Tulio. “Evolución del concepto de amor en cuatro obras de Shakespeare.” s.v. Love’s Labor’s Lost/Scholarship/Criticism


2865. Fanego, Teresa. Infitinrent Complements in Shakespeare’s English: Synchronous and Diachronic Aspects. s.v. General Shakespeareana/Language/Grammar and Syntax


2870. Purkiss, Diane. The Witch in History: Early Modern and Twentieth-Century Representations. s.v. Macbeth/Scholarship/Criticism


Productions and Staging

Film, Cinema, Radio, Television