Forensic Shakespeare

Before William Shakespeare wrote world-famous plays on the themes of power and political turmoil, the Shakespeare family of Stratford-upon-Avon and their neighbors and friends were plagued by false accusations and feuds with the government -- conflicts that shaped Shakespeare's sceptical understanding of the realities of power. This ground-breaking study of the world of the young William Shakespeare in Stratford and Warwickshire discusses many recent archival discoveries to consider three linked families, the Shakespeares, the Dudleys, and the Ardens, and their battles over regional power and government corruption. Robert Dudley, earl of Leicester, and Ambrose Dudley, earl of Warwick, used politics, the law, history, and lineage to establish their authority in Warwickshire and Stratford, challenging political and social structures and collective memory in the region. The resistance of Edward Arden -- often claimed as kin to Mary Arden, Shakespeare's mother -- and his friends and family culminated in his execution on false treason charges in 1583. By then the Shakespeare family also had direct experience with the London government's power: in 1569, Exchequer informers, backed by influential politicians at Court, accused John Shakespeare, William's father, of illegal wool- dealing and usury. Despite previous claims that John had resolved these charges by 1572, the book's new sources show the Exchequer's continuing demands forced his withdrawal from Stratford politics by 1577, and undermined his business career in the early 1580s, when young William first gained an understanding of his father's troubles. At the same time, Edward Arden's condemnation by the Elizabethan regime proved problematic for the Shakespeares' friends and neighbours, the Quineys, who were accused of maintaining financial connections to the traitorous Ardens -- though Stratford people were convinced of their innocence. This complicated community directly impacted Shakespeare's own perspective on local and national politics and social structures, connecting his early experiences in Stratford and Warwickshire with many of the themes later found in his plays.

This companion volume to The New Oxford Shakespeare: The Complete Works concentrates on the issues of canon and chronology. This major work in attribution studies presents in full the evidence behind the choices made in The Complete Works about which works Shakespeare wrote, in whole or part.

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).

Counter-traditional re-readings of Shakespeare's plays, in the light of recent findings by the new social historians that the mass of ordinary commoners in Shakespeare's England held passionate political views and principles, frequently at odds with those of their rulers. The volume's contributors include both leading Shakespeare scholars and distinguished social historians.

The Cambridge Companion to Shakespeare's Language

Power and Succession in the History Plays

Sampling Montaigne from Hamlet to The Tempest

A Conversation

Passion's Fictions from Shakespeare to Richardson

The Arden Research Handbook of Shakespeare and Social Justice

The traditional view of Shakespeare ' s mastery of the English language is alive and well today. This is an effect of the eighteenth-century canonisation of his works, and subsequently Shakespeare has come to be perceived as the owner of the vernacular. These entrenched attitudes prevent us from seeing the actual substance of the text, and the various types of error that it contains and even constitute it. This book argues that we need to attend to error to interpret Shakespeare ' s disputed material text, political-dramatic interventions and famous literariness. The consequences of ignoring error are especially significant in the study of Shakespeare, as he mobilises the rebellious, marginal, and digressive potential of error in the creation of literary drama.

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 thepast 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 anddrama) 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 offorensic 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.

Shakespeare was born into a new age of will, in which individual intent had the potential to overcome dynastic expectation. The 1540 Statute of Wills had liberated testamentary disposition of land and thus marked a turning point from hierarchical feudal tradition to horizontal free trade. Focusing on Shakespeare's late Elizabethan plays, Gary Watt demonstrates Shakespeare's appreciation of testamentary tensions and his ability to exploit the inherent drama of performing will. Drawing on years of experience delivering rhetoric workshops for the Royal Shakespeare Company and as a prize-winning teacher of law, Gary Watt shows that Shakespeare is playful with legal technicality rather than obedient to it. The author demonstrates how Shakespeare transformed lawyers' manual book rhetoric into powerful drama through a stirring combination of word, metre, movement and physical stage material, producing a mode of performance that was truly testamentary in its power to engage the witnessing public. Published on the 400th anniversary of Shakespeare's last will and testament, this is a major contribution to the growing interdisciplinary field of law and humanities.

The Arden Research Handbook of Shakespeare and Social Justice is a wide-ranging, authoritative guide to research on Shakespeare and issues of social justice and arts activism by an international team of leading scholars, directors, arts activists, and educators. Across four sections it explores the relevance and responsibility of art to the real world ? to the significant teaching and learning, performance and practice, theory and economies that not only expand the discussion of literature and theatre, but also open the gates of engagement between the life of the mind and lived experience. The collection draws from noted scholars, writers and practitioners from around the globe to assert the power of art to question, disrupt and re-invigorate both the ties that bind and the barriers that divide us. A series of interviews with theatre practitioners and scholars opens the volume, establishing an initial portfolio of areas for research, exploration, and change. In Section 2 'The Practice of Shakespeare and Social Justice' contributors examine Shakespeare's place and possibilities in intervening on issues of race, class, gender and sexuality. Section 3 'The Performance of Shakespeare and Social Justice' traces Shakespeare and social justice in multiple global contexts; engaging productions grounded in the politics of Mexico, India, South Africa, China and aspects of Asian politics broadly, this section illuminates the burgeoning field of global production while keeping as a priority the political structures that make advocacy and resistance possible. The last section on 'Economies of Shakespeare' describes socio-economic and community issues that come to light in Shakespeare, and their potential to catalyse ongoing discussion and change in respect to wealth, distribution, equity, and humanity. An annotated bibliography provides further guidance to those researching the subject.

Shakespeare's Binding Language

Shakespeare and the Soliloquy in Early Modern English Drama

Early Shakespeare, 1588–1594

Literature and the Sciences of Soul and Mind

Shakespeare ' s Dramatic Persons

Shakespeare Seen

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.

Shows how illustrated editions and paintings of the plays were originally produced and read as critical, social and political statements.

A masterful, highly engaging analysis of how Shakespeare ' s plays intersected with the politics and culture of Elizabethan England With an ageing, childless monarch, lingering divisions due to the Reformation, and the threat of foreign enemies, Shakespeare ' s England was fraught with unparalleled anxiety and complicated problems. In this monumental work, Peter Lake reveals, more than any previous critic, the extent to which Shakespeare ' s plays speak to the depth and sophistication of Elizabethan political culture and the Elizabethan imagination. Lake reveals the complex ways in which Shakespeare ' s major plays engaged with the events of his day, particularly regarding the uncertain royal succession, theological and doctrinal debates, and virtue and virtù in politics. Through his plays, Lake demonstrates, Shakespeare was boldly in conversation with his audience about a range of contemporary issues. This remarkable literary and historical analysis pulls the curtain back on what Shakespeare was really telling his audience and what his plays tell us today about the times in which they were written.

Illuminates the pleasures and challenges of Shakespeare's complex language for today's students, teachers, actors and theatre-goers.

England in the Age of Shakespeare

Ovid and the Liberty of Speech in Shakespeare's England

Citations, Conceptions and Constructions

The Routledge Companion to Shakespeare and Philosophy

Shakespeare's Essays

The Routledge Research Companion to Shakespeare and Classical Literature

In Shakespeare's England, credit was synonymous with reputation, and reputation developed in the interplay of language, conduct, and social interpretation. As a consequence, artful language and social hermeneutics became practical, profitable skills. Since most people both used credit and extended it, the dual strategies of implication and inference—of producing and reading evidence—were everywhere. Like poetry or drama, credit was constructed: fashioned out of the interplay of artifice and interpretation. The rhetorical dimension of economic relations produced social fictions on a range of scales: from transitory performances facilitating local transactions to the long-term project of maintaining creditworthiness to the generalized social indeterminacy that arose from the interplay of performance and interpretation. Fictions of Credit in the Age of Shakespeare examines how Shakespeare and his contemporaries represented credit-driven artifice and interpretation on the early modern stage. It also analyses a range of practical texts—including commercial arithmetics, letter-writing manuals, legal formularies, and tables of interest—which offered strategies for generating credit and managing debt. Looking at plays and practical texts together, Fictions of Credit argues that both types of writing constitute "equipment for living": practical texts by offering concrete strategies for navigating England's culture of credit, and plays by exploring the limits of credit's dangers and possibilities. In their representations of a world re-written by debt relations, dramatic texts in particular articulate a phenomenology of economic life, telling us what it feels like to live in credit culture: to live, that is, inside a fiction.

This study of the many poets, musicians and visual artists portrayed or described in Shakespeare's plays and poems reveals a fascination with art and its makers that continued to influence Shakespeare's work throughout his career. It also uncovers unexpected aspects of an enthusiastic Elizabethan consumption of artworks, an enthusiasm that had significant bearing on the quite new profession that Shakespeare himself followed. A high valuation placed on art and artists, and at the same time certain fears of these and fears for these, made for a very complex reception of the figure of the artist, and Shakespeare's treatments were equal to that complexity.

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.

In this wide-ranging and ambitiously conceived Research Companion, contributors explore Shakespeare's relationship to the classic in two broad senses. The essays analyze Shakespeare's specific debts to classical works and weigh his classicism's likeness and unlikeness to that of others in his time; they also evaluate the effects of that classical influence to assess the extent to which it is connected with whatever qualities still make Shakespeare, himself, a classic (arguably the classic) of modern world literature and drama. The first sense of the classic which the volume addresses is the classical culture of Latin and Greek reading, translation, and imitation. Education in the canon of pagan classics bound Shakespeare together with other writers in what was the dominant tradition of English and European poetry and drama, up through the nineteenth and even well into the twentieth century. Second—and no less central—is the idea of classics as such, that of books whose perceived value, exceeding that of most in their era, justifies their protection against historical and cultural change. The volume's organizing insight is that as Shakespeare was made a classic in this second, antiquarian sense, his work's reception has more and more come to resemble that of classics in the first sense—of ancient texts subject to labored critical study by masses of professional interpreters who are needed to mediate their meaning, simply because of the texts' growing remoteness from ordinary life, language, and consciousness. The volume presents overviews and argumentative essays about the presence of Latin and Greek literature in Shakespeare's writing. They coexist in the volume with thought pieces on the uses of the classical as a historical and pedagogical category, and with practical essays on the place of ancient classics in today's Shakespearean classrooms.

Shakespeare's Originality

Authorship Companion

Desire and Sexuality

The Art of Law in Shakespeare

Circumstantial Shakespeare

Arden Critical Companion

Ranging widely across law, aesthetics, religion, and philosophy, this book offers the first account of the place of judgment in Shakespearean dramaShakespeare 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 FeaturesProvides the first account of the place of judgment in Shakespearean dramaOffers a fresh perspective on the imaginative relationship between law, religion, and aesthetics in Shakespeare's playsModels new ways of putting the plays' historical and philosophical contexts into conversation.

While much has been written on Shakespeare's debt to the classical tradition, less has been said about his roots in the popular culture of his own time. This is the first book to explore the full range of his debts to Elizabethan popular culture. Topics covered include the mystery plays, festive custom, clowns, romance and popular fiction, folklore and superstition, everyday sayings, and popular songs. These essays show how Shakespeare, throughout his dramatic work, used popular culture. A final chapter, which considers ballads with Shakespearean connections in the seventeenth century, shows how popular culture immediately after his time used Shakespeare.

How original was Shakespeare and how was Shakespeare original? This lucid, innovative book sets about answering these questions by putting them in historical context and investigating how the dramatist worked with his sources: plays, poems, chronicles and prose romances. Shakespeare's Originality unlocks its topic with rewarding precision and flair, showing through a series of case studies that range across the output—from the mature comedies to the great tragedies, from Richard III to The Tempest—what can be learned about the artistry of the plays by thinking about these sources (including newly identified ones) after several decades of neglect. Discussion is enriched by such matters as Elizabethan ruffs and feathers, actors' footwork, chronicle history, modern theatre productions, debts to classical tragedy, scepticism, magic and science, the agricultural revolution, and ecological catastrophe. This is authoritative, lively work by one of the world's leading Shakespearians, accessible to the general reader as well as indispensable for students.

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.

Blind Spots of Knowledge in Shakespeare and His World

Shakespeare Before Shakespeare

Shakespeare and Judgment

Shakespeare, Revenge Tragedy and Early Modern Law

Queer Shakespeare

Shakespeare and Senecan Tragedy

Studies of Shakespeare and politics often ask the question whether his dramas are on the side of aristocratic or monarchical sovereign authority, or are on the side of those who resist; whether he endorses a standard view of male and patriarchal authority, or whether his cross-dressing heroines put him among feminist thinkers. Scholars also show that Shakespeare's representations of rule, revolt, and arguments about laws and constitutions draw on and allude to stories and real events that were contemporaneous for him, as well as historical ones. Building on scholarship about Shakespeare and politics, this book argues that Shakespeare's representations and stagings of political power, sovereignty, resistance, and controversy are more complex. The merits of political life, as opposed to life governed by monetary exchange, religious truth, supernatural power, military heroism, or interpersonal love, are rehearsed in the plots. And the clashing and contradictory meanings of politics — its association with free truthful speech but also with dishonest hypocrisy, with open action and argument as much as occult behind the scenes manoevring — are dramatized by him, to show that although violence, lies, and authoritarianism do often win out in the world there is another kind of politics, and a political way that we would do well to follow when we can. The book offers original readings of the characters and plots of Shakespeare's dramas in order to illustrate the subtlety of his pictures of political power, how it works, and what is wrong and right with it.

Through sustained close-readings of Montaigne's essays and Shakespeare's plays, Platt explores both authors' approaches to self, knowledge and form that stress fractures, interruptions and alternatives.

This book explores how Ovid, as the poet-philosopher of the liberty of speech, galvanized poetic innovation in English Renaissance poetry.

This book examines conceptions of authority for and in Shakespeare, and the construction of Shakespeare as literary and cultural authority. The first section, Defining and Redefining Authority, begins by re-defining the concept of Shakespeare's sources, suggesting that 'authorities' and 'resources' are more appropriate terms. Building on this conceptual framework, the remainder of this section explores linguistic and discursive authority more broadly. The second section, Shakespearean Authority, considers the construction, performance and questioning of authority in Shakespeare's plays. Essays here range from examinations of monarchical authority to discussions of household authority, literary authority and linguistic ownership. The final part, Shakespeare as Authority, then traces the increasing establishment of Shakespeare as an authority from the eighteenth to the twenty-first century in a series of essays that explore Shakespearean authority for editors, actors, critics, authors, readers and audiences. The volume concludes with two essays that reassess Shakespeare as an authority for visual culture – in the cinema and in contemporary art.

Digesting the New Social History

Shakespeare and the Political Way

Fictions of Credit in the Age of Shakespeare

Stratford-Upon-Avon, Warwickshire, and the Elizabethan State

Ethics, Performance, Philosophy

How the Classics Made Shakespeare

Shakespeare's Binding Language is an innovative, substantial but highly readable study by a respected scholar-critic who has already published a series of well-received books and editions with OUP and Penguin and who is also known for his pieces in the Guardian, TLS, and London Review of Books.It explores the significance in Shakespeare's plays of oaths, vows, contracts, pledges and the other verbal and performative acts by which characterscommit themselves to the truth of things past, present, and to come. In early modern England, such binding language was everywhere. Oaths of office, marriage vows, legal bonds, and casual, everydayprofanity gave shape and texture to life. John Kerrigan gives a freshly researched account of this context, but he focuses on the drama. Across the sweep of Shakespeare's career, from the early histories to the late romances, this book opens new perspectives on key dramatic moments and illuminates language and action.

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.

Iago's 'I am not what I am' epitomises how Shakespeare's work is rich in philosophy, from issues of deception and moral deviance to those concerning the complex nature of the self, the notions of being and identity, and the possibility or impossibility of self-knowledge and knowledge of others. Shakespeare's plays and poems address subjects including ethics, epistemology, metaphysics, philosophy of mind, and social and political philosophy. They also raise major philosophical questions about the nature of theatre, literature, tragedy, representation and fiction. The Routledge Companion to Shakespeare and Philosophy is the first major guide and reference source to Shakespeare and philosophy. It examines the following important topics: What roles can be played in an approach to Shakespeare by drawing on philosophical frameworks and the work of philosophers? What can philosophical theories of meaning and communication show about the dynamics of Shakespearean interactions and vice versa? How are notions such as political and social obligation, justice, equality, love, agency and the ethics of interpersonal relationships demonstrated in Shakespeare's works? What do the plays and poems invite us to say about the nature of knowledge, belief, doubt, deception and epistemic responsibility? How can the ways in which Shakespeare's characters behave illuminate existential issues concerning meaning, absurdity, death and nothingness? What might Shakespeare's characters and their actions show about the nature of the self, the mind and the identity of individuals? How can Shakespeare's works inform philosophical approaches to notions such as beauty, humour, horror and tragedy? How do Shakespeare's works illuminate philosophical questions about the nature of fiction, the attitudes and expectations involved in engagement with theatre, and the role of acting and actors in creating representations? The Routledge Companion to Shakespeare and Philosophy is essential reading for students and researchers in aesthetics, philosophy of literature and philosophy of theatre, as well as those exploring Shakespeare in disciplines such as literature and theatre and drama studies. It is also relevant reading for those in areas of philosophy such as ethics, epistemology and philosophy of language.

Oxford Textual Perspectives is a series of informative and provocative studies focused upon literary texts (conceived of in the broadest sense of that term) and the technologies, cultures, and communities that produce, inform, and receive them. It provides fresh interpretations of fundamental works and of the vital and challenging issues emerging in English literary studies. By engaging with the materiality of the literary text, its production, and reception history, and frequently testing and exploring the boundaries of the notion of text itself, the volumes in the series question familiar frameworks and provide innovative interpretations of both canonical and less well-known works. Whenever people talk to one another there are at least two things going on at once. First, and most obviously, there is an exchange of speech. Second, and slightly less obviously, there is a negotiation about how that exchange is organised--about whose turn it is to talk at any given moment. Linguists call this second, organisational level of activity 'turn-taking' and since the late 1970s it has been central to the way in which spoken interaction is understood. In spite of its obvious relevance to the study of drama, however, turn-taking has received little attention from critics and editors of Shakespeare. Turn-taking in Shakespeare offers a fresh perspective on the dramatic text by reversing the priorities of traditional literary analysis. Rather than focussing on what characters say, it focuses on when they speak. Rather than focussing on how they talk, it focuses on how they gain access to the floor. Its central argument is that the turn-taking patterns of Shakespeare's plays are a part of what Emrys Jones has called their 'basic structural shaping'--as fundamental to dialogue as rhythm is to verse. The book investigates what it means for a character to speak in or out of turn, to interrupt or overlap with a previous speaker, to pause before speaking, or to fail to speak at all. It explores how these moments are--and are not--signalled by the Shakespearean text, how best to describe and understand them, and the implications of such questions for contemporary debates about editing, rhetoric, prosody, and early modern performance practices.

Vindictive Justice

As You Law It - Negotiating Shakespeare

The Oxford Handbook of English Law and Literature, 1500-1700

Forensic Shakespeare

Error in Shakespeare

Shakespeare's Acts of Will

Passion's Fictions traces the intimate links between literature and the sciences of mind and soul from the age of Shakespeare to the rise of the novel. It chronicles the emergence of new sciences of the passions between the sixteenth and eighteenth centuries, and it argues that this history was shaped by rhetoric that contained the most extensively particularized discourse on the passions, offering principles for moving and affecting the passions of others in concrete social scenes. This rhetoric of the passions centered on narrative as the instrument of a non-theoretical knowledge of the passions in their particularity, predicated on an account of passion as an intimate relation between an impassioned mind and an impassioning world: rhetoric offers a kind of externalist psychology, formalized in the relation of passion to action and underwriting an account of narrative as a means of both moving passion and knowing it. This volume describes the psychology of the passions before the discipline of psychology, tracing the influence of rhetoric on theories of the passions from Francis Bacon to Adam Smith and using that history to read literary works by Shakespeare, Milton, Haywood, Richardson, and others. Narrative offers a means of knowing and moving the passions by tracing them to the events and objects that generate them; the history of narrative practices is thus a key part of the history of the psychology of the passions at a critical moment in its development.

Explores the drama of proximity and co-presence in Shakespeare's playsKey FeaturesBrings together the rare pairing of philosophical ethics and performance studies in Shakespeare's playsEngages with the thought of philosophers including Ludwig Wittgenstein, Hannah Arendt, Paul Ricoeur, Stanley Cavell, and Emmanuel LevinasThis book celebrates the theatrical excitement and philosophical meanings of human interaction in Shakespeare. On stage and in life, the face is always window and mirror, representation and presence. It examines the emotional and ethical surplus that appears between faces in the activity and performance of human encounter on stage. By transitioning from face as noun to verb - to face, outface, interface, efface, deface, sur-face - chapters reveal how Shakespeare's plays discover conflict, betrayal and deception as well as love, trust and forgiveness between faces and the bodies that bear them.

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.

"This book grew from the inaugural E. H. Gombrich Lectures in the Classical Tradition that I delivered in the autumn of 2013 at the Warburg Institute of the University of London, under the title, "Ancient Strength: Shakespeare and the Classical Tradition"--Preface, page ix.

The New Oxford Shakespeare

Law, Testament and Properties of Performance

Shakespeare and Authority

Turn-Taking in Shakespeare

How Shakespeare Put Politics on the Stage

Shakespeare and the Politics of Commoners

Shakespeare was fascinated by law, which permeated Elizabethan everyday life. The general impression one derives from the analysis of many plays by Shakespeare is that of a legal situation in transformation and of a dynamically changing relation between law and society, law and the jurisdiction of Renaissance times. Shakespeare provides the kind of literary supplement that can better illustrate the legal texts of the sixteenth and early seventeenth centuries. There was a strong popular participation in the system of justice, and late sixteenth-century playwrights often made use of forensic models of narrative. Uncertainty about legal issues represented a rich potential for causing strong reactions in the public, especially feelings concerning the resistance to tyranny. The volume aims at highlighting some of the many legal perspectives and debates emplotted in Shakespearean plays, also taking into consideration the many texts that have been produced during the latest years on law and literature in the Renaissance.

Although best known for his plays, William Shakespeare (1564 – 1616) was also a poet who achieved extraordinary depth and variety in only a few key works. This edition of his poetry provides detailed notes, commentary and appendices resulting in an academically thorough and equally accessible edition to Shakespeare's poetry. The editors present his non-dramatic poems in the chronological order of their print publication: the narrative poems Venus and Adonis and The Rape of Lucrece; the metaphysical 'Let the Bird of Loudest Lay' (often known as The Phoenix and the Turtle); all 154 Sonnets and A Lover's Complaint. In headnotes and extensive annotations to the texts, Cathy Shrank and Raphael Lyne elucidate historical contexts, publication histories, and above all the literary and linguistic features of poems whose subtleties always reward careful attention. Substantial appendices trace the sources for Shakespeare's narrative poems and the controversial text The Passionate Pilgrim, as well as providing information about poems posthumously attributed to him, and the English sonnet sequence. Shrank and Lyne guide readers of all levels with a glossary of rhetorical terms, an index of the poems (titles and first lines), and an account of Shakespeare's rhymes informed by scholarship on Elizabethan pronunciation. With all these scholarly resources supporting a newly edited, modern-spelling text, this edition combines accessibility with layers of rich information to inform the most sophisticated reading.

Shakespeare's characters are thought to be his greatest achievement, while his plots are often said to be second-hand and careless of details of time and place. Circumstantial Shakespeare draws on early modern textbooks of rhetoric and composition to explodes these myths. It shows that the word 'circumstances' referred, in Shakespeare's time, to topics of time, place, and manner used in forensic inquiry to prove motive and desire. Lorna Hutson revealshow Shakespeare adapted these topics of circumstance to imply offstage actions, times, and places in terms of the motives and desires we attribute to the characters. His plays were thus the first ever to createboth their own vivid and coherent dramatic worlds and a sense of the unconscious feelings of characters inhabiting them. Circumstantial Shakespeare represents a breakthrough in our understanding how Shakespeare achieves the effect of character and offers completely new readings of several Shakespeare plays.

How did it feel to hear Macbeth's witches chant of "double, double toil and trouble" at a time when magic and witchcraft were as real as anything science had to offer? How were justice and forgiveness understood by the audience who first watched King Lear; how were love and romance viewed by those who first saw Romeo and Juliet? In England in the Age of Shakespeare, Jeremy Black takes readers on a tour of life in the streets, homes, farms, churches, and palaces of the Bard's era. Panning from play to audience and back again, Black shows how Shakespeare's plays would have been experienced and interpreted by those who paid to see them. From the dangers of travel to the indignities of everyday life in teeming London, Black explores the jokes, political and economic references, and small asides that Shakespeare's audiences would have recognized. These moments of recognition often reflected the audience's own experiences of what it was to, as Hamlet says, "grunt and sweat under a weary life." Black's clear and sweeping approach seeks to reclaim Shakespeare from the ivory tower and make the plays' histories more accessible to the public for whom the plays were always intended.

The Painters, Sculptors, Poets and Musicians in his Plays and Poems

Shakespeare And Elizabethan Popular Culture

Face-to-Face in Shakespearean Drama

Shakespeare's Artists

The Complete Poems of Shakespeare

Shakespeare in Error

A "blind spot" suggests an obstructed view, or partisan perception, or a localized lack of understanding. Just as the brain "reads" the "blind spot" of the visual field by a curious process of readjustment, Shakespearean drama disorients us with moments of unmastered and unmasterable knowledge, recasting the way we see, know and think about knowing. Focusing on such moments of apparent obscurity, this volume puts methods and motives of knowing under the spotlight, and responds both to inscribed acts of blind-sighting, and to the text or action blind-sighting the reader or spectator. While tracing the hermeneutic yield of such occlusion is its main conceptual aim, it also embodies a methodological innovation: structured as an internal dialogue, it aims to capture, and stake out a place for, a processive intellectual energy that enables a distinctive way of knowing in academic life; and to translate a sense of intellectual "community" into print.

Re-appraises Shakespeare's early career, situating his writings and activities in their time, place, and cultural moment.

This is the first book to provide students and scholars with a truly comprehensive guide to the early modern soliloquy.

Queer Shakespeare: Desire and Sexuality draws together 13 essays, which offer a major reassessment of the criticism of desire, body and sexuality in Shakespeare's drama and poetry. Bringing together some of the most prominent critics working at the intersection of Shakespeare criticism and queer theory, this collection demonstrates the vibrancy of queer Shakespeare studies. Taken together, these essays explore embodiment, desire, sexuality and gender as key objects of analyses, producing concepts and ideas that draw critical energy from focused studies of time, language and nature. The Afterword extends these inquiries by linking the Anthropocene and queer ecology with Shakespeare criticism. Works from Shakespeare's entire canon feature in essays which explore topics like glass, love, antitheatrical homophobia, size, narrative, sound, female same-sex desire and Petrarchism, weather, usury and sodomy, male femininity and male-to-female crossdressing, contagion, and antisocial procreation.