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The Bible was everywhere in Shakespeare's England. Through sermons, catechisms, treatises, artwork, literature and, of course, biblical reading itself, the stories and language of the Bible pervaded popular and elite culture. In recent years, scholars have demonstrated how thoroughly biblical allusions saturate Shakespearean plays. But Shakespeare's audiences were not simply well versed in the Bible's content - they were also steeped in the practices and methods of biblical interpretation. Reformation and counter-reformation debate focused not just on the biblical text, but - crucially - on how to read the text. The Bible on the Shakespearean Stage is the first volume to integrate the study of Shakespeare's plays with the vital history of Reformation practices of biblical interpretation. Bringing together the foremost international scholars in the field of 'Shakespeare and the Bible', these essays explore Shakespeare's engagement with scriptural interpretation in the tragedies, histories, comedies, and romances.

William Shakespeare and 21st-Century Culture, Politics, and Leadership examines problems, challenges, and crises in our contemporary world through the lens of William Shakespeare `s plays, one of the best-known, most admired, and often controversial authors of the last half-millennium.

Probes English society in the age of Shakespeare

Thomas Middleton and the Plural Politics of Jacobean Drama represents the first sustained study of Middleton `s dramatic works as responses to James I `s governance. Through examining Middleton `s poesis in relation to the political theology of Jacobean London, Kaethler explores early forms of free speech, namely parrh sia, and rhetorical devices, such as irony and allegory, to elucidate the ways in which Middleton `s plural art exposes the limitations of the monarch `s sovereign image. By drawing upon earlier forms of dramatic intervention, James `s writings, and popular literature that blossomed during the Jacobean period, including news pamphlets, the book surveys a selection of Middleton `s writings, ranging from his first extant play The Phoenix (1604) to his scandalous finale A Game at Chess (1624). In the course of this investigation, the author identifies that although Middleton `s drama spurs political awareness and questions authority, it nevertheless simultaneously promotes alternative structures of power, which manifest as misogyny and white supremacy.

Contributions to this book probe the contexts—both social and spiritual—from which select iconic figures emerge and discover how to present themselves as innovators and cultural leaders as well as draw material into forms that subsequent generations consider innovative or emblematic. The overall import of the book is to locate producers of culture such as authors, poets, singers, and artists as leaders both in their respective genres and of culture and society more broadly through the influence exerted by their works.

The newest generation of leaders was raised on a steady diet of popular culture artifacts mediated through technology, such as film, television and online gaming. As technology expands access to cultural production, popular culture continues to play an important role as an egalitarian vehicle for promoting ideological dissent and social change. The chapters in this book examine works and creators of popular culture—from literature to film and music to digital culture—in order to address the ways in which popular culture shapes and is shaped by leaders around the globe as they strive to change their social systems for the better.

Queens of Poland are conspicuously absent from the study of European queenship—an absence which, together with early modern Poland `s marginal place in the historiography, results in a picture of European royal culture that can only be lopsided and incomplete. Katarzyna Kosior cuts through persistent stereotypes of an East-West dichotomy and a culturally isolated early modern Poland to offer a groundbreaking comparative study of royal ceremony in Poland and France. The ceremonies of becoming a Jagiellonian or Valois queen, analysed in their larger European context, illuminate the connections that bound together monarchical Europe. These ceremonies are a gateway to a fuller understanding of European royal culture, demonstrating that it is impossible to make claims about European queenship without considering eastern Europe.