

## The Invention Of Suspicion Law And Mimesis In Shakespeare And Renaissance Drama

This book considers the influence that sixteenth-century and early seventeenth-century mathematical thinking exerted on the writing and production of popular drama between about 1587 and 1603. It concentrates upon six plays by five early modern dramatists: *Tamburlaine, Part 1* (1587) and *Tamburlaine, Part 2* (1587) by Christopher Marlowe; *Friar Bacon and Friar Bungay* (1589) by Robert Greene; *Old Fortunatus* (1599) by Thomas Dekker; *Hamlet* (1600) by William Shakespeare; and *The Tragedy of Hoffman* (1603) by Henry Chettle. Each chapter analyses how the terms, concepts, and implications of contemporary mathematics impacted upon these plays' vocabularies, forms, and aesthetic and dramaturgical effects and affects.

In recent years, the rise of fundamentalism and a related turn to religion in the humanities have led to a powerful resurgence of interest in the problem of political theology. In a critique of this contemporary fascination with the theological underpinnings of modern politics, Victoria Kahn proposes a return to secularism—whose origins she locates in the art, literature, and political theory of the early modern period—and argues in defense of literature and art as a force for secular liberal culture. Kahn draws on theorists such as Carl Schmitt, Leo Strauss, Walter Benjamin, and Hannah Arendt and their readings of Shakespeare, Hobbes, Machiavelli, and Spinoza to illustrate that the dialogue between these modern and early modern figures can help us rethink the contemporary problem of political theology. Twentieth-century critics, she shows, saw the early modern period as a break from the older form of political theology that entailed the theological legitimization of the state. Rather, the period signaled a new emphasis on a secular notion of human agency and a new preoccupation with the ways art and fiction intersected the terrain of religion.

In the latter half of the twentieth century, historians came to consider “politics” to mean more than simply the formal institutions and apparatus of government, run by a small minority of wealthy, educated elite men. The word has been adopted by historians of different genres as synonymous with power, or agency, and the scope for “political” activity has been widened to incorporate a variety of everyday events and ordinary people. These collected essays explore the quotidian experience of politics in the form of popular politics, religion and popular culture. The contributors consider, for example: the politics of the alehouse, the politics of Methodism, the interrelationship between plebeian agency, custom and memory, the politics of economics, dramatic agency and the politics of the spiritual parish. Collectively they suggest that political activity was embedded in almost every aspect of life. In addition they draw on interdisciplinary theory, in particular the “spatial turn” and how it can be used to better understand popular agency.

Considering plays by Philip Massinger, Richard Brome, Ben Jonson, John Ford and James Shirley, this study addresses the political import of Caroline drama as it engages with contemporary struggles over authority between royal prerogative, common law and local custom in seventeenth-century England. How are these different aspects of law and government constructed and negotiated in plays of the period? What did these stagings mean in the increasingly unstable political context of Caroline England? Beginning each chapter with a summary of the legal and political debates relevant to the forms of authority contested in the plays of that chapter, Jessica Dyson responds to these kinds of questions, arguing that drama provides a medium whereby the political and legal debates of the period may be presented to, and debated by, a wider audience than the more technical contemporary discourses of law could permit. In so doing, this book transforms our understanding of the Caroline commercial theatre's relationship with legal authority.

The third volume in this annotated collection of texts relating to the 'progresses' of Queen Elizabeth I around England includes accounts of dramatic performances, orations, and poems, and a wealth of supplementary material dating from 1579 to 1595.

*Mortal Thoughts* is a study of the question of human identity in the early modern period. It examines literature (Shakespeare, Donne, and Milton) alongside emerging forms of life writing (More, Foxe, and Montaigne) and also life drawing and self-portraits (Dürer, Hans Baldung Grien). It questions the religious and secular divide, and the way that historical narratives are poised around the concept of secularization. It does so by examining mortality and the moment of death. A series of chapters examine religious, philosophical and literary concepts such as conscience, martyrdom, soliloquy, chance, suicide and embodiment. *Mortal Thoughts* is a study in literary and artistic history which also challenges assumptions in the history of philosophy and religion.

The letter is a powerfully evocative form that has gained in resonance as the habits of personal letter writing have declined in a digital age. But faith in the letter as evidence of the intimate thoughts of individuals underplays the sophisticated ways letters functioned in the past. In *Cultures of Correspondence in Early Modern Britain* leading scholars approach the letter from a variety of disciplinary perspectives to uncover the habits, forms, and secrets of letter writing. Where material features of the letter have often been ignored by past generations fixated on the text alone, contributors to this volume examine how such elements as handwriting, seals, ink, and the arrangement of words on the manuscript page were significant carriers of meaning alongside epistolary rhetorics. The chapters here also explore the travels of the letter, uncovering the many means through which correspondence reached a reader and the ways in which the delivery of letters preoccupied contemporaries. At the same time, they reveal how other practices, such as the use of cipher and the designs of forgery, threatened to subvert the surveillance and reading of letters. The anxiety of early modern letter writers over the vulnerability of correspondence is testament to the deep dependence of the culture on the letter. Beyond the letter as a material object, *Cultures of Correspondence* sheds light on textual habits. Individual chapters study the language of letter writers to reveal that what appears to be a personal and unvarnished expression of the writer's thought is in fact a deliberate, skillful exercise in managing the conventions and expectations of the form. If letters were a prominent and ingrained part of the cultural life of the early modern period, they also enjoyed textual and archival afterlives whose stories are rarely told. Too often studied only in the case of figures already celebrated for their historical or literary significance, the letter in *Cultures of Correspondence* emerges as the most vital and wide-ranging material, textual form of the early modern period. Contributors: Nadine Akkerman, Mark Brayshay, Christopher Burlinson, James Daybell, Jonathan Gibson, Andrew Gordon, Arnold Hunt, Lynne Magnusson, Michelle O'Callaghan, Alan Stewart, Andrew Zurcher.

*The Invention of Suspicion* argues that the English justice system underwent changes in the sixteenth century that, because of the system's participatory nature, had a widespread effect and a decisive impact on the development of English Renaissance drama. These changes gradually made evidence evaluation a popular skill: justices of peace and juries were increasingly required to weigh up the probabilities of competing narratives of facts. At precisely the same time, English dramatists were absorbing, from Latin legal rhetoric and from Latin comedy, poetic strategies that enabled them to make their plays more persuasively realistic, more 'probable'. The result of this enormously rich conjunction of popular legal culture and ancient forensic rhetoric was a drama in which dramatis personae habitually gather evidence and 'invent' arguments of suspicion and conjecture about one another, thus prompting us, as readers and audience, to reconstruct this 'evidence' as stories of characters' private histories and inner lives. In this drama, people act in uncertainty, inferring one another's motives and testing evidence for their conclusions. As well as offering an overarching account of how changes in juridical epistemology relate to post-Reformation drama, this book examines comic dramatic writing associated with the Inns of Court in the overlooked decades of the 1560s and 70s. It argues that these experiments constituted an influential sub-genre, assimilating the structures of Roman comedy to current civic and political concerns with the administration of justice. This sub-genre's impact may be seen in Shakespeare's early

experiments in revenge tragedy, history play and romance comedy, in Titus Andronicus, Henry VI and The Comedy of Errors, as well as Jonson's Every Man in his Humour, Bartholomew Fair and The Alchemist. The book ranges from mid-fifteenth century drama, through sixteenth century interludes to the drama of the 1590s and 1600s. It draws on recent research by legal historians, and on a range of legal-historical sources in print and manuscript.

The volume analyses the concept of the "body" in the Renaissance period and its articulations and interpretations both in the legal field and the theatre. The body emerges as a site of regulation, shaped by social and political ideologies and specific networks of power, as well as a site of resistance to the codification of individual identity and the medium for its re-assertion in strict connection to the concept of the juridical persona.

An illuminating study of all works in the newly enlarged Middleton canon, placing them in personal, national, international and theatrical contexts.

Situated within the Oxford Handbooks to Literature series, the group of Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespearean specialists. Each of these volumes is edited by one or more internationally distinguished Shakespearians; together, they comprehensively survey the entire field. An essential resource for the study of Shakespeare, The Oxford Handbook to Shakespeare is edited by esteemed scholar Arthur Kinney and contains forty specially written essays. It provides fresh and imaginative readings of his plays and poems, reflects on the current state of Shakespeare Studies, and suggests the likely future directions it will take. The Handbook is divided into five sections: 'Texts' explores how Shakespeare wrote, who he collaborated with, the ways in which his works were transmitted, and the reactions of his early readers; 'Conditions' examines the economic, social, artistic, and linguistic forces at play on Shakespeare; 'Works' discusses the various stages of his career; 'Performances' is concerned with issues such as the reception of his plays, the theatre business, and film adaptations; and 'Current Speculations' includes essays on topics ranging from the role of philosophical thought and the influence of classical sources to the relevance of empire, technology, religion, and law. By covering the range of Shakespeare's work in his time and ours, this myriad-minded book deepens and enriches our understanding of the great poet and unparalleled playwright's accomplishments.

Early Modern Debts: 1550–1700 makes an important contribution to the history of debt and credit in Europe, creating new transnational and interdisciplinary perspectives on problems of debt, credit, trust, interest, and investment in early modern societies. The collection includes essays by leading international scholars and early career researchers in the fields of economic and social history, legal history, literary criticism, and philosophy on such subjects as trust and belief; risk; institutional history; colonialism; personhood; interiority; rhetorical invention; amicable language; ethnicity and credit; household economics; service; and the history of comedy. Across the collection, the book reveals debt's ubiquity in life and literature. It considers debt's function as a tie between the individual and the larger group and the ways in which debts structured the home, urban life, legal systems, and linguistic and literary forms.

After its heyday in the 1970s and 1980s, many wondered whether the law and literature movement would retain vitality. This collection of essays, featuring twenty-two prominent scholars from literature departments as well as law schools, showcases the vibrancy of recent work in the field while highlighting its many new directions. New Directions in Law and Literature furnishes an overview of where the field has been, its recent past, and its potential futures. Some of the essays examine the methodological choices that have affected the field; among these are concern for globalization, the integration of approaches from history and political theory, the application of new theoretical models from affect studies and queer theory, and expansion beyond text to performance and the image. Others grapple with particular intersections between law and literature, whether in copyright law, competing visions of alternatives to marriage, or the role of ornament in the law's construction of racialized bodies. The volume is designed to be a course book that is accessible to undergraduates and law students as well as relevant to academics with an interest in law and the humanities. The essays are simultaneously intended to be introductory and addressed to experts in law and literature. More than any other existing book in the field, New Directions furnishes a guide to the most exciting new work in law and literature while also situating that work within more established debates and conversations.

Many early modern poets and playwrights were also members of the legal societies the Inns of Court, and these authors shaped the development of key genres of the English Renaissance, especially lyric poetry, dramatic tragedy, satire, and masque. But how did the Inns come to be literary centres in the first place, and why were they especially vibrant at particular times? Early modernists have long understood that urban setting and institutional environment were central to this phenomenon: in the vibrant world of London, educated men with time on their hands turned to literary pastimes for something to do. Lawyers at Play proposes an additional, more essential dynamic: the literary culture of the Inns intensified in decades of profound transformation in the legal profession. Focusing on the first decade of Elizabeth's reign, the period when a large literary network first developed around the societies, this study demonstrates that the literary surge at this time developed out of and responded to a period of rapid expansion in the legal profession and in the career prospects of members. Poetry, translation, and performance were recreational pastimes; however, these activities also defined and elevated the status of inns-of-court men as qualified, learned, and ethical participants in England's 'legal magistracy': those lawyers, judges, justices of the peace, civic office holders, town recorders, and gentleman landholders who managed and administered local and national governance of England. Lawyers at Play maps the literary terrain of a formative but understudied period in the English Renaissance, but it also provides the foundation for an argument that goes beyond the 1560s to provide a framework for understanding the connections between the literary and leg

Shakespeare's tragic characters have often been seen as forerunners of modern personhood. It has been assumed that Shakespeare was able to invent such lifelike figures in

part because of his freedom from the restrictions of classical form. Curtis Perry instead argues that characters such as Hamlet and King Lear have seemed modern to us in part because they are so robustly connected to the tradition of Senecan tragedy. Resituating Shakespearean tragedy in this way - as backward looking as well as forward looking - makes it possible to recover a crucial political dimension. Shakespeare saw Seneca as a representative voice from post-republican Rome: in plays such as Coriolanus and Othello he uses Senecan modes of characterization to explore questions of identity in relation to failures of republican community. This study has important implications for the way we understand character, community, and alterity in early modern drama.

A study of the concept of custom, the basis of England's common law, in literary experiments of sixteenth-century England and Ireland.

The Invention of Suspicion argues that the English justice system underwent changes in the sixteenth century that, because of the system's participatory nature, had a widespread effect and a decisive impact on the development of English Renaissance drama. These changes gradually made evidence evaluation a popular skill: justices of peace and juries were increasingly required to weigh up the probabilities of competing narratives of facts. At precisely the same time, English dramatists were absorbing, from Latin legal rhetoric and from Latin comedy, poetic strategies that enabled them to make their plays more persuasively realistic, more 'probable'. The result of this enormously rich conjunction of popular legal culture and ancient forensic rhetoric was a drama in which dramatis personae habitually gather evidence and 'invent' arguments of suspicion and conjecture about one another, thus prompting us, as readers and audience, to reconstruct this 'evidence' as stories of characters' private histories and inner lives. In this drama, people act in uncertainty, inferring one another's motives and testing evidence for their conclusions. As well as offering an overarching account of how changes in juridical epistemology relate to post-Reformation drama, this book examines comic dramatic writing associated with the Inns of Court in the overlooked decades of the 1560s and 70s. It argues that these experiments constituted an influential sub-genre, assimilating the structures of Roman comedy to current civic and political concerns with the administration of justice. This sub-genre's impact may be seen in Shakespeare's early experiments in revenge tragedy, history play and romance comedy, in Titus Andronicus, Henry VI and The Comedy of Errors, as well as Jonson's Every Man in his Humour, Bartholomew Fair and The Alchemist. The book ranges from mid-fifteenth century drama, through sixteenth century interludes to the drama of the 1590s and 1600s. It draws on recent research by legal historians, and on a range of legal-historical sources in print and manuscript. The early modern period used to be known as the Age of Discovery. More recently, it has been troped as an age of invention. But was the invention/discovery binary itself invented, or discovered? This volume investigates the possibility that it was invented, through a range of early modern knowledge practices, centered on the emergence of modern natural science. From Bacon to Galileo, from stagecraft to math, from martyrology to romance, contributors to this interdisciplinary collection examine the period's generation of discovery as an absolute and ostensibly neutral standard of knowledge-production. They further investigate the hermeneutic implications for the epistemological authority that tends, in modernity, still to be based on that standard. The Invention of Discovery, 1500–1700 is a set of attempts to think back behind discovery, considered as a decisive trope for modern knowledge.

The Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama Law and Mimesis in Shakespeare and Renaissance Drama OUP Oxford

Quentin Skinner highlights the use of judicial rhetoric in some of Shakespeare's most famous works, shedding new light on Shakespeare's reading and the intellectual base of his work.

An exploration of the use of images in Middle English texts, tracing out what can be deduced of a theory of language.

"William Shakespeare is inextricably linked with the law. Legal documents make up most of the records we have of his life; trials, lawsuits, and legal terms permeate his plays. Gathering an extraordinary team of literary and legal scholars, philosophers, and even sitting judges, Shakespeare and the Law demonstrates that Shakespeare's thinking about legal concepts and legal practice points to a deep and sometimes vexed engagement with the law's technical workings, its underlying premises, and its social effects. Shakespeare and the Law opens with three essays that provide useful frameworks for approaching the topic, offering perspectives on law and literature that emphasize both the continuities and the contrasts between the two fields. In its second section, the book considers Shakespeare's awareness of common-law thinking and practice through examinations of Measure for Measure and Othello. Building and expanding on this question, the third part inquires into Shakespeare's general attitudes toward legal systems. A judge and former solicitor general rule on Shylock's demand for enforcement of his odd contract; and two essays by literary scholars take contrasting views on whether Shakespeare could imagine a functioning legal system. The fourth section looks at how law enters into conversation with issues of politics and community, both in the plays and in our own world. The volume concludes with a freewheeling colloquy among Supreme Court Justice Stephen G. Breyer, Judge Richard A. Posner, Martha C. Nussbaum, and Richard Strier that covers everything from the ghost in Hamlet to the nature of judicial discretion"--Jacket.

George L. Parnenios explores the legal character of the Gospel of John in the light of classical literature, especially Greek drama. Johannine interpreters have explored with increasing interest both the legal quality and the dramatic quality of the Fourth Gospel, but often do not connect these two ways of reading John. Some interpreters even assume that the one approach excludes the other, and that John is either legal or dramatic, but not both. Legal rhetoric and tragic drama, however, were joined throughout antiquity in a complex pattern of mutual influence. To connect John to drama, therefore, is to connect John to legal rhetoric, and doing so helps to see even more clearly the pervasiveness of the legal motif in the Gospel of John. Tracing the legal character of seeking in Sophocles' Oedipus Rex, for example, sheds new light on the legal character of seeking in the

Fourth Gospel, especially in the enigmatic comment of Jesus at John 8:50. New insights are also offered regarding the evidentiary character of the signs of Jesus, based on comparison with Aristotle's comments about signs and rhetorical evidence in both the Poetics and Rhetoric, as well as by comparison with plays by Aeschylus, Sophocles and Euripides. To call the signs of Jesus evidence, however, does not remove them from the dialectical tension inherent in Johannine theology. If the signs are evidence, they are evidence in a world in which the basis of forming judgments has been problematized by the appearance of the Word in the flesh.

"This book will constitute an original intervention into longstanding but insistently relevant debates around the significance of notions of 'performativity' to the critical analysis of early modern drama. In particular, the book aims to: show how the investigation of performativity can enable readings of Shakespeare and Jonson that challenge the dominant methodological frameworks within which those plays have come to be read; demonstrate that the thought of performativity does not come to rest in the simplicity of method or instrumentality, and that it resists its own claim that language and action might be understood as unproblematically instrumental; demonstrate that this self-resistance occurs or takes place as a moment in the process of articulating the claims of the performative, and that this process is itself in an important sense dramatic"--

Holger Syme presents a radically new explanation for the theatre's importance in Shakespeare's time. He portrays early modern England as a culture of mediation, dominated by transactions in which one person stood in for another, giving voice to absent speakers or bringing past events to life. No art form related more immediately to this culture than the theatre. Arguing against the influential view that the period underwent a crisis of representation, Syme draws upon extensive archival research in the fields of law, demonology, historiography and science to trace a pervasive conviction that testimony and report, delivered by properly authorised figures, provided access to truth. Through detailed close readings of plays by Ben Jonson and William Shakespeare - in particular *Volpone*, *Richard II* and *The Winter's Tale* - and analyses of criminal trial procedures, the book constructs a revisionist account of the nature of representation on the early modern stage.

In thinking about Justice, we ignore Love to our peril. Loving Justice, Living Shakespeare asks why love is considered a 'soft' subject, fit for the arts and religion perhaps, but unfit for boardrooms, parliamentary and congressional debates, law schools and courtrooms, all of whom are engaged in the 'serious' discourse of justice, including questions of distribution, questions of contract, and questions of retribution. Love is separate, out of order in the decidedly rational public sphere of justice. But for all of this separation of love and justice, it turns out that in the biblical tradition, no such distinction is even imaginable. The biblical law is summed up as loving the neighbour--this is further elaborated as loving the stranger, loving the widow, the orphan, and the poor--those who lack a protecting community. Analysis of these foundational 'love commands' shows that in them, love means care, that is, apprehending and responding to the needs of others. This is both love and justice. Prevailing political concepts of justice are incomplete for they are premised on a belief in scarcity: limited supply (of goods, opportunities, even forgiveness) suggests they must be meted out in fair measure. To the contrary, with love, the good sought is not in scarce supply. Its distribution is not a problem for the more of it you give, the more it is replenished. So with love, the emphasis is not on how to apportion fairly--how much love do I give each of my children!--but how to understand and respond to need. This understanding of justice as including mutual care has a rich history in religious thought as constituting social glue. The revival of the Bible during the Reformation and the ubiquitous allusions to neighbor love in the Book of Common Prayer made it ever-present in Renaissance discourse, and Shakespeare brought this ethos to audiences in many of his plays. Part of the reason Shakespeare endures is that this ethic resonates for audiences today: we abhor the evil of Iago, the greed of Macbeth, the narcissism of Lear, and to even begin to understand how the sacrifices of Romeo and Juliet could heal ancient social conflict, we must assent to the power of love to create justice.

Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. This issue includes eight new articles, a review essays, and review of six books.

Providing scholars with a comprehensive international resource, a common point of entry into cutting edge contemporary research and a snapshot of the state and scope of the field, this Handbook takes a broad approach to its subject matter, disciplinarily, geographically, and systemically.

Writers of fiction have always confronted topics of crime and punishment. This age-old fascination with crime on the part of both authors and readers is not surprising, given that criminal justice touches on so many political and psychological themes essential to literature, and comes equipped with a trial process that contains its own dramatic structure. This volume explores this profound and enduring literary engagement with crime, investigation, and criminal justice. The collected essays explore three themes that connect the world of law with that of fiction. First, defining and punishing crime is one of the fundamental purposes of government, along with the protection of victims by the prevention of crime. And yet criminal punishment remains one of the most abused and terrifying forms of political power. Second, crime is intensely psychological and therefore an important subject by which a writer can develop and explore character. A third connection between criminal justice and fiction involves the inherently dramatic nature of the legal system itself, particularly the trial. Moreover, the ongoing public conversation about crime and punishment suggests that the time is ripe for collaboration between law and literature in this troubled domain. The essays in this collection span a wide array of genres, including tragic drama, science fiction, lyric poetry, autobiography, and mystery novels. The works discussed include works as old as fifth-century BCE Greek tragedy and as recent as contemporary novels, memoirs, and mystery novels. The cumulative result is arresting: there are "killer wives" and crimes against trees; a government bureaucrat who sends political adversaries to their death for treason before falling to the same fate himself; a convicted murderer who doesn't die when hanged; a psychopathological collector whose quitesane kidnapping victim nevertheless also collects; Justice Thomas' reading and misreading of *Bigger*; a man who forgives his son's murderer and one who cannot forgive his wife's non-existent adultery; fictional detectives who draw on historical analysis to solve murders. These essays begin a conversation, and they illustrate the great depth and power of crime in literature.

At a time when the standing and status of corporations is much in the news, this study of the early modern history of the concept of the corporation is particularly timely. Henry S. Turner provides a new account of early modern political institutions and political concepts by turning to the history of the corporation as a type of notional person and as a way of organizing collective life. Universities, guilds, towns and cities, religious confraternities, joint-stock companies: all were legal corporations, and all enjoyed rights and freedoms that sometimes exceeded the authority of the State. Drawing on the resources of economic and colonial history, literary criticism, law, political philosophy, and the history of science, Turner reads works by Thomas More, William Shakespeare, Francis Bacon, and Thomas Hobbes, among many others, to find the resources for a new account of corporations as fictional bodies and persons endowed with identities, rights, and the capacity for action. Turner tackles a number of fascinating questions: How did early modern writers make sense of the paradoxical essence of the corporational collectivity at once imaginary and material, coherent but unbounded, many and at the same time one? And what can the history of the corporation tell us about the history of our own moment, when public goods are increasingly privatized and citizens seek new models of association and meaningful political action? His answers will be of compelling interest to historians, political theorists, literary scholars, and others."

This Handbook triangulates the disciplines of history, legal history, and literature to produce a new, interdisciplinary framework for the study of early modern England. Scholars of early modern English literature and history have increasingly found that an understanding of how people in the past thought about and used the law is key to understanding early modern familial and social relations as well as important aspects of the political revolution and the emergence of capitalism. Judicial or forensic rhetoric has been shown to foster new habits of literary composition (poetry and drama) and new processes of fact-finding and evidence evaluation. In addition, the post-Reformation jurisdictional dominance of the common law produced new ways of drawing the boundaries between private conscience and public accountability. Accordingly, historians, critics and legal historians come together in this Handbook to develop accounts of the past that are attentive to the legally purposeful or fictional shaping of events in the historical archive. They also contribute to a transformation of our understanding of the place of forensic modes of inquiry in the creation of imaginative fiction and drama. Chapters in the Handbook approach, from a diversity of perspectives, topics including forensic rhetoric, humanist and legal education, Inns of Court revels, drama, poetry, emblem books, marriage and divorce, witchcraft, contract, property, imagination, oaths, evidence, community, local government, legal reform, libel, censorship, authorship, torture, slavery, liberty, due process, the nation state, colonialism, and empire.

In *Untold Futures*, J. K. Barret locates models for recovering the variety of futures imagined within some of our most foundational literature. These poems, plays, and prose fictions reveal how Renaissance writers embraced uncertain potential to think about their own present moment and their own place in time. The history of the future that Barret reconstructs looks beyond futures implicitly dismissed as impossible or aftertimes defined by inevitability and fixed perspective. Chapters on Philip Sidney's *Old Arcadia*, Edmund Spenser's *The Faerie Queene*, William Shakespeare's *Titus Andronicus*, *Antony and Cleopatra*, and *Cymbeline*, and John Milton's *Paradise Lost* trace instead a persistent interest in an indeterminate, earthly future evident in literary constructions that foreground anticipation and expectation. Barret argues that the temporal perspectives embedded in these literary texts unsettle some of our most familiar points of reference for the period by highlighting an emerging cultural self-consciousness capable of registering earthly futures predicated on the continued sameness of time rather than radical ruptures in it. Rather than mapping a particular future, these writers generate imaginative access to a range of futures. Barret makes a strong case for the role of language itself in emerging conceptualizations of temporality.

Explores life-writing forms - almanacs, financial accounts, commonplace books and parish registers - which emerged during the sixteenth and seventeenth centuries.

This collection examines early modern women's contribution to the culturally central mode of complaint. Complaint has largely been understood as male-authored, yet, as this collection shows, early modern women used complaint across a surprising variety of forms from the early-Tudor period to the late-seventeenth century. They were some of the mode's first writers, most influential patrons, and most innovative contributors. Together, these new essays illuminate early modern women's participation in one of the most powerful rhetorical modes in the English Renaissance, one which gave voice to political, religious and erotic protest and loss across a diverse range of texts. This volume interrogates new texts (closet drama, song, manuscript-based religious and political lyrics), new authors (Dorothy Shirley, Scots satirical writers, Hester Pulter, Mary Rowlandson), and new versions of complaint (biblical, satirical, legal, and vernacular). Its essays pay specific attention to politics, form, and transmission from complaint's first circulation up to recent digital representations of its texts. Bringing together an international group of experts in early modern women's writing and in complaint literature more broadly, this collection explores women's role in the formation of the mode and in doing so reconfigures our understanding of complaint in Renaissance culture and thought.

Obscene poetry, servants' slanders against their masters, the diabolical acts of those who committed massacre and regicide. This is a book about the harmful, outward manifestation of inner malice—villainy—in French culture (1463-1610). In pre-modern France, villainous offences were countered, if never fully contained, by intersecting legal and literary responses. Combining the methods of legal anthropology with literary and historical analysis, this study examines villainy across juridical documents, criminal records, and literary texts. Whilst few people obtained justice through the law, many pursued out-of-court settlements of one kind or another. Literary texts commemorated villainies both fictitious and historical; literature sometimes instantiated the process of redress, and enabled the transmission of conflicts from one context to another. Villainy in France follows this overflowing current of pre-modern French culture, examining its impact within France and across the English Channel. Scholars and cultural critics of the Anglophone world have long been fascinated by villainy and villains. This book reveals the subject's significant 'Frenchness' and establishes a transcultural approach to it in law and literature. In this study, villainy's particular significance emerges through its representation in authors remembered for their less-than respectable, even criminal, activities: François Villon, Clément Marot, François Rabelais, Pierre de L'Estoile, Christopher Marlowe, Ben Jonson, John Marston, and George Chapman. Villainy in France affords legal-literary comparison of these authors alongside many of their lesser-known contemporaries; in so doing, it reinterprets French conflicts within a wider European context, from the mid-fifteenth century to the early seventeenth century.

Provides a new, intersectional investigation of affects, feelings, and emotions in late Middle English literature.

How does a woman become a whore? What are the discursive dynamics making a woman a whore? And, more importantly, what are the discursive mechanics of unmaking? In *Women and Shakespeare's Cuckoldry Plays: Shifting Narratives of Marital Betrayal*, Cristina León Alfar pursues these questions to tease out familiar cultural stories about female sexuality that recur in the form of a slander narrative throughout William Shakespeare's work. She argues that the plays stage a structure of accusation and defense that unravels the authority of husbands to make and unmake wives. While men's accusations are built on a foundation of political, religious, legal, and domestic discourses about men's superiority to, and rule over, women, whose weaker natures render them perpetually suspect, women's bonds with other women animate defenses of virtue and obedience, fidelity and love, work loose the fabric of patrilineal power that undergirds masculine privileges in marriage, and signify a discursive shift that constitutes the site of agency within a system of oppression that ought to prohibit such agency. That women's agency in the early modern period must be tied to the formations of power that officially demand their subjection need not undermine their acts. In what Alfar calls Shakespeare's cuckoldry plays, women's rhetoric of defense is both subject to the discourse of sexual honor and finds a ground on which to "shift it" as women take control of and replace sexual slander with their own narratives of marital betrayal.

This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated. This ebook is a static version of an article from *Oxford Bibliographies Online: Renaissance and Reformation*, a dynamic, continuously updated, online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. *Oxford Bibliographies Online* covers most subject disciplines within the social science and humanities, for more information visit [www.oxfordbibliographies.com](http://www.oxfordbibliographies.com).

*Law and Literature* is the only book-length treatment of a widely popular subject that is drawing considerable academic attention. Leading legal scholar Richard Posner believes that courses and scholarship in law and literature provide an attractive alternative to courses and scholarship in jurisprudence (philosophy of law), especially since the study of literature can assist lawyers and judges by sharpening their rhetorical skills. The revised edition features considerable new material, including a consideration of plagiarism as well as discussions of novels that grapple with issues very pertinent today, such as illegal immigration, global warming, bioterrorism, surveillance, artificial reproduction, and virtual reality. Posner also discusses the role of the law in popular literature, movies, and television.

Engaging and stimulating, this Introduction provides a fresh vista of the early modern theatrical landscape. Chapters are arranged according to key genres (tragedy, revenge, satire, history play, pastoral and city comedy), punctuated by a series of focused case studies on topics ranging from repertoire to performance style, political events to the physical body of the actor, and from plays in print to the space of the playhouse. Julie Sanders encourages readers to engage with particular dramatic moments, such as opening scenes, skulls on stage or the conventions of disguise, and to apply the materials and methods contained in the book in inventive ways. A timeline and frequent cross-references provide continuity. Always alert to the possibilities of performance, Sanders reveals the remarkable story of early modern drama not through individual writers, but through repertoires and company practices, helping to relocate and re-imagine canonical plays and playwrights.

*Literature and the Law of Nations, 1580-1680* is a literary history of international law, which seeks to revise the ways scholars understand early modern English literature in relation to the history of international law.

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