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As with the essays in this collection that deal with Stoppard's utilization of Shakespeare, Chekhov, aestheticism, and the classics, Sieker's digging into the playwright's use of Keats rewardingly expands our understanding of Stoppard.

Scott Stalcup describes complex issues of authorship in Stoppard's coadapted screenplay of J. G. Ballard's novel *Empire of the Sun*, cogently and intelligently summing up much research on that vexing question. Stalcup concludes that, "As difficult as it was for [Pauline] Kael and others to understand the film adaptation of *Empire of the Sun*, it is also difficult to determine conclusively how closely Stoppard's vision of Ballard's novel was represented on celluloid" (257).

Baker and Smothers's essay collection ends with a helpful select bibliography. University libraries and Stoppard scholars will find this book a useful, readable one that should inspire further graduate seminars on Stoppard along with additional scholarship on the author.

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