Othello

Scholarship and Criticism

Editions and Texts


Translations and Adaptations


3149. Golder, John. "‘Mon sans-culotte Africain’: A French Revolutionary Stage Othello.” Kerr, Shakespeare: World Views [F]: 146–55. [Studies the reception of Jean-François Ducis’s translation in the context of French revolutionary politics, and examines his extensive changes to Shakespeare’s text.]


3152. McCaughrean, Geraldine. Stories from Shakespeare. s.v. General Shakespeareana/General/Shakespeare in Literature


3155. Sánchez Hernández, Purificación. "El ‘upper stage’ del teatro isabelino y su funcionamiento según las traducciones de Shakespeare realizadas por Luis Astrana Marín.” s.v. Romeo and Juliet/Scholarship/Translations


Sources and Influences

3159. Crawford, John W. "‘Iago as Villain in Othello’." Publications of the Arkansas Philological Association 21, no. 1 (1995): 21–37. [Argues that when Shakespeare adapted Cinthio’s Hecatomithi in Othello, he made ‘blood changes’ which suggest that Iago is a villain both in terms of ethics and social class.]


3161. Moore, Peter R. "Shakespeare’s Iago and Santiago Matamoros." Notes and Queries 43 (1996): 162–63. [Points out the appropriateness of the association of Iago with Santiago Matamoros: Santiago, the national war cry of the Spanish, would have a hostile sound to Elizabethan ears, and Matamoros means killer of the Moors.]


Textual and Bibliographical Studies

3164. Altichieri, Alessio. “Othello: Non è tutto di Shakespeare.” Corriere della Sera 10 April 1996, p. 29. [Reports on E. A. J. Honigmann’s theory (in The Texts of Othello and Shakespearean Revision, q.v.) that Ralph Crane was involved in the revisions of Othello in the First Folio text and on Margarita Stoker’s revival, based on a study of Love’s Labor’s Lost, of the notion that Shakespeare was Catholic. For a report on Masolino D’Amico’s sceptical view of Stoker’s argument for Shakespeare’s Catholicism,
see Maria Chiara Bonazzi, “‘Shakespeare propagandista cattolico?’” Stampa 10 April 1996.]

3165. Honigmann, E. A. J. The Texts of Othello and Shakespearian Revision. London and New York: Routledge, 1996. x + 187 pp. [Studies the interrelation of the First Quarto and First Folio texts of Othello, with attention to the printers of both, punctuation, lineation and scanion, and role of Ralph Crane in preparing copy for the First Folio. Concludes that both the quarto and folio texts derive from Shakespeare’s foul papers by way of authorial fair copy (quarto) and scribal fair copy (folio); that the folio text “is more reliable with ‘substantive’ variants and verse lineation, and less reliable with at least some indifferent variants, punctuation, stage directions, and profanity”; and that a modern editor will have to conflate the two texts.]


Criticism


3168. Bartels, Emily C. “Strategies of Submission: Desdemona, the Duchess, and the Assertion of Desire.” Studies in English Literature 1500–1900 36 (1996): 417–33. [Considers how both John Webster’s Duchess of Malfi and Shakespeare’s Desdemona (Othello) in their “gestures of submission paradoxically enable the expression of desire, showing female figures who inhabit their subjectivities.”]

3169. Bellamy, Elizabeth J. “Othello’s Lost Handkerchief: Where Psychoanalysis Finds Itself.” Apollon, La can, Politics, Aesthetics [F]: 151–79. [In a psychoanalytic interpretation of the handkerchief in Othello, argues that “anxiety is the privileged trope of displacement” in the play. Concludes: “Othello is always already a narrative not of the trope of neurosis, but of the neurosis of trope, the psychic affliction of displacement-as-displacement, the psychic affliction of an anxiety that resists its own identification.”]


3174. Boerth, Robert J. “The Mediterranean and the Mediterranean World on the Stage: Marlowe and Shakespeare.” ITD: Journal of Theatre and Drama 2 (1996): 35–58. [Observing that the Mediterranean world is “a world where borders are notoriously obscure and where cultural identities are impossible to fix,” examines how Shakespeare uses this setting in Othello to invite readers “to read for closure while simultaneously revealing such resolutions as evasive and vexed.”]


3176. Bravo, Paola. Le voci della follia. s.v. Hamlet/Shakespeare/Shakespeare as Influence


3178. Callaghan, Dympna C. “Othello was a white man”: Properties of Race on Shakespeare’s Stage.” Hawkes, Alternative Shakespeare [F]: 2: 192–215. [Focuses on Othello to consider “the hierarchical mechanisms of racial impersonation and their attendant social dynamics” and “the striking but ineluctable discrepancy between the cultural performance of alterity on the one hand and its lived condition on the other, as a function of the representational systems required by emergent capitalism.”]


3182. Cook, Kimberly K. “‘I’ll ha’ thee burnt’: Patriarchal Purging in Othello and The Winter’s Tale.” Journal of Evolutionary Psychology 17 (1996): 9–19. [Argues that in Othello and Winter’s Tale, Shakespeare calls “indirect attention to the tragic insanity of the witchcraze which was raging across Europe during his lifetime, and which few people had the courage to criticize directly.”]

3183. Crawford, John W. “Iago as Villian in Othello.” Publications of the Arkansas Philological Association 21, no. 1 (1995): 21–37. [Drawing on a rarely used definition of “villain” as a base or low person, asserts that Iago is a villain in “the class sense as well as the ethical sense.” Cites vulgar, base, and animalistic slurs cast at Iago, as well Iago’s inability to defend himself against these insults.]

3185. Date, Toshiro. “A Bridge between Shakespeare and the Traditional Theatre of Japan.” s.v. General Shakespeareana/General/General

3186. Day, Roger. “Reading Othello.” Owens, Shakespeare, Apha Behn, and the Canon [F]: 89–130. [Addresses why Othello remains such a popular play—such a part of the canon—and what makes it so controversial.]


3188. Di Michele, Laura. “‘Othello. Testi nel testo.’” Di Michele, Aspetti di Othello [F]: 243–62. [Studies Othello’s structure as it incorporates a number of subtexts prompted by literary and visual suggestions.]


3190. Esposito, Lucia. “‘Luci e colori in Othello.’” Di Michele, Aspetti di Othello [F]: 49–67. [Compares Othello’s visual imagery and contemporary paintings, especially by Tintoretto, Rubens, and Caravaggio.]


3194. Fortin, René. Gaining upon Certainty: Selected Literary Criticism. s.v. General Shakespeareana/General/General

3195. Gallenca, Christiane. “‘Othello, ou le décentrement de la subjectivité.’” Cynos 3 (1986–87): 83–93. [Explains how subjectivity constitutes the essential dramatic and tragic operator in Othello, and analyzes how subjectivity shifts in the relations between the characters.]


3197. George, David. “‘Night, Hell, and Epilepsy in Othello.’” Ben Jonson Journal 3 (1996): 75–86. [Positing that Iago himself becomes the victim of the demonic powers that he summons, discusses the ways in which Iago uses night, hell, and epilepsy to his advantage in Othello.]

3198. Gomez Lara, Manuel. “‘Emblems of Darkness: Othello (1604) and the Masque of Blackness (1605).’” Fernández-Corugedo, Sedéri VII [F]: 217–23. [Examines the question of race in Othello.]


3200. Greer, Germaine. “‘Old Black Ram: Germaine Greer on Othello as Nigger.’” TLS: The Times Literary Supplement 21 March 1980, p. 24. [Examines Othello as a play “about blackness, not simply about jealousy or the problem of evil”; ultimately argues that Othello “is not simply a dramatic tract about the psychopathology of racial oppression, but it is an authentic and sensitive portrait of a black hero in white society.”]

3201. Gregor, Keith. “The Elusive Ensign: Towards a ‘grammar’ of Iago’s Motives.” Fernández-Corugedo, Sedéri VII [F]: 237–42. [Explores how the “grammar” of Iago’s motives reflects the ways in which Othello inverts ordinary causality to expose the spuriousness of our own rationalizations of a character’s conduct.]

3202. Hanson, Elizabeth. “‘Brothers of the State: Othello, Bureaucracy, and Epistemological Crisis.’” Magnusson, Elizabethan Theatre XIV [F]: 27–48. [Using Desdemona as an example of the “female subject as a site of epistemological resistance,” considers what strategies might be at work in Othello involving “the relationship between sex/gender issues and matters of state authority, and between theatrical and political or administrative discourses”—and how these issues affect our understanding of the evidence that theater offers about Renaissance culture.]


3205. Hendricks, Margo. “‘The Moor of Venice’ or the Italian on the Renaissance English Stage.” Garner, Shakespearean Tragedy [F]: 193–209. [Examines the radically unstable meanings attributed to Venice as a source for the racial and gender politics of the play.]

3206. Howard-Hill, T. H. “‘U and Non-U: Class and Discourse Level in Othello.’” Muccio, Shakespeare’s Universe [F]: 175–86. [Offers a speech-act analysis of the differences between the language of Iago and that of Cassio to argue that Iago’s hostility reflects social class antagonism.]

3207. Hunt, Maurice. “Predestination and the Heresy of Merit in Othello.” Comparative Drama 30 (1996–97): 346–76. [Argues that sixteenth-century doctrines of predestination, especially as expressed by documents such as...
the Lambeth Articles, clarify the nature of personal tragedy, especially Desdemona’s tragedy, in Othello. Concludes that “the overtones of predestination in Othello may be the result of an irony calculated to make playwrights better appreciate the grace of a liberal Providence.”


3209. Hussey, Stanley. “Persuasion in Othello.” Pollner, Bright Is the Ring of Words [F]: 127–43. [Focuses on pragmatics in examining how Iago manages to persuade so many characters in Othello.]

3210. Jensen, Pamela K. “‘This is Venice’: Politics in Shakespeare’s Othello.” Alulis, Shakespeare’s Political Pageant [F]: 155–87. [Argues that Shakespeare altered and developed the “brief allusions to Venetian political life” presented in Cinthio’s Hecatommithi by enhancing the characters, by intertwining political and private events throughout the play, and “by showing the influence of commercial and Christian Venetian society on the aspirations and chief concerns of the characters.”]


3212. Johnson, David. Shakespeare and South Africa. s.v. General Shakespeareana/General

3213. Kaul, R. K. “Rymer on Shakespeare or Othello as a Comedy.” Chopra, Shakespeare: Varied Perspectives [F]: 275–83. [Calls for renewed attention to Thomas Rymer’s essay, A Short View of Tragedy, which argues that Othello, in its attention to low characters and their buffoonery, is not a tragedy, but a farce.]


3215. Kiernan, Victor. Eight Tragedies of Shakespeare. s.v. Groups/Tragedies

3216. Krontiris, Tina. “‘Tragic Hero and Tragic Victim: The Othello-Desdemona Relationship in Shakespeare’s Othello.’” Douka-Kabitoglou, Logomachia [F]: 199–210. [Examines the Desdemona-Othello relationship to argue that it is the “patriarchal presuppositions of tragedy and of the discourses and social practices which constitute the text as a product of the early modern period” that allows Othello to claim audience sympathy, if not pity, while assuming the authority to kill Desdemona.]

3217. Lal, Sikandar. “‘Tragic Iago: An Approach.’” Chopra, Shakespeare: Varied Perspectives [F]: 285–301. [Observes that “the onset of secularising forces” elevates “the importance of the common man,” and thereby enables characters such as Iago to be considered tragic heroes.]


3220. Lombardo, Agostino. L’eroe tragico moderno: Faust, Amelio, Othello. s.v. Hamlet/Scholarship/Criticism

3221. ———. “Othello e il nuovo eroe tragiaco.” Di Michele, Aspetti di Othello [F]: 229–42. [Concludes that Othello represents a new conception of the tragic hero, whose fall is caused by his inability to read correctly the text represented by the world in which he lives. Incorporated into Lombardo, L’eroe tragico moderno: Faust, Amelio, Othello (q.v.).]

3222. Loomba, Ania. “Shakespeare and Cultural Difference.” s.v. General Shakespeareana/General/Criticism

3223. López-Peláez Casellas, Jesús. “‘Woman as Text in Othello and in Calderón’s Dramas of Honor.’” Manzanas, Sederi VI [F]: 93–98. [Concludes that Othello and Pedro Calderón de la Barca’s dramas of honor reproduce their respective dominant cultural environment and incorporate the process of construction of the notion of gender.]

3224. Mackridge, Peter. “‘Goats and Monkeys.’” TLS: The Times Literary Supplement 8 March 1996, p. 19. [In response to Henry Gifford’s review of George Seferis’s Complete Poems, points out Gifford’s misremembrance of Othello’s “You are welcome, sir, to Cyprus.”]


3227. Mašić, Vesna. “‘Lik Otela [The Character of Othello].’” Godišnjak Filozofsk fakulteta u Novom Sadu 13 (1994): 137–40. [Supplements F. R. Leavis’s interpretation of Othello by observing a parallel between Othello’s reaction to Iago’s suggestions of Desdemona’s adultery (Othello, 3.3) and Desdemona’s reaction to Emilia’s comments about unfaithful wives (4.3.).]

3228. Matheson, Mark. “‘Venetian Culture and the Politics of Othello.’” Shakespeare Survey 48 (1996): 123–33. [Examines how Othello is not only a product of cultural exchange but also a reflection of Shakespeare’s imaginative sensitivity to the ways of a different, non-monarchical society—the republican culture of Venice.]

3229. Minetti, Francesco. “‘Iago e il doppio di Shakespeare.’” Di Michele, Aspetti di Othello [F]: 21–47. [Considers Iago as Shakespeare’s double; examines his roles as stage manager, sonneteer, and professional fool; and discusses his jealousy and disguises.]


3234. Prieto Pablos, Juan Antonio. "Shakespearean Strategies of (Dis)Orientation in Othello, Act I." Fernández-Corugedo, Sederi VII [F]: 225–30. [Argues that Shakespeare presents Othello first as the hero, then as the tragic victim of Iago's practices by intensifying the pathetic ties between Othello and the audience.]

3235. Ramo, Elvira. "Othello e Iago: Due visioni a confronto." Di Michele, Aspetti di Othello [F]: 83–95. [Argues that Othello and Iago share the same tragic vision: they are unable to balance word and deed, reality and appearance.]

3236. Reddy, K. Venkata. "Othello: A Study in Class Conflict." Chopra, Shakespeare: Varied Perspectives [F]: 339–48. [Argues that Othello should be approached from a marxist perspective, asserting that the play dramatizes "the class conflict between the bourgeoisie and the proletariat," that is, between "the Othello-world and the Iago-world."]


3240. Royster, Francesca T. "Shakespeare's Racial Others." s.v. Titus Andronicus/Scholarship/Criticism


3244. Sasayama, Takashi. "Mixing Memory and Desire: Notes for a Psychodynamic Exploration of Shakespeare." Takada, Surprised by Scenes [F]: 27–40. [Focuses on Othello's suicide (with briefer consideration of King Lear, Winter's Tale, and Hamlet) to explore subliminal audience response occasioned by Shakespeare's "creation of desires and the subsequent satisfying (or denying) of those desires in the audience's mind."]


3247. Schrever, Els. "De Moor van Venetië in tekst en in muziek [The Moor of Venice in Text and in Music]." Armada: Tijdschrift voor Wereldliteratuur 2, no. 5 (1996): 40–46. [Compares the handling of Desdemona's death in Othello and Giuseppe Verdi's Otello, concluding that, as a tragedy of the outsider, both versions are about a fundamental fear threatening Western culture: the vulnerable concept of the integrity of the individual.]


3249. Shaw, Rudolph. "Othello and Race Relations in Elizabethan England." Journal of African American Men 1, no. 1 (1995): 83–91. [Argues that Shakespeare uses "the background of racial stereotypes and the social structure of Elizabethan England sensitively" in order to present Othello not as "a particular type of Moor" but as "a distinct individual."]


surrounded by an African-American cast "would better emphasize the connotation of color prejudice and how race becomes a factor in Othello's fall from grace."

**Actors, Acting, Directing**


**Film, Cinema, Radio, Television**


**Music**


3270. Rossi, Sandro. "*L'Otelto di Verdi: Conclusione di un'epoca, prozieioni nel futuro.*" Di Michele, *Aspetti di Othello* [F]: 97–110. [Concludes that Giuseppe Verdi's *Otello*, though still linked to traditional conceptions of opera, opens new musical avenues for the future.]

3271. Schrover, Eis. "*De Moore van Veneti in tekst en in muziek* [The Moor of Venice in Text and in Music]." s.v. *Othello*/Scholarship/Criticism

**Stage Productions**

3272. Babilla, Assurbanipal, director and adapter. *Othello*. David Cote. dramaturg. Produced by Purgatorio Ink at the Vineyard’s 26th Street Theater, New York, NY, 1996. [With Bill Martin (Othello), and Leyla Etehadij (Iago).]


3275. Barnide, Andrew, director. *Othello*. Sets by Lisa Hashimoto, costumes by Dwight Richard Odle, lighting by Paule Jenkins, and music by Steve Mosher. Produced by the Laguna Playhouse, Laguna Beach, CA, 7 May–2 June 1996. [With Alan Goodson (Rodrigo), Ron Campbell (Iago), Frank Davis (Brabantio), Steve Matt (Othello), Bre-nan Baird (Cassio), Patrick Munoz (Duke of Venice/Lodovic), Douglas Gabrielle (Gratiano), Michael McKay (Montano), Kathrin Nicholson (Desdemona), Evelyn Carol-Case (Emilia), and Marika Bezc (Bianca).]


3278. Carotenuto, Silvana. "*Othello o del Falso Movimento.*" *Di Michele, Aspetti di Othello* [F]: 141–55. [Discusses the production of *Othello* (*World Shakespeare Bibliography* for 1984, Item 3008) by the Neopolitan company Falso Movimento, who have now produced a short video entitled *Othello's Dreams*.


3280. Čermín, Zdeněk, director, *Othello*. Translated into Czech by Antonín Přidal; adapted by Z. Čermín. Sets and costumes by Jan Dušek; music by David Rotter. Produced at the Municipal Theatre, Brno, Moravia, beginning 23 November 1996. [With Zdeněk Junák and Martin Tmavský (Othello), Erik Pardus (Iago), Petr Stěpán (Cassio), Igor Ondříček (Rodrigo), Alena Antalová and Pavla Ptáčková (Desdemona), Jana Musilová and Monika Kobrová (Emilia), and Marketa Sedičková (Bianca)].


3281. Christy, James J., director. *Othello*. Sets by Will Neupert, costumes by Deborah Rooney, lighting by Robert A. Mond, and music by Garald Farmham. Produced by the Pennsylvania Shakespeare Festival at Allentown College, Allentown, PA, 9 July–3 August 1996. [With Ian Merrill Peakes (Rodrigo), Michael Tylo (Iago), Terry Burgler (Brabantio), Aaron Cabell (Othello), Greg Wood (Cassio), Ian Coates (Duke of Venice), Susan McKey (Desdemona), Janice Dartards (Emilia), Jonathan Robinson (Montano), Saharina Cowen (Bianca), Stephen Lyons (Lodovico), and John Jezior (Gratiano).]


3282. Cohen, Alan, director. *Othello*. Produced at the Ludlow Festival, June 1993. [With Colin McFarlane (Othello) and Greg Hicks (Iago).]

3284. Endo, Eizo, director. Othello. Translated into Japanese by Yushio Odashima. Produced by the Itabashi Engeki Centre at the Itabashikunisutu Bunkakakaiten, Tokyo, 23–26 June 1994. [With Eizo Endo (Othello) and Eiji Yamauchi (Iago).]


3287. Hellwig, Hilda, director. Othello. Translated into Nynorsk by Edvard Hoem; adapted by H. Hellwig and Cecilia Givczczy. Keith Brown, dramaturg. Sets by Ralf Forsström, costumes by Marit Framstad, and lighting by Igor Zamarajev. Produced at Det Norske Teatret, Oslo, Norway, beginning 7 September 1996. [With Bjørn Floberg (Othello), Svien Erik Brodal (Brabantio), Hallvard Holmen (Cassio), Bjørn Sundquist (Iago), Sverre Solberg (Rodrigo), Erik Øksnes (Duke of Venice), Özgün Berven (Emilia), and Elisabeth Matheson (Bianca).]


3289. Huonder, Guido, director. Othello. Jens Gross, dramaturg. Martin Debus, assistant director. Sets by Gerd Herr, lighting by Heiner Heumann, and music by Christian Z. Wolf. Produced at the Staatstheater, Braunschweig, beginning 1 December 1996. [With Oliver Trautwein (Othello), Peter Zold (Brabantio), Frank Buchwald (Rodrigo), Günter Hutsch (Duke of Venice), Jost Leers (Brabantio), Ines Heinrich (Emilia), Silke Buchholz (Bianca), and Johannes Walther (Montano).]

3290. Jackson, C. Bernard, director. Iago. Play by C. Bernard Jackson. Sets by Malcolm McDonald, lighting by Gary Mintz, and music by Leona Schildkraut and Peter Stenhøels. Produced by the Inner City Cultural Center at Theatre 3, Los Angeles, CA, during the Sixth World Shakespeare Congress, 10–21 April 1996. [With J. D. Hall (Iago), Gloria Calomez (Emilia/Woman), Darrell Kunitomi (Author/Cassio/Brabantio), Cheryl Tyre-Smith (Duke/Lodovico/Jucinth), David Downig (Teaching Assistant/Rodrigo), Jennifer Fujii (Desdemona), Ray San doval (Guitar Player), and Tony Wilson (Dancer).]

3297. Moreno, Rene, director. *Othello*. Sets by Susan Barrett, costumes by Amy Mumma, lighting by Keith Buresh, and music by Claude White. Produced by the Shakespeare Festival of Dallas at the Samuell-Grand Park, Dallas, TX, July 1996. [With Tyrone Mitchell Henderson (Othello), Joseph Fuqua (Iago), Connie Nelson (Emilia), Liz Piazza Kelley (Desdemona), Ted Davey (Rodrigo), Jonathan Brent (Cassio), Steven Breese (Montano), Greg Gormley (Lodovico), Ivan Klousia (Gratiano), Melinda Peinado (Bianca), and Terry Vandivort (Brabantio).]


3298. Morrison, Malcolm, director. *Othello*. Sets by Anthony Bishop, costumes by Kirsten Shaffer, and lighting by Katherine Morrison. Produced by the Monomoy Theatre, Chatham, MA, 30 July–3 August 1996. [With Jason Anthony Bishop, costumes by Kirsten Shaffer, and lighting Lee (Othello), Bill Hairstion (Brabantio), Richard Trapp (Cassio), Alan Jeistce (Iago), Nick Fontaine (Roderigo), Andrew Firda (Duke of Venice/Montano), Kevin Gunning (Lodovico), Matthew Guerra (Gratiano), Ellen McKeown (Desdemona), Pippi Kramer (Emilia), and Katherine Scholl (Bianca).]

3299. Nichols, Lynn, director. *Othello*. Sets by Robert N. Schmidt, costumes by Carolyn Lacent, lighting by Richard Ard-devin, and music by Janna Goodwin. Produced by the Colorado Shakespeare Festival, Boulder, CO, 28 June–18 August 1996. [With Jack Wallen, Jr. (Rodrigo), Rick Long (Iago), Paul Colbert (Brabantio), Hassan El-Amin (Othello), Trent Dawson (Cassio), Chip Walton (Duke of Venice), Frank Gallegos (Lodovico), Sam Catlin (Gratiano), Jason Stratton (Montano), Elizabeth Zins (Desdemona), Sarah Hartmann (Emilia), and Christa Scott-Reed (Bianca).]

3300. Ninagawa, Yukio, director. *Othello*. Translated into Japanese by Yushi Odashima. Produced by the Shochiku at the Nissei Theatre, 2–25 September 1994. [With Koshiro Matsumoto (Othello) and Hitomi Kuroki (Desdemona).]


3301. *Othello or, Chaos is Coming*. Produced by the Custard Factory Theatre Company, Birmingham, on tour, September 1993.


3303. Péter, Ferenc, director. *Otello*. Kálo Béla, assistant director. Sets and costumes by Varga Tünde; music by Aleksander Petrovics. Produced in Serbian, Hungarian, and German by K.P.G.T., Beograd, 20 August 1996; at Subotica, 17 August 1996; and at the Yugoslavian Shakespeare Festival, Novi Sad and Niš, August 1996. [With Kálo Béla (Othello), Péter Ferenc (Iago), Erdélyi Hermina (Desdemona), Bidóos Andrés (Cassio), Dr. Pleskonjii (Emilia), Andjela Kovač (Rodrigo), Ana Marija Vukelić (Bianca), Aleksandr Ugrinov (Duke of Venice), Milan Marodić (Brabantio), and Slobodan Lazić (Lodovico).]


3305. Powell, Jan, director. *Othello*. Sets by Larry Hutton, costumes by Jean Abbott, and lighting by Jeff Forbes. Produced by the Tygres Heart Shakespeare Company at the Dolores Winningstad Theatre, Portland, OR, 11 October–10 November 1996. [With Eric Newsome (Rodrigo), Leif Norby (Iago), Tony St. Clair (Brabantio), Grant Turner (Gratiano), Rick Jones (Othello), Doug Miller (Cassio), Paul Palazollo (Duke of Venice), Eric-Paul Erickson (Lodovico), Michelle Guthrie (Desdemona), Sean Brownell (Montano), Jacque Drew (Emilia), and RaChelle Schmidt (Bianca).]

3306. Racimo, Victoria, director. *Othello*. Sets by Joseph D. Dodg, costumes by Lee Larmitte, lighting by Gerald Kaywoaka, and music by Michael Robinson. Produced by the Kumu Kahua Theatre at the Old Post Office Theatre, Honolulu, HI, 5 September–6 October 1996. [With Al Harrington (Othello), Laura Bach (Desdemona), Daryl Bonilla (Rodrigo), Richard MacPherson (Iago), Patrick Casey (Brabantio), Norman Gibson (Duke of Venice), Hank MacCaslin (Montano), Patrick Fujioka (Cassio), Margaret Jones (Emilia), Brandy Bacal (Bianca), and Andrew Chow (Lodovico).]


Review(s): t.w.s. *Die Welt* (Hamburg) 15 July 1996.

3308. Stanford, Alan, director. *Othello*. Produced by Second Age at the Tivoli Theatre, Dublin, and on tour of schools, October 1993. [With Johnny Lee Davenport (Othello).]

PERICLES

SCHOLARSHIP AND CRITICISM

Translations and Adaptations


Textual and Bibliographical Studies

3311. Maguire, Laurie E. *Shakespearean Suspect Texts: The "Bad" Quarto's and Their Contexts*. s.v. General Shakespeareana/Textual Studies/Textual Studies