Contents

	Acknowledgements Preface	xiii xiv
Part I: Life and contexts		1
1	Introduction	3
	Son of Stratford 3 Shakespeare's biographies 4	
2	Shakespeare's early years	7
	Schooling 7 Religion and resistance 8	
3	A life in writing	13
	Early sightings 13 Making a name 18 Plays in print 21 Poetry and patronage 24 Making history 31 Poet and player 33 The Lord Chamberlain's Men 38 Dangerous games: Falstaff and Essex 40 Courting comedy 43 Everyday entertainments 47 This distracted Globe 50 Little eyases 52 The King's Men 57 Court dramatists 58 Jacobean tragedy 60 Blackfriars 64 Collaborations and departures 65	

viii Contents	
4 Final years	69
Welcombe 69 Will and testament 70 Two monuments 71	
Chronology: 1564–1644	75
Part II: Works	79
A catalogue	81
Henry VI, Parts 1, 2 and 3	83
Alarums and excursions 83 Let's kill all the lawyers 86 To catch the English Crown 89 A Talbot 91	
The Two Gentlemen of Verona, Love's Labour's Lost and The Comedy of Errors	94
The letter very orderly 95 Too long for a play 98 Like brother and brother 100	
Titus Andronicus	104
A wilderness of tigers 104 Baked in that pie 107	
The Taming of the Shrew	110
Richard III	116
Venus and Adonis and Lucrece	121
Desire sees best of all 121 Graver labour 123	
A Midsummer Night's Dream and Romeo and Juliet	127
A dream past the wit of man 128 Death-marked love 135	
The Merchant of Venice	140
King John and Richard II	145
Beginnings 146 Endings 150	

	Contents	ix
Henry IV, Parts 1 and 2	1	152
A double man 156 Chimes at midnight 159		
Twelfth Night, Much Ado about Nothing and As You Like It]	163
Cakes and ale 165 A kind of merry war 166 No clock in the forest 169 Much virtue in 'if' 172		
The Merry Wives of Windsor and Henry V]	175
Ashore at Windsor 176 Star of England 179		
Julius Caesar	1	185
Hamlet	j	190
Who's there? 191 Hamlet's transformations 193 Revenge 195 Mad in craft 197 The readiness is all 200		
Troilus and Cressida, All's Well that Ends Well and Measure for Measure	2	203
Bifold authority 204 All yet seems well 209 Like doth quit like, and measure still for measure 211		
Shakespeare's Sonnets and A Lover's Complaint	2	216
Beauty's rose 217 Master-mistress 220 Nothing like the sun 222 Rich in Will 223 This double voice 224		
Othello	2	226
Othellophobia 226 Othellophilia 231		
Timon of Athens		234
King Lear	2	238
Ye gods 238 Monsters of the deep 241		

x	Contents	
	Every inch a king 242 The terrors of the earth 244 The division of the kingdom(s) 245	
Ma	acbeth	248
	The milk of human kindness 251	
Со	oriolanus and Antony and Cleopatra	254
	O me alone 255 Body politics 259 The wide arch 260 Past the size of dreaming 263 Immortal longings 265	
Tł	ne Tempest	267
	This island's mine 267 Thing of darkness 270 Plantation of this isle 271	
Tł	ne Winter's Tale	274
	Things dying 274 Things new-born 278	
Pe	cricles, Cymbeline and The Two Noble Kinsmen	281
	To sing a song that old was sung 282 Dreams and visions 284 Two cousins and a daughter 288	
Н	enry VIII, or All Is True	291
Pa	art III: Criticism	295
Pı	ologue: a critical century	297
1	Histories	300
	Ruling ideas 300 In all line of order: E. M. W. Tillyard's historicism	303

Ruling ideas 300
In all line of order: E. M. W. Tillyard's historicism 30.
Tillyard's legacy 307
Questioning authority: the 1960s 309
Shakespeare their contemporary 311
Refashioning the Renaissance 314
Subversion and containment 319
Dreams of power 321
Connections, locations, intersections 322

	Cultural materialism 325 Tragically radical, radically tragic 328 Eminent Shakespeareans 332 After theory: history bites back 335 Materialities 338 Presentism 339 Spiritualities 341	
2	Languages	344
	Close reading 344 Words and images 347 Post-structuralism 350 Truth's true contents 353 Language in history 355 Rhetorics, metrics, linguistics 358 Speaking the speech 360	
3	Subjectivities	364
	Character building 364 Bradley and Freud 365 Women's parts 370 The patriarchal Bard 374 Changing the subject 375 The boy actress 377 Broadening the field 381 What becomes a man 383 Queer reading 384 Characters reunited 387 Children too 388	
Pa	art IV: Screen and stage	391
1	Film	393
	Stage, page and screen 393 The theatrical, the realist and the filmic 394 Differences in view 398 Textualities and sexualities 400 World pictures 404 A cinema for a new century 406 Jump cuts 408	
2	Performance	411
	The complete Shakespeare 411 Five decades of performance criticism 412 The exemplary RSC 415	

xii Contents

Revolution and after 416
Staging history 419
The reinvention of Shakespeare's Globe 421
Enter theory 423
From theory to practice 427
Beyond Shakespeare 429
Beyond words 434

A Shakespearean chronology: 1899-2008	437
Bibliography	440
Index	466