

The Cambridge Companion To Shakespeares Poetry Cambridge Companions To Literature

Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This 2002 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.

This Companion is designed for readers interested in past and present productions of the plays and to accompany the increasing number of courses devoted to the history of Shakespeare in performance. It addresses both British and international performance, from subjects such as British performing tradition, and Shakespearean developments to broader cultural concerns, tragic and comic acting, women performers of Shakespeare, and touring companies, among others.

The Cambridge Companion to Shakespeare and Race shows teachers and students how and why Shakespeare and race are inseparable. Moving well beyond Othello, the collection invites the reader to understand racialized discourses, rhetoric, and performances in all of Shakespeare's plays, including the comedies and histories. Race is presented through an intersectional approach with chapters that focus on the concepts of sexuality, lineage, nationality, and globalization. The collection helps students to grapple with the unique role performance plays in constructions of race by Shakespeare (and in Shakespearean performances), considering both historical and contemporary actors and directors. The Cambridge Companion to Shakespeare and Race will be the first book that truly frames Shakespeare studies and early modern race studies for a non-specialist, student audience.

This lively and innovative introduction to Shakespeare promotes active engagement with the plays, rather than recycling factual information. Covering a range of texts, it is divided into seven subject-based chapters: Character; Performance; Texts; Language; Structure; Sources and History, and it does not assume any prior knowledge. Instead, it develops ways of thinking and provides the reader with resources for independent research through the 'Where next?' sections at the

end of each chapter. The book draws on scholarship without being overwhelmed by it, and unlike other introductory guides to Shakespeare it emphasizes that there is space for new and fresh thinking by students and readers, even on the most-studied and familiar plays.

The Cambridge Companion to Shakespeare on Film

A Companion to Shakespeare

The Cambridge Companion to the Sonnet

Shakespeare and Sexuality

The Oxford Companion to Shakespeare

The Cambridge Companion to Shakespeare on Screen provides a lively guide to film and television productions adapted from Shakespeare's plays. Offering an essential resource for students of Shakespeare, the companion considers topics such as the early history of Shakespeare films, the development of 'live' broadcasts from theatre to cinema, the influence of promotion and marketing, and the range of versions available in 'world cinema'. Chapters on the contexts, genres and critical issues of Shakespeare on screen offer a diverse range of close analyses, from 'Classical Hollywood' films to the BBC's Hollow Crown series. The companion also features sections on the work of individual directors Orson Welles, Akira Kurosawa, Franco Zeffirelli, Kenneth Branagh, and Vishal Bhardwaj, and is supplemented by a guide to further reading and a filmography.

This revised and updated Companion acquaints the student reader with the forms, contexts, critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies. Thirteen essays, written by leading scholars in Britain and North America, address the ways in which Shakespearean tragedy originated, developed and diversified, as well as how it has fared on stage, as text and in criticism. Topics covered include the literary precursors of Shakespeare's tragedies, cultural backgrounds, sub-genres and receptions of the plays. The book examines the four major tragedies and, in addition, Titus Andronicus, Romeo and Juliet, Julius Caesar, Antony and Cleopatra, Coriolanus and Timon of Athens. Essays from the first edition have been fully revised to reflect the most up-to-date scholarship; the bibliography has been extensively updated; and four new chapters have been added, discussing Shakespearean form, Shakespeare and philosophy, Shakespeare's tragedies in performance, and Shakespeare and religion.

This companion is a collection of critical and historical essays on the films adapted from, and inspired by, Shakespeare's plays. The emphasis is on feature films for cinema with strong coverage Hamlet, Richard III, Macbeth, King Lear and Romeo and Juliet.

In this Companion, leading scholars and critics address the work of the most celebrated and enduring

novelists from the British Isles (excluding living writers): among them Defoe, Richardson, Sterne, Austen, Dickens, the Brontës, George Eliot, Hardy, James, Lawrence, Joyce, and Woolf. The significance of each writer in their own time is explained, the relation of their work to that of predecessors and successors explored, and their most important novels analysed. These essays do not aim to create a canon in a prescriptive way, but taken together they describe a strong developing tradition of the writing of fictional prose over the past 300 years. This volume is a helpful guide for those studying and teaching the novel, and will allow readers to consider the significance of less familiar authors such as Henry Green and Elizabeth Bowen alongside those with a more established place in literary history.

The Cambridge Companion to Shakespeare Studies

The Cambridge Companion to Shakespeare on Screen

The Cambridge Companion to Shakespeare and Race

The Cambridge Companion to Shakespeare's Last Plays

The Cambridge Introduction to Shakespeare's Comedies

The Oxford Companion to Shakespeare is the most comprehensive reference work available on Shakespeare's life, times, works, and his 400-year global legacy. In addition to the authoritative A-Z entries, it includes nearly 100 illustrations, a chronology, a guide to further reading, a thematic contents list, and special feature entries on each of Shakespeare's works. Tying in with the 400th anniversary of Shakespeare's death, this much-loved Companion has been revised and updated, reflecting developments and discoveries made in recent years and to cover the performance, interpretation, and the influence of Shakespeare's works up to the present day. First published in 2001, the online edition was revised in 2011, with updates to over 200 entries plus 16 new entries. These online updates appear in print for the first time in this second edition, along with a further 35,000 new and revised words. These include more than 80 new entries, ranging from important performers, directors, and scholars (such as Lucy Bailey, Samuel West, and Alfredo Michel Modenessi), to topics as diverse as Shakespeare in the digital age and the ubiquity of plants in Shakespeare's works, to the interpretation of Shakespeare globally, from Finland to Iraq. To make information on Shakespeare's major works easier to find, the feature entries have been grouped and placed in a centre section (fully cross-referenced from the A-Z). The thematic listing of entries -

described in the press as 'an invaluable panorama of the contents' - has been updated to include all of the new entries. This edition contains a preface written by much-lauded Shakespearian actor Simon Russell Beale. Full of both entertaining trivia and scholarly detail, this authoritative Companion will delight the browser and reward students, academics, as well as anyone wanting to know more about Shakespeare.

The power of Shakespeare's complex language - his linguistic playfulness, poetic diction and dramatic dialogue - inspires and challenges students, teachers, actors and theatre-goers across the globe. It has iconic status and enormous resonance, even as language change and the distance of time render it more opaque and difficult. The Cambridge Companion to Shakespeare's Language provides important contexts for understanding Shakespeare's experiments with language and offers accessible approaches to engaging with it directly and pleasurably. Incorporating both practical analysis and exemplary readings of Shakespearean passages, it covers elements of style, metre, speech action and dialogue; examines the shaping contexts of rhetorical education and social language; test-drives newly available digital methodologies and technologies; and considers Shakespeare's language in relation to performance, translation and popular culture. The Companion explains the present state of understanding while identifying opportunities for fresh discovery, leaving students equipped to ask productive questions and try out innovative methods.

This is a biography of a book: the first collected edition of Shakespeare's plays printed in 1623 and known as the First Folio. It begins with the story of its first purchaser in London in December 1623, and goes on to explore the ways people have interacted with this iconic book over the four hundred years of its history. Throughout the stress is on what we can learn from individual copies now spread around the world about their eventful lives. From ink blots to pet paws, from annotations to wineglass rings, First Folios teem with evidence of their place in different contexts with different priorities. This study offers new ways to understand Shakespeare's reception and the history of the book. Unlike previous scholarly investigations of the First Folio, it is not concerned with the discussions of how the book came into being, the provenance of its texts, or the

technicalities of its production. Instead, it reanimates, in narrative style, the histories of this book, paying close attention to the details of individual copies now located around the world – their bindings, marginalia, general condition, sales history, and location – to discuss five major themes: owning, reading, decoding, performing, and perfecting. This is a history of the book that consolidated Shakespeare's posthumous reputation: a reception history and a study of interactions between owners, readers, forgers, collectors, actors, scholars, booksellers, and the book through which we understand and recognize Shakespeare.

This book draws together ten important essays which explore the significance of sexuality in Shakespeare's work.

The Cambridge Introduction to Shakespeare's Poetry

Shakespeare on Screen: King Lear

Shakespeare and the Book

The Cambridge Companion to Shakespeare's Poetry

The Cambridge Companion to English Literature, 1500–1600

An electrifying new study that investigates the challenges of the Bard's inconsistencies and flaws, and focuses on revealing—not resolving—the ambiguities of the plays and their changing topicality A genius and prophet whose timeless works encapsulate the human condition like no other. A writer who surpassed his contemporaries in vision, originality, and literary mastery. A man who wrote like an angel, putting it all so much better than anyone else. Is this Shakespeare? Well, sort of. But it doesn't tell us the whole truth. So much of what we say about Shakespeare is either not true, or just not relevant. In This Is Shakespeare, Emma Smith—an intellectually, theatrically, and ethically exciting writer—takes us into a world of politicking and copycatting, as we watch Shakespeare emulating the blockbusters of Christopher Marlowe and Thomas Kyd (the Spielberg and Tarantino of their day), flirting with and skirting around the cutthroat issues of succession politics, religious upheaval, and technological change. Smith writes in strikingly modern ways about individual agency, privacy, politics, celebrity, and sex. Instead of offering the answers, the Shakespeare she reveals poses awkward questions,

always inviting the reader to ponder ambiguities.

This Companion explores the remarkable variety of forms that Shakespeare's life and works have taken over the course of four centuries, ranging from the early modern theatrical marketplace to the age of mass media, and including stage and screen performance, music and the visual arts, the television serial and popular prose fiction. The book asks what happens when Shakespeare is popularized, and when the popular is Shakespeareanized; it queries the factors that determine the definitions of and boundaries between the legitimate and illegitimate, the canonical and the authorized and the subversive, the oppositional, the scandalous and the inane. Leading scholars discuss the ways in which the plays and poems of Shakespeare, as well as Shakespeare himself, have been interpreted and reinvented, adapted and parodied, transposed into other media, and act as a source of inspiration for writers, performers, artists and film-makers worldwide.

The Cambridge Companion to Shakespeare Cambridge University Press

Working across time periods and critical contexts, this volume provides the most comprehensive overview of literary representations of disability.

The Cambridge Companion to Shakespeare and Religion

The Cambridge Companion to Shakespeare's History Plays

Shakespeare's First Folio

Shakespeare and Race

The Cambridge Companion to English Renaissance Tragedy

Why did theatre audiences laugh in Shakespeare's day? Why do they still laugh now? What did Shakespeare do with the conventions of comedy that he inherited, so that his plays continue to amuse and move audiences? What do his comedies have to say about love, sex, gender, power, family, community, and class? What place have pain, cruelty, and even death in a comedy? Why all those puns? In a survey that travels from Shakespeare's earliest experiments in farce and courtly love-stories to the great romantic comedies of his middle years and the mould-breaking experiments of his last decade's work, this book addresses these vital questions. Organised thematically, and covering all Shakespeare's comedies from the beginning to the end of his career, it provides readers with a map of the playwright's comic styles, showing how he built on comedic conventions as he further enriched the possibilities of the genre.

Shakespeare's poems, aside from the enduring appeal of the Sonnets, are much less familiar today than his plays, despite being enormously popular in his lifetime. This Introduction celebrates the achievement of Shakespeare as a poet, providing students with ways of understanding and enjoying his remarkable poems. It honours the aesthetic and intellectual complexity of the poems without making them seem

unapproachably complicated, outlining their exquisite pleasures and absorbing enigmas. Schoenfeldt suggests that today's readers are better able to analyze aspects of the poems that were formerly ignored or the source of scandal - the articulation of a fervent same-sex love, for example, or the incipient racism inherent in a hierarchy of light and dark. By engaging closely with Shakespeare's major poems - 'Venus and Adonis', 'Lucrece', 'The Phoenix and the Turtle', the Sonnets and 'A Lover's Complaint' - the Introduction demonstrates how much these extraordinary poems still have to say to us.

Beginning with the early masters of the sonnet form, Dante and Petrarch, the Companion examines the reinvention of the sonnet across times and cultures, from Europe to America. In doing so, it considers sonnets as diverse as those by William Shakespeare, William Wordsworth, George Herbert and e. e. cummings. The chapters explore how we think of the sonnet as a 'lyric' and what is involved in actually trying to write one. The book includes a lively discussion between three distinguished contemporary poets - Paul Muldoon, Jeff Hilson and Meg Tyler - on the experience of writing a sonnet, and a chapter which traces the sonnet's diffusion across manuscript, print, screen and the internet. A fresh and authoritative overview of this major poetic form, the Companion expertly guides the reader through the sonnet's history and development into the global multimedia phenomenon it is today.

This Companion provides a full introduction to the poetry of William Shakespeare through discussion of his freestanding narrative poems, the Sonnets, and his plays. Fourteen leading international scholars provide accessible and authoritative chapters on all relevant topics: from Shakespeare's seminal role in the development of English poetry, the wide-ranging practice of his poetic form, and his enigmatic place in print and manuscript culture, to his immersion in English Renaissance politics, religion, classicism, and gender dynamics. With individual chapters on Venus and Adonis, The Rape of Lucrece, The Passionate Pilgrim, 'The Phoenix and the Turtle', the Sonnets, and A Lover's Complaint, the Companion also includes chapters on the presence of poetry in the dramatic works, on the relation between poetry and performance, and on the reception and influence of the poems. The volume includes a chronology of Shakespeare's life, a note on reference works, and a reading list for each chapter.

Looking for Sex in Shakespeare

The New Cambridge Companion to Shakespeare

The Cambridge Companion to Shakespeare's Language

The Cambridge Companion to Shakespearean Tragedy

Stanley Wells is one of the best-known and most versatile of Shakespeare scholars. His new book, written with characteristic verve and accessibility, considers how far sexual meaning in Shakespeare's writing is a matter of interpretation by actors, directors and critics. Tracing interpretations of Shakespearean bawdy and innuendo from eighteenth-century editors to recent scholars and critics, Wells pays special attention to recent sexually orientated studies of A Midsummer Night's Dream, once regarded as the most innocent of its author's plays. He considers the Sonnets, some of which are addressed to a man, and asks whether they imply same-sex desire in the author, or are quasi-dramatic projections of the writer's imagination. Finally, he looks at how male-to-male relationships in the plays have been interpreted as sexual in both criticism and performance. Stanley Wells's lively, provocative, and open-minded new book

will appeal to a broad readership of students, theatregoers and Shakespeare lovers.

Shakespeare's First Folio, published in 1623, is one of the world's most studied books, prompting speculation about everything from proof-reading practices in the early modern publishing industry to the 'true' authorship of Shakespeare's plays. Arguments about the nature of the First Folio are crucial to every modern edition of Shakespeare and thus to every reader or student of the plays. This Companion surveys the critical methods brought to bear on the Folio and equips readers with the tools to understand it and to develop their skills in early modern book culture more generally. A team of international scholars surveys the range of bibliographic, historical and textual material relating to the Folio, its editors, collectors and critical reception. This revealing volume will be of wide interest to scholars of Shakespeare, the history of the book and early modern drama.

Shakespeareer puts the most exciting queer theorists in conversation with the complete works of William Shakespeare. Exploring what is odd, eccentric, and unexpected in the Bard's plays and poems, these theorists highlight not only the many ways that Shakespeare can be queered but also the many ways that Shakespeare can enrich queer theory. This innovative anthology reveals an early modern playwright insistently returning to questions of language, identity, and temporality, themes central to contemporary queer theory. Since many of the contributors do not study early modern literature, Shakespeareer takes queer theory back and brings Shakespeare forward, challenging the chronological confinement of queer theory to the last two hundred years. The book also challenges conceptual certainties that have narrowly equated queerness with homosexuality. Chasing all manner of stray desires through every one of Shakespeare's plays and poems, the contributors cross temporal, animal, theoretical, and sexual boundaries with abandon. Claiming adherence to no one school of thought, the essays consider *The Winter's Tale* alongside network TV, *Hamlet* in relation to the death drive, *King John* as a history of queer theory, and *Much Ado About Nothing* in tune with a Sondheim musical. Together they expand the reach of queerness and queer critique across chronologies, methodologies, and bodies.

Contributors. Matt Bell, Amanda Berry, Daniel Boyarin, Judith Brown, Steven Bruhm, Peter Coviello, Julie Crawford, Drew Daniel, Mario DiGangi, Lee Edelman, Jason Edwards, Aranye Fradenburg, Carla Freccero, Daniel Juan Gil, Jonathan Goldberg, Jody Greene, Stephen Guy-Bray, Ellis Hanson, Sharon Holland, Cary Howie, Lynne Huffer, Barbara Johnson, Hector Kollias, James Kuzner, Arthur L. Little Jr., Philip Lorenz, Heather Love, Jeffrey Masten, Robert McRuer, Madhavi Menon, Michael Moon, Paul Morrison, Andrew Nicholls, Kevin Ohi, Patrick R. O'Malley, Ann Pellegrini, Richard Rambuss, Valerie Rohy, Bethany Schneider, Kathryn Schwarz, Laurie Shannon, Ashley T. Shelden, Alan Sinfield, Bruce Smith, Karl Steel, Kathryn Bond Stockton, Amy Villarejo, Julian Yates

This Companion offers a multi-disciplinary approach to literature on film and television. Writers are drawn from different backgrounds to consider broad topics, such as the issue of adaptation from novels

and plays to the screen, canonical and popular literature, fantasy, genre and adaptations for children. There are also case studies, such as Shakespeare, Jane Austen, the nineteenth-century novel and modernism, which allow the reader to place adaptations of the work of writers within a wider context. An interview with Andrew Davies, whose work includes *Pride and Prejudice* (1995) and *Bleak House* (2005), reveals the practical choices and challenges that face the professional writer and adaptor. The Companion as a whole provides an extensive survey of an increasingly popular field of study.

The Cambridge Companion to Literature on Screen

The Cambridge Companion to Shakespearean Comedy

This Is Shakespeare

The Cambridge Companion to Shakespeare

The Cambridge Companion to English Novelists

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.

This volume, first published in 2000, draws together thirteen important essays on the concept of race in Shakespeare's drama.

This is an introduction to Shakespeare's comedies and romances. Rather than taking each play in isolation, the chapters trace recurring issues, suggesting both the continuity and the variety of Shakespeare's practice.

This 2002 Companion is designed for readers interested in past and present productions of Shakespeare's plays, both in and beyond Britain. The first six chapters describe aspects of the British performing tradition in chronological sequence, from the early staging of Shakespeare's own time, through to the present day. Each relates Shakespearean developments to broader cultural concerns and adopts an individual approach and focus, on textual adaptation, acting, stages, scenery or theatre management. These are followed by three explorations of acting: tragic and comic actors and women performers of Shakespeare roles. A section on international performance includes chapters on interculturalism, on touring companies and on political theatre, with separate accounts of the performing traditions of North America, Asia and Africa. Over forty pictures illustrate performers and productions of Shakespeare from around the world. An amalgamated list of items for further reading completes the book.

The Cambridge Companion to Shakespeare on Stage

The Cambridge Companion to Literature and Disability

The Cambridge Companion to Shakespeare and Popular Culture

Four Centuries of an Iconic Book

Shakespeare and Religion

Twenty-one essays provide lively and authoritative approaches to the literary, historical, cultural and performative aspects of Shakespeare works.

This book sets Shakespeare in the religious context of his times, presenting a balanced, up-to-date account of current biographical and critical debates, and addressing the fascinating, under-studied topic of how Shakespeare's writing was perceived by literary contemporaries - both Catholic and Protestant - whose priorities were more obviously religious than his own. It advances new readings of several plays, especially Hamlet, King Lear and The Winter's Tale; these draw in many cases on new and under-exploited contemporary analogues, ranging from conversion narratives, books of devotion and polemical pamphlets to manuscript drama and emblems. Shakespeare's writing has been seen both as profoundly religious, giving everyday human life a sacramental quality, and as profoundly secular, foreshadowing the kind of humanism that sees no necessity for God. This study attempts to reconcile these two points of view, describing a writer whose language is saturated in religious discourse and whose dramaturgy is highly attentive to religious precedent, but whose invariable practice is to subordinate religious matter to the particular aesthetic demands of the work in hand. For Shakespeare, as for few of his contemporaries, the Judaeo-Christian story is something less than a master narrative.

A wide-ranging yet accessible investigation into the importance of religion in Shakespeare's works, from a team of eminent international scholars.

Which plays are included under the heading 'Shakespeare's last plays', and when does Shakespeare's 'last' period begin? What is meant by a 'late play', and what are the benefits in defining plays in this way? Reflecting the recent growth of interest in late studies, and recognising the gaps in accessible scholarship on this area, in this book leading international Shakespeare scholars address these and many other questions. The essays locate Shakespeare's last plays - single and co-authored - in the period of their composition, consider the significant characteristics of their Jacobean context, and explore the rich afterlives, on stage, in print and other media of The Winter's Tale, Cymbeline, The Tempest, Pericles, The

Two Noble Kinsmen and Henry VIII. The volume opens with a historical timeline that places the plays in the contexts of contemporary political events, theatrical events, other cultural milestones, Shakespeare's life and that of his playing company, the King's Men.

Shakesqueer

The Cambridge Companion to Shakespeare's First Folio

The Cambridge Companion to Shakespeare and War

The Cambridge Introduction to Shakespeare

The Cambridge Companion to Shakespeare and Contemporary Dramatists

An up-to-date survey of Shakespeare's *King Lear* on screen and the aesthetic, social and political issues raised by screen versions.

Written by a team of leading international scholars, *The Cambridge Companion to Shakespeare and War* illuminates the ways Shakespeare's works provide a rich and imaginative resource for thinking about the topic of war. Contributors explore the multiplicity of conflicting perspectives his dramas offer: war depicted from chivalric, masculine, nationalistic, and imperial perspectives; war depicted as a source of great excitement and as a theater of honor; war depicted from realistic or skeptical perspectives that expose the butchery, suffering, illness, famine, degradation, and havoc it causes. The essays in this volume examine the representations and rhetoric of war throughout Shakespeare's plays, as well as the modern history of the war plays on stage, in film, and in propaganda.

This book offers fresh perspectives on Shakespeare's multifaceted representations of the complexities of early modern warfare, while at the same time illuminating why his perspectives on war and its consequences continue to matter now and in the future.

An account of Shakespeare's plays as they were transformed from scripts into books.

A Companion to Shakespeare is an indispensable book for students and teachers of Shakespeare, indeed for anyone with an interest in his plays. Contains 28 newly commissioned essays written by the most distinguished historians and literary scholars. Situates

Shakespeare in the historical and cultural conditions in which he wrote

A Queer Companion to the Complete Works of Shakespeare

Introducing the reader to important topics in English Renaissance tragedy, this Companion presents fresh readings of key texts. This book offers a comprehensive, readable and authoritative introduction to the study of Shakespeare, by means of nineteen newly commissioned essays. An international team of prominent scholars provide a broadly cultural approach to the chief literary, performative and historical aspects of Shakespeare's work. They bring the latest scholarship to bear on traditional subjects of Shakespeare study, such as biography, the transmission of the texts, the main dramatic and poetic genres, the stage in Shakespeare's time and the history of criticism and performance. In addition, authors engage with more recently defined topics: gender and sexuality, Shakespeare on film, the presence of foreigners in Shakespeare's England and his impact on other cultures. Helpful reference features include chronologies of the life and works, illustrations, detailed reading lists and a bibliographical essay.

This is the first comprehensive account of English Renaissance literature in the context of the culture which shaped it: the courts

of Henry VIII and Elizabeth I, the tumult of Catholic and Protestant alliances during the Reformation, the age of printing and of New World discovery. In this century courtly literature under Henry VIII moves toward a new, more personal poetry of sentiment, narrative and romance. The development of English prose is seen in the writing of More, Foxe and Hooker and in the evolution of satire and popular culture. Drama moves from the churches to the commercial playhouses with the plays of Kyd, Marlowe and the early careers of Shakespeare and Jonson. The Companion tackles all these subjects in fourteen newly-commissioned essays, written by experts for student readers. A detailed chronology of major literary achievements concludes with a list of authors and their dates.