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**The Myth of Rome in Shakespeare and his Contemporaries** *Cambridge University Press* When Cleopatra expresses a desire to die 'after the high Roman fashion', acting in accordance with 'what's brave, what's noble', Shakespeare is suggesting that there are certain values that are characteristically Roman. The use of the terms 'Rome' and 'Roman' in Julius Caesar, Antony and Cleopatra or Jonson's Sejanus often carry the implication that most people fail to live up to this ideal of conduct, that very few Romans are worthy of the name. In this book Chernaik demonstrates how, in these plays, Roman values are held up to critical scrutiny. The plays of Shakespeare, Jonson, Massinger and Chapman often present a much darker image of Rome, as exemplifying barbarism rather than civility. Through a comparative analysis of the Roman plays of Shakespeare and his contemporaries, and including detailed discussion of the classical historians Livy, Tacitus and Plutarch, this study examines the uses of Roman history - 'the myth of Rome' - in Shakespeare's age. **Roman Women in Shakespeare and His Contemporaries** *Walter de Gruyter GmbH & Co KG* Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries. While much has been written on male characters in the Roman plays as well as on non-Roman women in early modern English drama, very little attention has been paid to the issues of what makes Roman women 'Roman' and what their role in those plays is beyond their supposed function as supporting characters for the male protagonists. Through the exploration of a broad array of works produced by such diverse playwrights as Samuel Brandon, William Shakespeare, Matthew Gwynne, Ben Jonson, John Fletcher, Philip Massinger, Thomas May, and Nathaniel Richards under three such different monarchs as Elizabeth I, James I, and Charles I, Roman Women in Shakespeare and His Contemporaries contributes to a more precise assessment of the practices through which female identities were discussed in literature in the specific context of Roman drama and a more nuanced understanding of the ways in which accounts of Roman women were appropriated, manipulated and recreated in early modern England. **The Tragedy of Titus Andronicus** *Lulu.com* Turmoil hits the Roman Empire when its current emperor dies and his two sons Saturninus and Bassianus start to fight over the throne. As a matter of the dead emperor's apparent wishes, his brother Titus is offered the throne but he refuses and lets Saturninus take the coveted seat. After coming to power, the new emperor desires his brothers betrothed as his wife and Titus agrees but ends up killing one of his own children when disagreements occur as to who is in the right. The sons of Titus then plot to rape their own sister so that such a thing will not happen and Titus, her father, will be forced to take the situation into his own hands but ends up going to further extremes. **Spanish Studies in Shakespeare and His Contemporaries** *University of Delaware Press* Spanish Studies in Shakespeare and His Contemporaries offers a selection of the most significant studies on Shakespeare and his contemporaries from a variety of perspectives in order to present a fresh and inclusive vision of Shakespearean criticism in Spain to reach a worldwide readership. Plurality, maturity, and diversity are its outstanding characteristics as the transition has given shape to new critical attitudes, readings, and approaches in the analysis and study of Shakespeare in the new Spain. **The Classical Tradition : Greek and Roman Influences on Western Literature** *Oxford University Press, USA* A reissue in paperback of a title first published in 1949. **Roman Women in Shakespeare and His Contemporaries** *Walter de Gruyter GmbH & Co KG* Roman Women in Shakespeare and His Contemporaries explores the crucial role of Roman female characters in the plays of Shakespeare and his contemporaries. While much has been written on male characters in the Roman plays as well as on non-Roman women in early modern English drama, very little attention has been paid to the issues of what makes Roman women 'Roman' and what their role in those plays is beyond their supposed function as supporting characters for the male protagonists. 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Traditionally deemed 'Jacobean disguised ruler plays', these works include Shakespeare's Measure for Measure, Marston's The Malcontent and The Fawn, Middleton's The Phoenix, and

Sharpham's *The Fleeer*. Commonly dated to the arrival of James I, these plays are typically viewed as synchronic commentaries on the Jacobean regime. Kevin A. Quarmby demonstrates that the disguised ruler motif actually evolved in the 1580s. It emerged from medieval folklore and balladry, Tudor Chronicle history and European tragicomedy. Familiar on the Elizabethan stage, these incognito rulers initially offered light-hearted, romantic entertainment, only to suffer a sinister transformation as England awaited its ageing queen's demise. The disguised royal had become a dangerously voyeuristic political entity by the time James assumed the throne. Traditional critical perspectives also disregard contemporary theatrical competition. Market demands shaped the repertoires. Rivalry among playing companies guaranteed the motif's ongoing vitality. The disguised ruler's presence in a play reassured audiences; it also facilitated a subversive exploration of contemporary social and political issues. Gradually, the disguised ruler's dramatic currency faded, but the figure remained vibrant as an object of parody until the playhouses closed in the 1640s. The Routledge Guide to William Shakespeare *Routledge Demystifying and contextualising Shakespeare for the twenty-first century*, this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans. In this friendly, structured guide, Robert Shaughnessy: introduces Shakespeare's life and works in context, providing crucial historical background looks at each of Shakespeare's plays in turn, considering issues of historical context, contemporary criticism and performance history provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth-century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

*Identity, Otherness and Empire in Shakespeare's Rome* *Routledge* Contributors to this collection delve into the relationship between Rome and Shakespeare. They view the presence of Rome in Shakespeare's plays not simply as an unquestioned model of imperial culture, or a routine chapter in the history of literary influence, but rather as the problematic link with a distant and foreign ancestry which is both revered and ravaged in its translation into the terms of the Bard's own cultural moment. During a time when England was engaged in constructing a rhetoric of imperial nationhood, the contributors demonstrate that Englishmen used Roman history and the classical heritage to mediate a complex range of issues, from notions of cultural identity and gender to the representation of systems of exchange with Otherness in the expanding ethnic space of the nation. This volume addresses matters of concern not only for Shakespeare scholars but also for students interested in issues connected with gender, postcolonialism and globalization. Drawing implicitly or explicitly on recent criticism (intertextual studies, postcolonial theory, Derrida's conceptualization of hospitality, gender studies, global studies) the essayists explore how the Roman Shakespeare of an emerging early modern empire asks questions of our present as well as of our past. The Cambridge Companion to Shakespeare and Contemporary Dramatists *Cambridge University Press* While Shakespeare's popularity has continued to grow, so has the attention paid to the work of his contemporaries. The contributors to this Companion introduce the distinctive drama of these playwrights, from the court comedies of John Lyly to the works of Richard Brome in the Caroline era. With chapters on a wide range of familiar and lesser-known dramatists, including Thomas Kyd, Christopher Marlowe, Ben Jonson, John Webster, Thomas Middleton and John Ford, this book devotes particular attention to their personal and professional relationships, occupational rivalries and collaborations. Overturning the popular misconception that Shakespeare wrote in isolation, it offers a new perspective on the most impressive body of drama in the history of the English stage. The Routledge Research Companion to Shakespeare and Classical Literature *Taylor & Francis* In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding that of most in their era, justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient classics in today's Shakespearean classrooms. Shakespeare's Roman Trilogy *The Twilight of the Ancient World* *University of Chicago Press* Paul A. Cantor first probed Shakespeare's Roman plays—*Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*—in his landmark *Shakespeare's Rome* (1976). With *Shakespeare's Roman Trilogy*, he now argues that these plays form an integrated trilogy that portrays the tragedy not simply of their protagonists but of an entire political community. Cantor analyzes the way Shakespeare chronicles the rise and fall of the Roman Republic and the emergence of the Roman Empire. The transformation of the ancient city into a cosmopolitan empire marks the end of the era of civic virtue in antiquity, but it also opens up new spiritual possibilities that Shakespeare correlates with the rise of

Christianity and thus the first stirrings of the medieval and the modern worlds. More broadly, Cantor places Shakespeare's plays in a long tradition of philosophical speculation about Rome, with special emphasis on Machiavelli and Nietzsche, two thinkers who provide important clues on how to read Shakespeare's works. In a pathbreaking chapter, he undertakes the first systematic comparison of Shakespeare and Nietzsche on Rome, exploring their central point of contention: Did Christianity corrupt the Roman Empire or was the corruption of the Empire the precondition of the rise of Christianity? Bringing Shakespeare into dialogue with other major thinkers about Rome, Shakespeare's Roman Trilogy reveals the true profundity of the Roman Plays. *Italian Culture in the Drama of Shakespeare & His Contemporaries Rewriting, Remaking, Refashioning* Ashgate Publishing, Ltd. Applying recent developments in new historicism and cultural materialism-along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text-the essays collected here reconsider the pervasive infl Shakespeare, *Contemporary Critical Approaches* Bucknell University Press The study and criticism of Shakespeare has always been of major interest in the literary world but never more than in the last ten years. The essays in this volume explore Shakespeare's art that is complementary to the experience of his plays. The feelings of the essays create a sensitive atmosphere for creative study. *The Cambridge Shakespeare Library: Shakespeare's times, texts, and stages* Cambridge University Press **Publisher Description** Shakespeare Survey Cambridge University Press The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback. *A Companion to Shakespeare's Works, Volume I The Tragedies* John Wiley & Sons This four-volume Companion to Shakespeare's Works, compiled as a single entity, offers a uniquely comprehensive snapshot of current Shakespeare criticism. Brings together new essays from a mixture of younger and more established scholars from around the world - Australia, Canada, France, New Zealand, the United Kingdom, and the United States. Examines each of Shakespeare's plays and major poems, using all the resources of contemporary criticism, from performance studies to feminist, historicist, and textual analysis. Volumes are organized in relation to generic categories: namely the histories, the tragedies, the romantic comedies, and the late plays, problem plays and poems. Each volume contains individual essays on all texts in the relevant category, as well as more general essays looking at critical issues and approaches more widely relevant to the genre. Offers a provocative roadmap to Shakespeare studies at the dawning of the twenty-first century. This companion to Shakespeare's tragedies contains original essays on every tragedy from Titus Andronicus to Coriolanus as well as thirteen additional essays on such topics as Shakespeare's Roman tragedies, Shakespeare's tragedies on film, Shakespeare's tragedies of love, Hamlet in performance, and tragic emotion in Shakespeare. *Contemporary Shakespeare Production* Peter Lang Contemporary Shakespeare Production suggests that analysis and description of selected productions is the only valid approach to understanding Shakespeare's art. It looks specifically at Richard II, Henry V, Ophelia, The Tempest, allusions to Shakespeare in film, and recent film and television productions of As You Like It, The Merchant of Venice, and King Lear. *Great Stage of Fools A Guide to Six Shakespeare Plays* Wipf and Stock Publishers This book gives close attention to the poetry and plotting of six Shakespeare plays, three tragedies (Coriolanus, Richard III, and King Lear) and three comedies (Midsummer Night's Dream, Twelfth Night, The Merchant of Venice), paying particular attention to biblical imagery and theological themes of the plays. *Shakespeare Survey: Volume 60, Theatres for Shakespeare* Cambridge University Press Published with academic researchers and graduate students in mind, this volume of the 'Shakespeare Survey' presents a number of contributions on the theme of editing Shakespeare's works. *The Shakespearean International Yearbook Volume 14: Special Section, Digital Shakespeares* Ashgate Publishing, Ltd. In 2002, for the second volume of this journal, Ian Lancashire reflected on the state of computing in Shakespeare. The decade since his review has seen dramatic change in the web of 'digital Shakespeares'. This issue's special section on Digital Shakespeares reflects on these developments and achievements, highlights current research in the field, and speculates on future directions. *Questioning Bodies in Shakespeare's Rome* V&R unipress GmbH Ancient Rome has always been considered a compendium of City and World. In the Renaissance, an era of epistemic fractures, when the clash between the 'new science' (Copernicus, Galileo, Vesalius, Bacon, etcetera) and the authority of ancient texts produced the very notion of modernity, the extended and expanding geography of ancient Rome becomes, for Shakespeare and the Elizabethans, a privileged arena in which to question the nature of bodies and the place they hold in a changing order of the universe. Drawing on the rich scenario provided by Shakespeare's Rome, and adopting an interdisciplinary perspective, the authors of this volume address the way in which the different bodies of the earthly and heavenly spheres are re-mapped in Shakespeare's time and in early modern European culture. More precisely, they investigate the way bodies are fashioned to suit or deconstruct a culturally articulated system of analogies between earth and heaven, microcosm and macrocosm. As a whole, this collection brings to the fore a wide range of issues connected to the Renaissance re-mapping of the world and the human. It should interest not only Shakespeare scholars but all those working on the interaction between sciences and humanities. *Is Shakespeare Still Our Contemporary?* Routledge First published in 2004. Routledge is an imprint of Taylor & Francis, an informa company. *Shakespeare's Roman Plays* Bloomsbury Publishing Rome was a recurring theme throughout Shakespeare's career, from the celebrated Julius Caesar, to the more obscure Cymbeline. In this book, Paul Innes assesses themes of politics and national identity in these plays through the common theme of Rome. He especially examines Shakespeare's interpretation of Rome and how he presented it to his contemporary audiences. Shakespeare's depiction of Rome changed over his lifetime, and this is discussed in conjunction with the emergence of discourses on the British Empire. Each chapter focuses on a play, which is thoroughly analysed, with regard to both performance and critical reception. Shakespeare's plays are related to the theatrical culture of their time and are considered in light of how they might have been performed to his contemporaries. Innes engages strongly with both the plays the most current scholarship in the field. *Shakespeare's English and Roman History Plays A Marxist Approach* Fairleigh Dickinson Univ Press Examines

Shakespearean drama's Christian overtones, explaining why they have been ignored for so long and how those overtones can influence one's interpretation of Shakespeare's work. *Shakespeare, Italy, and Intertextuality* Manchester University Press Introduction; Part I: Theory And Practice; Part II: Culture And Tradition; Part III: Text And Ideology; Part IV: Stage And Spectacle; Afterword; Select bibliography; Index. *How the Classics Made Shakespeare* Princeton University Press From one of our most eminent and accessible literary critics, a groundbreaking account of how the Greek and Roman classics forged Shakespeare's imagination Ben Jonson famously accused Shakespeare of having "small Latin and less Greek." But he was exaggerating. Shakespeare was steeped in the classics. Shaped by his grammar school education in Roman literature, history, and rhetoric, he moved to London, a city that modeled itself on ancient Rome. He worked in a theatrical profession that had inherited the conventions and forms of classical drama, and he read deeply in Ovid, Virgil, and Seneca. In a book of extraordinary range, acclaimed literary critic and biographer Jonathan Bate, one of the world's leading authorities on Shakespeare, offers groundbreaking insights into how, perhaps more than any other influence, the classics made Shakespeare the writer he became. Revealing in new depth the influence of Cicero and Horace on Shakespeare and finding new links between him and classical traditions, ranging from myths and magic to monuments and politics, Bate offers striking new readings of a wide array of the plays and poems. At the heart of the book is an argument that Shakespeare's supreme valuation of the force of imagination was honed by the classical tradition and designed as a defense of poetry and theater in a hostile world of emergent Puritanism. Rounded off with a fascinating account of how Shakespeare became our modern classic and has ended up playing much the same role for us as the Greek and Roman classics did for him, *How the Classics Made Shakespeare* combines stylistic brilliance, accessibility, and scholarship, demonstrating why Jonathan Bate is one of our most eminent and readable literary critics. *Shakespeare's Sceptered Isle Finding English National Identity in the Plays* McFarland This work searches Shakespeare's history and Roman plays to find the raw materials of English national consciousness and identity. The messages of Shakespeare's history plays are not principally the plots or "facts" of the dramas but the attitudes and imaginings they elicited in audiences. Reading Shakespeare through the lens of national identity is a study almost as old as the plays themselves, and many scholars have found various articulations of nationhood in Shakespeare's plays. This book argues that Shakespeare's histories furnished modern England with a curriculum for constructing a national identity, a confidence of language and culture, and a powerful new medium through which to communicate and express this negotiated identity. Highlighting the application of semiotics, it studies the playwright's use of symbols, metonymy, symbolic codes, and metaphor. By examining what Shakespeare and playgoers remembered and forgot, as well as the ways ideas were framed, this book explores how a national identity was crafted, contested, and circulated. *The Cambridge Companion to Shakespeare on Screen* Cambridge University Press Lively and up-to-date critical introductions to a rich range of Shakespeare adaptations for film, video and television. *Voices of Shakespeare's England: Contemporary Accounts of Elizabethan Daily Life* Contemporary Accounts of Elizabethan Daily Life ABC-CLIO *Voices of Shakespeare's England* offers students and public library patrons over 50 primary documents that illuminate the character, personalities, and events of the Elizabethan and Jacobean periods. • Includes over 50 primary document excerpts covering such issues as Elizabethan social and economic issues, Elizabethan church and state, the literature of the period, and Queen Elizabeth and the monarchy • A chronology lists important dates and events from the birth of Elizabeth (1533) to the death of Shakespeare (1616) *Shakespeare Studies* Fairleigh Dickinson Univ Press *Shakespeare Studies* is an international volume published every year in hardcover, containing more than three hundred pages of essays and studies by critics from both hemispheres. *Shakespeare and Renaissance Politics* A&C Black Shakespeare, like many of his contemporaries, was concerned with the question of the succession and the legitimacy of the monarch. From the early plays through the histories to *Hamlet*, Shakespeare's work is haunted by the problem of political legitimacy. *Shakespeareana*; a critical and contemporary review of Shakespearian literature *Shakespeare Survey* Cambridge University Press The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback. *Shakespeare's Ruins and Myth of Rome* Routledge Rome was tantamount to its ruins, a dismembered body, to the eyes of those - Italians and foreigners - who visited the city in the years prior to or encompassing the lengthy span of the Renaissance. Drawing on the double movement of archaeological exploration and creative reconstruction entailed in the humanist endeavour to 'resurrect' the past, 'ruins' are seen as taking precedence over 'myth', in Shakespeare's Rome. They are assigned the role of a heuristic model, and discovered in all their epistemic relevance in Shakespeare's dramatic vision of history and his negotiation of modernity. This is the first book of its kind to address Shakespeare's relationship with Rome's authoritative myth, archaeologically, by taking as a point of departure a chronological reversal, namely the vision of the 'eternal' city as a ruinous scenario and hence the ways in which such a layered, 'silent', and aporetic scenario allows for an archaeo-anatomical approach to Shakespeare's Roman works. *Shakespeare, Politics, and Italy Intertextuality on the Jacobean Stage* Ashgate Publishing, Ltd. The use of Italian culture in the Jacobean theatre was never an isolated gesture. In considering the ideological repercussions of references to Italy in prominent works by Shakespeare and his contemporaries, Michael J. Redmond argues that early modern intertextuality was a dynamic process of allusion, quotation, and revision. Beyond any individual narrative source, Redmond foregrounds the fundamental role of Italian textual precedents in the staging of domestic anxieties about state crisis, nationalism, and court intrigue. By focusing on the self-conscious, overt rehearsal of existing texts and genres, the book offers a new approach to the intertextual strategies of early modern English political drama. The pervasive circulation of Cinquecento political theorists like Machiavelli, Castiglione, and Guicciardini combined with recurrent English representations of Italy to ensure that the negotiation with previous writing formed an integral part of the dramatic agendas of period plays. *How the Classics Made Shakespeare* Princeton University Press "This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the

Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix. The Cambridge Companion to Shakespeare's History Plays *Cambridge University Press* Publisher Description (unedited publisher data) Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike. Shakespeare's Rome Republic and Empire *University of Chicago Press* For more than forty years, Paul Cantor's Shakespeare's Rome has been a foundational work in the field of politics and literature. While many critics assumed that the Roman plays do not reflect any special knowledge of Rome, Cantor was one of the first to argue that they are grounded in a profound understanding of the Roman regime and its changes over time. Taking Shakespeare seriously as a political thinker, Cantor suggests that his Roman plays can be profitably studied in the context of the classical republican tradition in political philosophy. In Shakespeare's Rome, Cantor examines the political settings of Shakespeare's Roman plays, Coriolanus and Antony and Cleopatra, with references as well to Julius Caesar. Cantor shows that Shakespeare presents a convincing portrait of Rome in different eras of its history, contrasting the austere republic of Coriolanus, with its narrow horizons and martial virtues, and the cosmopolitan empire of Antony and Cleopatra, with its "immortal longings" and sophistication bordering on decadence. Who Was William Shakespeare? An Introduction to the Life and Works *John Wiley & Sons* A new study of Shakespeare's life and times, which illuminates our understanding and appreciation of his works. Combines an accessible fully historicised treatment of both the life and the plays, suited to both undergraduate and popular audiences Looks at 24 of the most significant plays and the sonnets through the lens of various aspects of Shakespeare's life and historical environment Addresses four of the most significant issues that shaped Shakespeare's career: education, religion, social status, and theatre Examines theatre as an institution and the literary environment of early modern London Explains and dispatches conspiracy theories about authorship