

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

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[Dress, Law and Naked Truth](#) - Gary Watt  
2013-08-22  
Why are civil authorities in so-called liberal democracies affronted by public nudity and the

Islamic full-face 'veil'? Why is law and civil order so closely associated with robes, gowns, suits, wigs and uniforms? Why is law so concerned with the 'evident' and the need for justice to be

'seen' to be done? Why do we dress and obey dress codes at all? In this, the first ever study devoted to the many deep cultural connections between dress and law, the author addresses these questions and more. His responses flow from the radical thesis that 'law is dress and dress is law'. Engaging with sources from The Epic of Gilgamesh to Shakespeare, Carlyle, Dickens and Damien Hirst, Professor Watt draws a revealing history of dress and civil order and offers challenging conclusions about the nature of truth and the potential for individuals to fit within the forms of civil life.

*Performing the Renaissance Body* - Sidia Fiorato  
2016-03-21

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.

**Villainy in France (1463-1610)** - Jonathan Patterson  
2021-04-15

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.

The Oxford Handbook of Shakespearean Tragedy - Michael Neill 2016

This handbook brings together 54 essays by scholars from all parts of the world. It offers a fresh and comprehensive understanding of Shakespeare tragedies as both works of literature and as performance texts, written by a playwright who was himself an experienced actor.

**Theatre and Testimony in Shakespeare's England** - Holger Schott Syme 2011-12-01

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.

**Accounting for Oneself** - Alexandra Shepard  
2018-04-05

*Accounting for Oneself* is a major new study of the social order in early modern England, as viewed and articulated from the bottom up. Engaging with how people from across the social spectrum placed themselves within the social order, it pieces together the language of self-description deployed by over 13,500 witnesses in English courts when answering questions

designed to assess their creditworthiness. Spanning the period between 1550 and 1728, and with a broad geographical coverage, this study explores how men and women accounted for their 'worth' and described what they did for a living at differing points in the life-cycle. A corrective to top-down, male-centric accounts of the social order penned by elite observers, the perspective from below testifies to an intricate hierarchy based on sophisticated forms of social reckoning that were articulated throughout the social scale. A culture of appraisal was central to the competitive processes whereby people judged their own and others' social positions. For the majority it was not land that was the yardstick of status but moveable property-the goods and chattels in people's possession ranging from livestock to linens, tools to trading goods, tables to tubs, clothes to cushions. Such items were repositories of wealth and the security for the credit on which the bulk of early modern exchange depended. Accounting for

Oneself also sheds new light on women's relationship to property, on gendered divisions of labour, and on early modern understandings of work which were linked as much to having as to getting a living. The view from below was not unchanging, but bears witness to the profound impact of widening social inequality that opened up a chasm between the middle ranks and the labouring poor between the mid-sixteenth and mid-seventeenth centuries. As a result, not only was the social hierarchy distorted beyond recognition, from the later-seventeenth century there was also a gradual yet fundamental reworking of the criteria informing the calculus of esteem.

*Custom, Common Law, and the Constitution of English Renaissance Literature* - Stephanie Elsky 2020-07-09

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

*Literature and Law* - Mark Fortier 2019-05-09

The fields of literature and law intersect in frequent, and often surprising ways. This clear and concise book offers an introduction to the area, covering the history, key thinkers and ideas as well as detailed and fascinating studies into areas such as evidence and truth, inheritance, sex, vigilantism and justice. Each chapter examines a number of familiar authors and texts including Shakespeare, Brecht, Austen, Dickens, Ishiguro, Beecher-Stowe, Atwood, Miller. The book also opens up the broader study of law as it relates to culture in such areas as film, television, and digital media and how they affect such issues as a right to privacy, copyright and creative reworking, and censorship. Mark Fortier offers a concise, systemic introduction to the law and legal system for the lay person, covering basic notions of justice and law (fundamental justice, natural law, positive law) and the legal system (common law vs civil law, case law, statute, constitutional law, private law [tort, contract, property]),

criminal law, equity, basic rules of evidence, stare decisis, the adversarial system) as well as a very handy glossary of legal terms. This is a fascinating guide to a very topical and increasingly relevant area of literary studies.

**The Art of Law in Shakespeare** - Paul Raffield  
2017-02-09

Through an examination of five plays by Shakespeare, Paul Raffield analyses the contiguous development of common law and poetic drama during the first decade of Jacobean rule. The broad premise of *The Art of Law in Shakespeare* is that the 'artificial reason' of law was a complex art form that shared the same rhetorical strategy as the plays of Shakespeare. Common law and Shakespearean drama of this period employed various aesthetic devices to capture the imagination and the emotional attachment of their respective audiences. Common law of the Jacobean era, as spoken in the law courts, learnt at the Inns of Court and recorded in the law reports, used imagery that

would have been familiar to audiences of Shakespeare's plays. In its juridical form, English law was intrinsically dramatic, its adversarial mode of expression being founded on an agonistic model. Conversely, Shakespeare borrowed from the common law some of its most critical themes: justice, legitimacy, sovereignty, community, fairness, and (above all else) humanity. Each chapter investigates a particular aspect of the common law, seen through the lens of a specific play by Shakespeare. Topics include the unprecedented significance of rhetorical skills to the practice and learning of common law (*Love's Labour's Lost*); the early modern treason trial as exemplar of the theatre of law (*Macbeth*); the art of law as the legitimate distillation of the law of nature (*The Winter's Tale*); the efforts of common lawyers to create an image of nationhood from both classical and Judeo-Christian mythography (*Cymbeline*); and the theatrical device of the island as microcosm of the Jacobean state and the project of imperial

expansion (The Tempest).

*A Cultural History of Law in the Middle Ages* - Emanuele Conte 2021-03-11

In 500, the legal order in Europe was structured around ancient customs, social practices and feudal values. By 1500, the effects of demographic change, new methods of farming and economic expansion had transformed the social and political landscape and had wrought radical change upon legal practices and systems throughout Western Europe. *A Cultural History of Law in the Middle Ages* explores this change and the rich and varied encounters between Christianity and Roman legal thought which shaped the period. Evolving from a combination of religious norms, local customs, secular legislations, and Roman jurisprudence, medieval law came to define an order that promoted new forms of individual and social representation, fostered the political renewal that heralded the transition from feudalism to the Early Modern state and contributed to the diffusion of a

common legal language. Drawing upon a wealth of textual and visual sources, *A Cultural History of Law in the Middle Ages* presents essays that examine key cultural case studies of the period on the themes of justice, constitution, codes, agreements, arguments, property and possession, wrongs, and the legal profession.

**Shakespeare, Revenge Tragedy and Early Modern Law** - Derek Dunne 2016-04-12

This book, the first to trace revenge tragedy's evolving dialogue with early modern law, draws on changing laws of evidence, food riots, piracy, and debates over royal prerogative. By taking the genre's legal potential seriously, it opens up the radical critique embedded in the revenge tragedies of Kyd, Shakespeare, Marston, Chettle and Middleton.

**Law, Lawyers and Litigants in Early Modern England** - Joanne Begiato 2019-06-27

Explores the impact of legal ideas and legal consciousness on early modern English society and culture.

*The Oxford Handbook of Legal History* - Markus D. Dubber 2018-07-26

Some of the most exciting and innovative legal scholarship has been driven by historical curiosity. Legal history today comes in a fascinating array of shapes and sizes, from microhistory to global intellectual history. Legal history has expanded beyond traditional parochial boundaries to become increasingly international and comparative in scope and orientation. Drawing on scholarship from around the world, and representing a variety of methodological approaches, areas of expertise, and research agendas, this timely compendium takes stock of legal history and methodology and reflects on the various modes of the historical analysis of law, past, present, and future. Part I explores the relationship between legal history and other disciplinary perspectives including economic, philosophical, comparative, literary, and rhetorical analysis of law. Part II considers various approaches to legal history, including

legal history as doctrinal, intellectual, or social history. Part III focuses on the interrelation between legal history and jurisprudence by investigating the role and conception of historical inquiry in various models, schools, and movements of legal thought. Part IV traces the place and pursuit of historical analysis in various legal systems and traditions across time, cultures, and space. Finally, Part V narrows the Handbooks focus to explore several examples of legal history in action, including its use in various legal doctrinal contexts.

**New Directions in Law and Literature** -

Elizabeth S. Anker 2017-05-25

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.

[Communal Justice in Shakespeare's England](#) - Penelope Geng 2021

Providing a fresh examination of the relationship between literary and legal communities, *Communal Justice in Shakespeare's England* examines the literature of the communal justice in early modern England.

[Emulation on the Shakespearean Stage](#) - Vernon Guy Dickson 2017-03-02

The English Renaissance has long been considered a period with a particular focus on imitation; however, much related scholarship has misunderstood or simply marginalized the significance of emulative practices and theories in the period. This work uses the interactions of a range of English Renaissance plays with ancient and Renaissance rhetorics to analyze the conflicted uses of emulation in the period (including the theory and praxis of rhetorical

imitatio, humanist notions of exemplarity, and the stage's purported ability to move spectators to emulate depicted characters). This book emphasizes the need to see emulation not as a solely (or even primarily) literary practice, but rather as a significant aspect of Renaissance culture, giving insight into notions of self, society, and the epistemologies of the period and informed by the period's own sense of theory and history. Among the individual texts examined here are Shakespeare's Titus Andronicus and Hamlet, Jonson's Catiline, and Massinger's The Roman Actor (with its strong relation to Jonson's Sejanus).

*The Invention of Suspicion* - Lorna Hutson

2011-04-14

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.

**Shakespeare and the Law** - Bradin Cormack  
2016-07-11

"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.

**Shakespeare and Judgment** - Kevin Curran

2016-10-27

Ranging widely across law, aesthetics, religion, and philosophy, this book offers the first account of the place of judgment in Shakespearean drama. Shakespeare and Judgment gathers together an international group of scholars to address for the first time the place of judgment

in Shakespearean drama. Contributors approach the topic from a variety of cultural and theoretical perspectives, covering plays from across Shakespeare's career and from each of the genres in which he wrote. Anchoring the volume are two critical contentions: first, that attending to Shakespeare's treatment of judgment leads to fresh insights about the imaginative relationship between law, theater, and aesthetics in early modern England; and second, that it offers new ways of putting the plays' historical and philosophical contexts into conversation. Taken together, the essays in Shakespeare and Judgment offer a genuinely new account of the historical and intellectual coordinates of Shakespeare's plays. Building on current work in legal studies, religious studies, theater history, and critical theory, the volume will be of interest to a wide range of scholars working on Shakespeare and early modern drama. Key Features Provides the first account of the place of judgment in Shakespearean

drama Offers a fresh perspective on the imaginative relationship between law, religion, and aesthetics in Shakespeare's plays Models new ways of putting the plays' historical and philosophical contexts into conversation.

**Circumstantial Shakespeare** - Lorna Hutson 2015

Shakespeare's characters are thought to be his greatest achievement--imaginatively autonomous, possessed of depth and individuality, while his plots are said to be second-hand and careless of details of time and place. This view has survived the assaults of various literary theories and has even, surprisingly, been revitalized by the recent emphasis on the collaborative nature of early modern theatre. But belief in the autonomous imaginative life of Shakespeare's characters depends on another unexamined myth: the myth that Shakespeare rejected neoclassicism, playing freely with theatrical time and place. Circumstantial Shakespeare explodes these

venerable critical commonplaces. Drawing on sixteenth-century rhetorical pedagogy, it reveals the importance of topics of circumstance (of Time, Place, and Motive, etc.) in the conjuring of compelling narratives and vivid mental images. 'Circumstances'--which we now think of as incalculable contingencies--were originally topics of forensic inquiry into human intention or passion. In drawing on the Roman forensic tradition of circumstantial proof, Shakespeare did not ignore time and place. His brilliant innovation was to use the topics of circumstance to imply offstage actions, times and places in terms of the motives and desires we attribute to the characters. His plays thus create both their own vivid and coherent dramatic worlds and a sense of the unconscious feelings of characters inhabiting them. Circumstantial Shakespeare offers new readings of Romeo and Juliet, King Lear, Lucrece, Two Gentlemen of Verona and Macbeth, as well as new interpretations of Sackville and Norton's Gorboduc and Beaumont

and Fletcher's *The Maid's Tragedy*. It engages with eighteenth-century Shakespeare criticism, contemporary Shakespeare criticism, semiotics of theatre, Roman forensic rhetoric, humanist pedagogy, the prehistory of modern probability, psychoanalytic criticism and sixteenth-century constitutional thought.

**Cultural Reformations** - Brian Cummings  
2010-06-24

The deepest periodic division in English literary history has been between the medieval and the early modern. 'Cultural Reformations' initiates discussion on many fronts in which both periods look different in dialogue with each other.

*Rhetoric and Drama in the Johannine Lawsuit Motif* - George L. Parsenius 2010

George L. Parsenius 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.

*The Oxford Handbook of English Law and Literature, 1500-1700* - Lorna Hutson 2017

"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"--Book jacket.

[Legal Reform in English Renaissance Literature](#)

- Virginia Lee Strain 2018-03-14

This book investigates rhetorical and representational practices that were used to monitor English law at the turn of the seventeenth century. The late-Elizabethan and early-Jacobean surge in the policies and enforcement of the reformation of manners has been well-documented. What has gone unnoticed, however, is the degree to which the law itself was the focus of reform for legislators, the judiciary, preachers, and writers alike. While the majority of law and literature studies characterize the law as a force of coercion and subjugation, this book instead treats in greater depth the law's own vulnerability, both to corruption and to correction. In readings of Spenser's 'Faerie Queene', the 'Gesta Grayorum', Donne's 'Satyre V', and Shakespeare's 'Measure for Measure' and 'The Winter's Tale', Strain argues that the terms and techniques of legal reform provided modes of analysis through which legal authorities and literary writers alike

imagined and evaluated form and character. Reevaluates canonical writers in light of developments in legal historical research, bringing an interdisciplinary perspective to works. Collects an extensive variety of legal, political, and literary sources to reconstruct the discourse on early modern legal reform, providing an introduction to a topic that is currently underrepresented in early modern legal cultural studies. Analyses the laws own vulnerability to individual agency.

*Law and Literature: The Irish Case* - Adam Hanna 2022-08-13

*Law and Literature: The Irish Case* is a collection of fascinating essays by literary and legal scholars which explore the intersections between law and literature in Ireland from the eighteenth century to the present day. Sharing a concern for the cultural life of law and the legal life of culture, the contributors shine a light on the ways in which the legal and the literary have spoken to each other, of each other, and, at

times, for each other, on the island of Ireland in the last three centuries. Several of the chapters discuss how texts and writers have found their ways into the law's chambers and contributed to the development of jurisprudence. The essays in the collection also reveal the juridical and jurisprudential forces that have shaped the production and reception of Irish literary culture, revealing the law's popular reception and its extra-legal afterlives. List of contributors: Rebecca Anne Barr, Max Barrett, Noreen Doody, Katherine Ebury, Adam Gearey, Tom Hickey, James Kelly, Colum Kenny, David Kenny, Heather Laird, Julie Morrissy, Gearóid O'Flaherty, Virginie Roche-Tiengo, Barry Sheils. *Law as Performance* - Julie Stone Peters

2022-04-14

Tirades against legal theatrics are nearly as old as law itself, and yet so is the age-old claim that law must not merely be done: it must be "seen to be done." *Law as Performance* traces the history of legal performance and spectatorship through

the early modern period. Viewing law as the product not merely of edicts or doctrines but of expressive action, it investigates the performances that literally created law: in civic arenas, courtrooms, judges' chambers, marketplaces, scaffolds, and streets. It examines the legal codes, learned treatises, trial reports, lawyers' manuals, execution narratives, rhetoric books, images (and more) that confronted these performances, praising their virtues or denouncing their evils. In so doing, it recovers a long, rich, and largely overlooked tradition of jurisprudential thought about law as a performance practice. This tradition not only generated an elaborate poetics and politics of legal performance. It provided western jurisprudence with a set of constitutive norms that, in working to distinguish law from theatrics, defined the very nature of law. In the crucial opposition between law and theatre, law stood for cool deliberation, by-the-book rules, and sovereign discipline. Theatre stood for

deceptive artifice, entertainment, histrionics, melodrama. And yet legal performance, even at its most theatrical, also appeared fundamental to law's realization: a central mechanism for shaping legal subjects, key to persuasion, essential to deterrence, indispensable to law's power, —as it still does today.

The Oxford Handbook of Criminal Law - Markus D Dubber 2014-11-27

The Oxford Handbook of Criminal Law reflects the continued transformation of criminal law into a global discipline, 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. To this end, the Handbook takes a broad approach to its subject matter, disciplinarily, geographically, and systematically. Its contributors include current and future research leaders representing a variety of legal systems, methodologies, areas of expertise, and research agendas. The Handbook

is divided into four parts: Approaches & Methods (I), Systems & Methods (II), Aspects & Issues (III), and Contexts & Comparisons (IV). Part I includes essays exploring various methodological approaches to criminal law (such as criminology, feminist studies, and history). Part II provides an overview of systems or models of criminal law, laying the foundation for further inquiry into specific conceptions of criminal law as well as for comparative analysis (such as Islamic, Marxist, and military law). Part III covers the three aspects of the penal process: the definition of norms and principles of liability (substantive criminal law), along with a less detailed treatment of the imposition of norms (criminal procedure) and the infliction of sanctions (prison or corrections law). Contributors consider the basic topics traditionally addressed in scholarship on the general and special parts of the substantive criminal law (such as jurisdiction, mens rea, justifications, and excuses). Part IV places

criminal law in context, both domestically and transnationally, by exploring the contrasts between criminal law and other species of law and state power and by investigating criminal law's place in the projects of comparative law, transnational, and international law.

The Cambridge Companion to Medieval English Law and Literature - Candace Barrington

2019-08-08

A comprehensive and wide-ranging account of the interrelationship between law and literature in Anglo-Saxon, Medieval and Tudor England.

**Courts, Jurisdictions, and Law in John Milton and His Contemporaries** - Alison A.

Chapman 2020-10-10

John Milton is widely known as the poet of liberty and freedom. But his commitment to justice has been often overlooked. As Alison A. Chapman shows, Milton's many prose works are saturated in legal ways of thinking, and he also actively shifts between citing Roman, common, and ecclesiastical law to best suit his purpose in

any given text. This book provides literary scholars with a working knowledge of the multiple, jostling, real-world legal systems in conflict in seventeenth-century England and brings to light Milton's use of the various legal systems and vocabularies of the time—natural versus positive law, for example—and the differences between them. Surveying Milton's early pamphlets, divorce tracts, late political tracts, and major prose works in comparison with the writings and cases of some of Milton's contemporaries—including George Herbert, John Donne, Ben Jonson, and John Bunyan—Chapman reveals the variety and nuance in Milton's juridical toolkit and his subtle use of competing legal traditions in pursuit of justice.

*A Companion to Arthur C. Danto* - Jonathan Gilmore 2022-05-03

A Companion to Arthur C. Danto paints a detailed portrait of one the most significant figures in twentieth-century philosophy and art criticism, offering unparalleled coverage of all

aspects of Danto's writings, artworks, and thought. Edited by two long-time colleagues of Arthur Danto, this interdisciplinary resource presents more than 40 original essays from both prominent Danto scholars and leading practitioners from various sub-fields of philosophy. The Companion illuminates Danto's many contributions to the artworld, aesthetics, criticism, and philosophy of knowledge, action, science, history, and politics. The essays explore central concepts and intersecting themes in Danto's writings while providing new interventions into the areas of philosophy in which Danto engaged. Topics include Danto's mode of writing and art production, his critical engagement with artists and philosophers, conflicts in Danto's views and in interpretations of his works, and much more. An important addition to Danto studies, *A Companion to Arthur C. Danto* is essential reading for practitioners, scholars, and advanced students looking for a critical, provocative, and insightful

treatment of Danto's philosophy, art, and criticism.

**Shakespeare's Law** - Mark Fortier 2022-05-31  
Shakespeare's Law is a critical overview of law and legal issues within the life, career, and works of William Shakespeare as well as those that arise from the endless array of activities that happen today in the name of Shakespeare. Mark Fortier argues that Shakespeare's attitudes to law are complex and not always sanguine, that there exists a deep and perhaps ultimate move beyond law very different from what a lawyer or legal scholar might recognize. Fortier looks in detail at the legal issues most prominent across Shakespeare's work: status, inheritance, fraud, property, contract, tort (especially slander), evidence, crime, political authority, trials, and the relative value of law and justice. He also includes two detailed case studies, of *The Merchant of Venice* and *Measure for Measure*, as well as a chapter looking at law in works by Shakespeare's contemporaries. The

book concludes with a chapter on the law as it relates to Shakespeare today. The book shows that the legal issues in Shakespeare are often relevant to issues we face now, and the exploration of law in Shakespeare is as germane today, though in sometimes new ways, as in the past.

*Shakespeare's Dramatic Persons* - Travis Curtright 2016-12-05

To refine a critical understanding of early modern acting styles, Shakespeare's *Dramatic Persons* explores how the classical rhetorical tradition would inform an actor's personation of character.

*The Invention of Discovery, 1500-1700* - Dr James Dougal Fleming 2013-05-28

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.

*Forensic Shakespeare* - Quentin Skinner 2014-10-30

*Forensic Shakespeare* illustrates Shakespeare's creative processes by revealing the intellectual materials out of which some of his most famous works were composed. Focusing on the narrative poem *Lucrece*, on four of his late Elizabethan plays (*Romeo and Juliet*, *The*

Merchant of Venice, Julius Caesar and Hamlet) and on three early Jacobean dramas, (Othello, Measure for Measure and All's Well That Ends Well), Quentin Skinner argues that major speeches, and sometimes sequences of scenes, are crafted according to a set of rhetorical precepts about how to develop a persuasive judicial case, either in accusation or defence. Some of these works have traditionally been grouped together as 'problem plays', but here Skinner offers a different explanation for their frequent similarities of tone. There have been many studies of Shakespeare's rhetoric, but they have generally concentrated on his wordplay and use of figures and tropes. By contrast, this study concentrates on Shakespeare's use of judicial rhetoric as a method of argument. By approaching the plays from this perspective, Skinner is able to account for some distinctive features of Shakespeare's vocabulary, and also help to explain why certain scenes follow a recurrent pattern and arrangement. More

broadly, he is able to illustrate the extent of Shakespeare's engagement with an entire tradition of classical and Renaissance humanist thought.

**Taking Exception to the Law** - Donald Beecher

**The Trouble with Literature** - Victoria Kahn  
2020-02-20

This book, based on the Clarendon Lectures in English for 2017, argues that the literature of the English Reformation marks a turning point in Western thinking about literature and literariness. But instead of arguing that the Reformation fostered English literature, as scholars have often done, Victoria Kahn claims that literature helped undo the Reformation, with implications for both poetry and belief. Ultimately, literature in the Reformation is one vehicle by which religious belief was itself transformed into a human artifact, whether we understand this as a poetic artifact or a mental

fiction. This transformation in turn helped produce the eighteenth-century discipline of aesthetics, with its emphasis on our experience of non-cognitive pleasure in the work of art, and the modern formalist definition of literature, according to which—in the words of one critic—'literature solves no problems and saves no souls.' This modern definition of literature, in short, has a history, this history is intertwined with the problem of belief, and by returning to the fraught years of the late sixteenth and seventeenth century in England, we can come to a new understanding of how the trouble with literature has shaped our discipline. The first lecture contrasts modern and early modern understandings of literature and literariness. The second and third lectures focus on Thomas Hobbes and John Milton. The fourth lecture treats the work of Immanuel Kant, Søren Kierkegaard, and J.M. Coetzee.

*Autobiography in Early Modern England* - Adam Smyth 2010-08-05

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

*The Oxford Handbook of Law and Humanities* - Simon Stern 2020-01-16

How does materiality matter to legal scholarship? What can affect studies offer to legal scholars? What are the connections among visual studies, art history, and the knowledge and experience of law? What can the disciplines of book history, digital humanities, performance studies, disability studies, and post-colonial studies contribute to contemporary and historical understandings of law? These are only some of the important questions addressed in this wide-ranging collection of law and humanities scholarship. Collecting 45 new essays by leading international scholars, *The Oxford Handbook of Law and Humanities* showcases the work of law and humanities across disciplines, addressing methods, concepts

and themes, genres, and areas of the law. The essays explore under-researched domains such as comics, videos, police files, form contracts, and paratexts, and shed new light on traditional topics, such as free speech, intellectual property, international law, indigenous peoples, immigration, evidence, and human rights. The Handbook provides an exciting new agenda for scholarship in law and humanities, and will be essential reading for anyone interested in the intersections of law and humanistic inquiry.

**Medieval and Renaissance Drama in England, vol. 29** - S.P. Cerasano 2016-09-30  
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.

**The Invention of Suspicion** - Lorna Hutson  
2007-12-13

Lorna Hutson argues that changes in the English justice system in the sixteenth century towards greater participation (by JPs and jurors) had a decisive impact on English Renaissance drama. Her nuanced and closely researched book sheds new light on much of what we take for granted about character and plot in Shakespearean drama.