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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Myth 1 Shakespeare was the most popular writer of his time -- Myth 2 Shakespeare was not well educated -- Myth 3 Shakespeare's plays should be performed in Elizabethan dress -- Myth 4 Shakespeare was not interested in having his plays printed -- Myth 5 Shakespeare never traveled -- Myth 6 Shakespeare's plays are politically incorrect -- Myth 7 Shakespeare was a Catholic -- Myth 8 Shakespeare's plays had no scenery -- Myth 9 Shakespeare's tragedies are more serious than his comedies -- Myth 10 Shakespeare hated his wife -- Myth 11 Shakespeare wrote in the rhythms of everyday speech -- Myth 12 Hamlet was named after Shakespeare's son -- Myth 13 The coarse bits of Shakespeare are for the groundlings, the philosophy is for the upper classes -- Myth 14 Shakespeare was a Stratford playwright -- Myth 15 Shakespeare was a plagiarist -- Myth 16 We don't know much about Shakespeare's life -- Myth 17 Shakespeare wrote alone -- Myth 18 Shakespeare's sonnets are autobiographical -- Myth 19 If Shakespeare were writing now, he'd be writing for Hollywood -- Myth 20 The Tempest was Shakespeare's farewell to the stage -- Myth 21 Shakespeare had a huge vocabulary -- Myth 22 Shakespeare's plays are

timeless -- Myth 23 Macbeth is jinxed in the theater -- Myth 24 Shakespeare did not revise his plays -- Myth 25 Boy actors played women's roles -- Myth 26 Shakespeare's plays don't work as movies -- Myth 27 Yorick's skull was real -- Myth 28 Queen Elizabeth loved Shakespeare's plays -- Myth 29 Shakespeare's characters are like real people -- Myth 30 Shakespeare didn't write Shakespeare.

Sommario/riassunto

Think you know Shakespeare? Think again... Was a real skull used in the first performance of Hamlet? Were Shakespeare's plays Elizabethan blockbusters? How much do we really know about the playwright's life? And what of his notorious relationship with his wife? Exploring and exploding 30 popular myths about the great playwright, this illuminating new book evaluates all the evidence to show how historical material-or its absence-can be interpreted and misinterpreted, and what this reveals about our own personal investment in the stories we tell.
