

*Ministry of Higher Education
And Scientific Research
University of Al-Qadissiya
College of Education
Department of English*

*The Image of Jewish in William Shakespeare's The Merchant of
Venice and Christopher Marlowe's The Jew of Malta:
Contributions and Interferences*

Submitted By

Shahad Mohamed

Shams Mohamed

Supervised By

Dr. Alaa A. Ghadban

Dedication

To our Prophet Muhammad (peace be upon him)

Acknowledgements

It is the will of Allah, the merciful God, to surround us with brilliant and supportive people .Word are not enough to express how grateful we are to our supervisor, Dr. Alaa A. Ghadban. His comments and precious guidance have been indispensably valuable .

We record our sincere gratitude to our families for their love, patience and support during the period of preparing this work.

iii
Contents

Dedication
ii

Acknowledgements
iii

Contents
iv

Abstract
v

Chapter One

1.1 Christopher Marlowe's Life and Career 1

1.2 William Shakespeare's Life and Career 4

Notes 9

Chapter Two

2.1 The Place of Jew in the Elizabethan Time	11
2.2 Features of The Jewish Characters in Shakespeare and Marlowe's in General	13
2.3 Comparison Between William Shakespeare's Shylock in <i>The Merchant of Venice</i> and Christopher Marlowe's Barabas in the Jew of Malta	15
Notes	17
Conclusion	18
Bibliography	20

iv

Abstract

Images of Jewish characters in the history of English literature spanning from the Middle Ages to Victorian era reveal that the image of the Jewish character was mainly based on prejudices which had become stereotypes. Those stereotypes were retained in English literature and the authors used them to create their Jewish characters. That was the reason why most of them were villainous characters who induced fear amongst other people. Their common characteristics were slyness, avarice, greed, tendency to conspire against other people, indifference toward other people and so on.

This paper divided into two chapters: Chapter one fauces on Christopher Marlowe's and William Shakespeare's life and career.

Chapter two deals with the place of the Jew in the Elizabethan time ,features of the Jewish characters in Shakespeare and Marlowe's in general then, a comparison between William Shakespeare's Shylock in *The Merchant of Venice* and Christopher Marlowe's Barabas in the Jew of Malta .

Finally, a conclusion is given up to sum up the findings of this paper.

Chapter One

1.1 Christopher Marlowe's Life and Career

Christopher Marlowe a famous poet playwright and translator of the Elizabethan era, Christopher Marlowe holds a prominent place among the famous Elizabethan playwrights. Yet there are aspects of his life that are still shrouded in mystery. According to some literary biographers, he was baptized on February 26, 1564 in Canterbury, England, but they are not certain about his date of birth. It is certain, though, that he was born a few days prior to this date.¹

He was thus just a few months older than Shakespeare. he is known for his blank verse, his overreaching protagonists, and his mysterious death .Marlowe was born to a shoemaker in Canterbury named John Marlowe and his wife Catherine. His d.o.b. is not known, but he was baptised on 26 February 1564, two months before Shakespeare (whose d.o.b. is also not known), who was baptised on 26 April 1564 in Stratford-upon-Avon.²

Marlowe attended The King's School, Canterbury (where a house is now named after him) and Corpus Christi College, Cambridge on a scholarship and received his Bachelor of Arts degree in 1584. In 1587 the university hesitated to award him his master's degree because of a rumour that he had converted to Roman Catholicism and intended to go to the English college at Rheims to prepare for the priesthood. However, his degree was awarded when the Privy Council intervened, commending him for his "faithful dealing" and "good service" to the Queen.³

The nature of Marlowe's service was not specified by the Council, but its letter to the Cambridge authorities has provoked much speculation, notably the theory that Marlowe was operating as a secret agent working for Sir Francis Walsingham's intelligence service. Marlowe is often alleged to have been a government spy and the author Charles Nicholl suggests that he was recruited while he was at Cambridge. College records indicate he had a series of absences from the university that began in the academic year 1584-1585. College buttery (dining room) accounts indicate he began spending lavishly on food and drink during the periods he was in attendance more than he could have afforded on his known scholarship income.⁴

In 1587 the Privy Council ordered Cambridge University to award Marlowe his MA, saying that he had been engaged in unspecified "affaires" on "matters touching the benefit of his country". In 1592 Marlowe was arrested in the town of Flushing in the Netherlands for his alleged involvement in the counterfeiting of coins. He was sent to the Lord Treasurer (Burghley) but no charge or imprisonment resulted. This arrest may have disrupted another of Marlowe's spying missions: perhaps by giving the counterfeit coinage to the Catholic cause he was to infiltrate the followers of the active Catholic William Stanley and report back to Burghley.⁵

After 1587, Christopher Marlowe was in London, writing for the theater and probably also engaging himself occasionally in government service. What is thought to be his first play, *Dido, Queen of Carthage*, was not published until 1594, but it is generally thought to have been written while he was still a student at Cambridge. According to records, the play was performed by the Children of the Chapel, a company of boy actors, between 1587 and 1593.⁶

Marlowe's second play was the two-part *Tamburlaine the Great* (c. 1587; published 1590). This was Marlowe's first play to be performed on the regular stage in London and is among the first English plays in blank verse. It is considered the beginning of the mature phase of the Elizabethan theater and was the last of Marlowe's plays to be published before his untimely death.⁷

There is disagreement among Marlowe scholars regarding the order in which the plays subsequent to *Tamburlaine* were written. Some contend that *Doctor Faustus* quickly followed *Tamburlaine*, and that Marlowe then turned to writing *Edward the Second*, *The Massacre at Paris*, and finally *The Jew of Malta*. According to the Marlowe Society's chronology, the order was thus: *The Jew of*

Malta, Doctor Faustus, Edward the Second and The Massacre at Paris, with Doctor Faustus being performed first (1604) and The Jew of Malta last (1633). What is not disputed is that he wrote only these four plays after Tamburlaine, from c. 1589 to 1592, and that they cemented his legacy and proved vastly influential .⁸

Marlowe was a real source of guidance for Shakespeare for writing great plays in blank verse. His works contained music that was in harmony with Milton's works. His blank verse was metrically precise, regular, and contained imagery not introduced in English poetry at that time. He also introduced genuine blank verse and tragedy in literature and paved the way for Shakespeare to follow .⁹

Critics considered Marlowe to be the father of English tragedy and blank verse. It is said that his works contained the true spirit of Elizabethan era. His most popular poems are "Hero and Leander," "The Passionate Shepherd to His Love," and "Elegies." Marlowe was a highly influential and admired artist. Shakespeare paid tribute to Marlowe in "As You like It," where he quotes some lines from Marlowe's poem "Hero and Leander." Shakespeare also borrowed several themes from Marlowe for his plays .¹⁰

1.2 William Shakespeare's Life and Career

William Shakespeare was born on 23rd April 1564 as a son of a glove maker and a well-to-do merchant John Shakespeare, and his wife Mary Arden. Both his father and mother came from families of yeomen small but independent property owning farmers - in the Forest of Arden. The name Arden was a fairly common

one in those parts of England. Stratford of those days, when Shakespeare's parents set up their home, was a quiet little place of some 200 houses. ¹¹

The town was full of orchards, gardens and trees in 1582 there were nearly a thousand elms in and around the borough. Trees have given place to houses now, but still a good deal of the 16th century remains. There is the house in Henley Street, where John Shakespeare lived and worked and kept his shop, and where his children were born eight in all, of whom two died young. ¹²

William was born as the third child and the eldest son. It is practically certain that, after attending petty school as an infant, Shakespeare went to the grammar school, to which he could be admitted free by virtue of his father's status and residence in the town. William had to be in his place by six o'clock in summer and seven in winter. ¹³

Shakespeare's education has often been discussed. It is true that he never went to university, or travelled abroad, or walked the golden road of a sophisticated Renaissance courtier. We know that he learnt grammar, logic and rhetoric, on a firm Latin base, in the normal routine for the son of a well-to-do burgess. His formal education was particularly extensive, but it was perfectly adequate. After leaving school, and during the hard times of his father's money troubles, he most likely helped his father at his trade. But he may have tried to turn his talents elsewhere, as well. He probably taught as an assistant master at the grammar school. ¹⁴

In 1582, at the age of 18, he must have seemed to be adding to the family's difficulties by getting entangled with a young woman of 26, a daughter of a

respectable yeoman from Shottery, a mile out of Stratford. The girl - Anne Hathaway - became pregnant, and had to be married. Apart from the age difference, there was nothing very special about that, given the customs of the time. There are nearly no records of Shakespeare's life during the seven years that followed - except one mention from 1588 which shows that he probably still stayed at Stratford. In the later 1580s William Shakespeare left Stratford, alone, for London. We do not know whether he went up to London with the fixed intention of becoming an actor .¹⁵

By 1592 he was already an established actor and playwright. The London to which young Shakespeare came some time before 1590 was a place ablaze with the full splendour of Elizabethan achievement. Painters, musicians and poets shone and glittered in a spectrum of enchantment. In one rare moment, Byrd and Dowland, Bacon and Spenser Marlowe and Shakespeare, were all alive and working imaginatively at the same time. Shakespeare joined the Lord Chamberlain's Men in 1594, working as a leading actor and dramatist. By 1599 this all-male company of experienced and talented players no women appeared on the stage until the Restoration - had built their own theater, the Globe. Its owners were seven members of the company, including Shakespeare, who shared in its profits

.¹⁶

For the next decade the Globe, on the Thames at Bankside, was to be London's chief theater, and the home of Shakespeare's work. Many of his greatest plays were written during those ten years, and were acted there. Both Queen Elizabeth I and after her James I, showed the company many favours .¹⁷

In 1613, during a performance of Henry VIII, the Globe was destroyed by

fire. But the former Lord Chamberlain's Men, by now called the King's Men, had leased a second, smaller playhouse, the Blackfriars, four years earlier. This was an indoor theater, unlike the Globe which was open to sky, and it had the technical facilities for scenic effects - a fact which probably accounts for the spectacular element in Shakespeare's late plays. The Elizabethan theater was a theater not of action or of illusion, but of language, and in fact of poetry. By 1603, when Queen Elizabeth I died, Shakespeare had already established his position as the leading poet and dramatist of his time. Shakespeare was now a royal servant and a man of some consequence .¹⁸

In 1612, Shakespeare, it seems, went home. His son Hamnet had died when only eleven, but his two daughters were in Stratford with his wife Anne. He was now a wealthy man and in 1597 he bought the house called New Place in Stratford-upon-Avon. It was generally considered the finest in the town, with its court, two barns, two gardens and two orchards. Here, with his family, he spent the last years of his life till he died in 1616. Unfortunately, the house has gone, pulled down by its owner in the 18th century, a clergyman who was annoyed by sightseers and was willing to spite the townsfolk .¹⁹

Only the foundations and two walls remain on the open site. It is said that Shakespeare died on the same day as he was born (on 23rd April 1616) after his birthday celebration with Ben Johnson and Michael Drayton. He is buried at local Trinity Church. There are only two portraits of Shakespeare which are authentic and one of them is the bust in Stratford at Trinity Church .²⁰

He wrote poetry and plays. Most of the poetry, and much of the dialogue in the plays, was written in iambic pentameter, which means ten syllables to the line,

with the emphasis placed on the even numbered syllables .The plays are usually put into three categories: comedies, tragedies, and histories. Sometimes people divide some into a fourth category, which they call romances ,or sometimes problem plays. In the First Folio, which was the first printed collection of Shakespeare's plays, "Cymbeline" is classified as a tragedy, which makes no sense because it has a happy ending. Somebody goofed .²¹

Shakespeare was a poet, so there are a lot of similes and metaphors in his dialogue. In William Shakespeare's final period, he wrote several tragicomedies. Among these are Cymbeline, The Winter's Tale and The Tempest. Though graver in tone than the comedies, they are not the dark tragedies of King Lear or Macbeth because they end with reconciliation and forgiveness. By 1599, William Shakespeare and his business partners built their own theater on the south bank of the Thames River, which they called the Globe. In 1605, Shakespeare purchased leases of real estate near Stratford for 440 pounds, which doubled in value and earned him 60 pounds a year. This made him an entrepreneur as well as an artist, and scholars believe these investments gave him the time to write his plays uninterrupted .²²

Romeo and Juliet shows Shakespeare's witty writing style and his creative mastery. At this point in his life (around 1595), he favored a more theatrical structure, such as changing between comedy and tragedy to increase suspense. He expanded minor characters and developed sub-plots to amplify the story. Shakespeare also associated various poetic styles to different characters, occasionally evolving the style as the character developed. William Shakespeare was the most influential writer of all-time, bringing a lyrical element to plays about great kings and poor paupers alike. His iambic pentameter verses utilized a natural

rhythm of the English language and his themes as well as his literary devices continue to inspire and influence writers even now in the 21st century .²³

Notes

¹ Christopher Fanta ‘*Marlowe’s “Agonists”: An Approach to the Ambiguity of His Plays* .Cambridge: Cambridge University Press,1970•p.87 .

² Ibid.

³ Ibid,p.89.

⁴ Simon Shepherd ‘*Marlowe and the Politics of Elizabethan Theater* .Hemel Hempstead: Harvester Wheatsheaf,1986•p.32.

⁵ Ibid,p.35.

⁶ Ibid.

⁷E.P. Wilson .*Marlow and early Shakespeare* .University of Oxford press,1953, p30 .

⁸ Hopkins, Lisa, *Christopher Marlowe: A Literary Life* .New York: St. Martin's Press,2000,p.4 .

⁹ Ibid.

¹⁰ Ibid,p.7.

¹¹ Roland Mushat Frye, *Shakespeare: The Art of the Dramatist*. London: Routledge,2005.p.120.

¹² Ibid,p.124.

¹³ Ibid.

¹⁴https://en.wikipedia.org/w/index.php?title=Shakespeare%27s_writing_style&oldid=802328960

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Peter Hinton, “William Shakespeare: an overview of his life, times, and work” *The National Arts Center English Theater*,2008,p.5.

¹⁸ Ibid.

¹⁹ Ibid,p.6.

²⁰ Ronald L. Dotterer, *Shakespeare: Text, Subtext, and Context* .Oxford: Oxford University Press, 1989. p.75

²¹ Ibid.

²² Ibid,p.76.

²³ Ibid.

Chapter Two

2.1 The Place of Jew in the Elizabethan Time

Jews in 16th-century England practised their religion secretly, and many of those raised in the Jewish faith either converted to Christianity or pretended to have done so. James Shapiro considers Elizabethan prejudices and paranoia about Jews, putting Shakespeare's Shylock in context. There weren't many Jews in Elizabethan England. At most a couple of hundred could be counted among the

thousands of strangers living in late 16th-century London. Virtually all of them practised their faith in secret: most were of Spanish or Portuguese descent, Marranos who had survived the Inquisition and were adept at disguising their beliefs. Nonetheless, we know from Spanish and Portuguese Inquisition records and from the repeated complaint of Catholic ambassadors residing in England that members of this small Jewish community in London did meet to observe Passover and Yom Kippur .¹

When Mary died without having produced an heir, Elizabeth took the crown in 1558. She did so under grave circumstances. The war with France continued, the country was essentially bankrupt and in a state of economic depression, and the people were deeply divided by religion. Elizabeth held fast to the Anglican faith created by her father Henry. Parliament renewed the crown's supremacy of the church, which was rejected by the Catholic bishops who had served under the reign of Mary, and set England on course for a second breach from the papacy. Elizabeth's refusal to maintain England as a Catholic nation resulted in her excommunication by Pope Pius V in 1570.²

Perhaps the most notorious of these Jews was Roderigo Lopez, Elizabeth's personal physician, drawn and quartered in 1594 for allegedly conspiring to poison the Queen. The historian William Camden reports that Lopez went to his death strenuously 'affirming that he loved the Queen as well as he loved Jesus Christ; which, coming from a man of the Jewish profession, moved no small laughter in the standers-by'. Other Jews had probably been assimilated, including members of a small group of court musicians of Italian descent, the Lupos, Comys, and Bassanos, brought over by Henry VIII around 1540.³

During Elizabethan era, Jews were allowed few roles in society, one of them being a moneylender. In his 1597 play, *The Merchant of Venice*, Shakespeare wrote a comedy about the greed of one Jew, Shylock. In the play Shylock is undermined, forced to lose his religion and loses most of his material belongings. Take this forward to modern times and the stamp of fascism would be in place. The image of Jewish characters did not change in the next big era in history- Renaissance, when Jewish people were present in Britain once again. Renaissance in Britain started in the 16th century. Jewish people were connected with businesses labelled as controversial, such as foreign trade and money-lending. The first connection of usury and Jewish people appeared because of their jobs.⁴

2.2 Features of The Jewish Characters in Shakespeare and Marlowe's in General

In that period a term Jew was sometimes used to describe a person who is advancing in this world “by his own ingenuity and by the accumulation of wealth rather than any traditional principle of birth or inherited position. That means that person was not necessarily Jewish, but was considered one because of his lifestyle and business he practised.”⁵

Something similar in today's society and it is used in a derogatory way. Two writers whose Jewish characters made the biggest influence on society are

Cristopher Marlowe and William Shakespeare. Barabas was the main character in Marlowe's comedy *The Jew of Malta*. Marlowe chose the name Barabas on purpose because he wanted to make a connection with Barabas from *the Bible*, who was a prisoner and a murderer and was released from prison instead of Jesus Christ. It can be seen that Marlowe maintained the similar theme as Chaucer had and that is the conflict between Christians and the Jews, and the Jews were once again villains.⁶

Barabas being richer than Christians was also of great importance to him. He also continued the tradition of Jewish stereotypes. Berek noticed that Barabas enjoyed his richness, not because of what he could buy, but because the simple feeling of being rich. He adored his gold and money and its hoarding and usury became another Jewish stereotype which was kept in English literature.⁷

Marlowe's comedy *The Jew of Malta* and his character Barabas clearly influenced William Shakespeare to write the play *The Merchant of Venice* because it was published after Marlowe's comedy and Shylock, the main character in *The Merchant of Venice*, has all stereotypical Jewish characteristics which Barabas had. Money hoarding, usury, avarice being a few of them. Shakespeare also included conflict with Christians like Marlowe and Chaucer. Shylock was a money-lender and his interests were so high that nobody could repay him and that is a good example of his avarice and usury. Again the Jewish character was described as ruthless and savage as they were in the Middle Ages. The most common comparison of Jewish characters was the one with the devil which was also the idea Chaucer used. It was either their physical characteristics, mental characteristics, the place they lived in, or their relations with other characters.⁸

Shylock's daughter compared their house with hell. It is a clear metaphor of Shylock's character and his behaviour. The comparison of the Jewish people with the devil was the trend which was kept for centuries in English literature and it reached its peak with Fagin. However, the most famous representative of the Jewish people in English literature is Shylock. In terms of physical appearance, both Shylock and Barabas, are stereotypical Jewish people.⁹

2.3 Comparison Between William Shakespeare's Shylock in *The Merchant of Venice* and Christopher Marlowe's Barabas in the Jew of Malta

There can be many similarities drawn to both the character Shylock in Shakespeare's *The Merchant of Venice*, and Barabas in the *Jew of Malta*. However besides the obvious fact that they were both Jews, and the common stereo-types that were attributed to both of them such as being miserly and conniving, there are gaping differences in the dynamics of the characters themselves. "There are profound differences in Barabas and Shylock."¹⁰

The role assigned to by Shakespeare to his Christian characters is far more extensive, his Jew on the other hand has been scaled down and domesticated. Shylock has none of the insatiable ambition that makes Barabas for all his

grotesque acts. There is a much greater roundness in Barabas than Shylock. Marlowe portrays Barabas the Jew in a dynamic and somewhat curious manner. It is difficult to surmise Marlowe's intent when portraying the Jew, yet it is certain that there is more than what seems topically apparent.¹¹

It is very clear that he is an outsider, not only in the obvious aspect that he is a Jew in the less than theologically tolerant and politically correct Elizabethan drama, but he is also an outsider in terms of evil and his mode of thought. He is obviously a villain, lying cheating, poisoning a entire nunnery, even killing those we thought were close to him, including his daughter, yet through his Machiavellian quest for power and riches we somehow become almost endeared to him and he becomes an anti-hero. All these aspects combine to make Barabas a character that we are somehow drawn to in the same way people are drawn to stare at a traffic accident.¹²

Shylock and Barabas must have been derived from the same closed-minded stereotypes of Jews that existed at the time, which might explain the similarities between the two Jewish characters. They arranged loans at high interest and exorted payments from helpless victims. Each also had a beautiful Jewish daughter who wanted nothing more than to be rescued from her cultural fate by a handsome Christian.¹³

Notes

¹ Berek, Peter. *The Jew as Renaissance Man*. Chicago: The University of Chicago Press, 1998, p. 128

² Ibid,p.129.

³ Jeffrey Scott, “The Influences of Elizabethan Society on the Writings of Christopher Marlowe ,” *Research Journal - Volume 05 - 2008*,p.6

⁴ Patricia Skinner, *The Jews in Medieval Britain, Historical, Literary and Archaeological Perspectives*. Woodbridge: The Boydell Press, 2003,p. 1.

⁵ Derek Cohen, and Heller, Deborah. *Jewish Presences in English Literature*. Quebec: McGill Queen's University Press, 1990,p.42.

⁶ Ibid.

⁷ A. C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. 2nd ed. London: Macmillan, 1995,p.64.

⁸ Wendy Griswold, *Renaissance Revivals: City Comedy and Revenge Tragedy in the London Theatre, 1576-1980*. Chicago: University of Chicago Press, 1986,p.65.

⁹ Ibid,p.67.

¹⁰ Jo McMurty, “*Religious, Occupational, and Regional Stereotypes.*” *Understanding Shakespeare’s England: A Companion for the American Reader*. Hamden: Shoe String, 1989, p. 146.

¹¹ Ibid.

¹² Ibid,p.148.

¹³ Arthur Humphreys, "The Jew of Malta: The Jew of Malta and The Merchant of Venice: Two Readings of Life." *Drama for Students*. Detroit: Gale, 1998,p.41.

Conclusion

Considered within the confines of their respective narratives, the function of the Jew in Marlowe and Shakespeare’s works appears to differ considerably. That *The Jew of Malta* can be seen as a text which both discusses the role of Jewishness but arguably figures only as a satire of hypocritical Christianity seems contradictory, but it is this sense of racial binary upon which it thrives. Shapiro’s suggestion that a Christian is the antithesis of Jew and yet, in certain circumstances, is potentially indistinguishable from one in *The Merchant of Venice*, meanwhile, marks Shakespeare’s work out as one of extreme liminality. The roles of Barabas and Shylock are indeed markedly different, and yet

considered in a metaphorical sense they actually perform a very similar social function, particularly as catalysts for authorial social critique.

It's late in the 16th century and Jews are looked upon as money hoarders who will end up in hell because they do not believe that Christ is the Messiah. The Jews, in turn, view the Christians as hypocrites, which leads to Shylock's speech in act 3, scene 1.

Arguably, that this critique should be an anti-Semitic one is a gross misconception, for whether as a representation of, or reaction to, a Christian-dominated world, the use of Jewish characters in each play actually suggests more about the Western societies they inhabit. In turn, although each narrative takes place abroad, this can be seen as a reflection of the England in which Marlowe and Shakespeare lived: a country trying to assert its identity in an ever-expanding world, a country attempting to establish itself as an imperial power, and a country which despite its developments in science, technology, art and politics appeared to be becoming more corrupt and degenerate. In this sense, the Jews in Marlowe and Shakespeare's texts do not function as literal racial critiques, as many have interpreted them to be, but as convenient allegories for each writer's concern over the possible degeneration of societal values in the hands of a dominant Christian hegemony.

Marlowe's literary influence on Shakespeare has been universally accepted. In his plays Shakespeare is clearly and probably consciously copying Marlowe. There are faint traces and suggestions of Marlowe's influence''.

Bibliography

Berek, Peter. *The Jew as Renaissance Man*. Chicago: The University of Chicago Press, 1998.

Bradley, A. C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. 2nd ed. London: Macmillan, 1995.

Cohen, Derek .and Heller, Deborah. *Jewish Presences in English Literature*. Quebec: McGill Queen's University Press, 1990.

Dotterer, Ronald L. *Shakespeare: Text, Subtext, and Context* .Oxford: Oxford University Press, 1989.

Fanta ,Christopher .*Marlowe's "Agonists": An Approach to the Ambiguity of His Plays* .Cambridge: Cambridge University Press,1970.

Frye, Roland Mushat. *Shakespeare: The Art of the Dramatist*. London: Routledge,2005.

Griswold, Wendy . *Renaissance Revivals: City Comedy and Revenge Tragedy in the London Theatre, 1576-1980*. Chicago: University of Chicago Press, 1986.

Hinton, Peter .“William Shakespeare: an overview of his life, times, and work” *The National Arts Center English Theater*,2008.

Humphreys, Arthur . *The Jew of Malta: The Jew of Malta and The Merchant of Venice: Two Readings of Life* . Detroit: Gale, 1998.

Lisa , Hopkins .*Christopher Marlowe: A Literary Life* .New York: St. Martin's Press,2000.

McMurty, Jo.“*Religious, Occupational, and Regional Stereotypes.*” *Understanding Shakespeare's England: A Companion for the American Reader*. Hamden: Shoe String, 1989.

Scott, Jeffrey. “The Influences of Elizabethan Society on the Writings of Christopher Marlowe ,” *Research Journal* - Volume 05 - 2008.

Skinner, Patricia .*The Jews in Medieval Britain, Historical, Literary and Archaeological Perspectives*. Woodbridge: The Boydell Press, 2003.

Shepherd, Simon. *Marlowe and the Politics of Elizabethan Theater*. Hemel Hempstead: Harvester Wheatsheaf, 1986.

Wilson, E.P. *Marlow and early Shakespeare*. University of Oxford press, 1953.

https://en.wikipedia.org/w/index.php?title=Shakespeare%27s_writing_style&oldid=802328960

