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The identity of the Antichrist has long been a source of both debate and anxiety for Christians. The Bible warns that many people will be taken in by his lies or fail to recognize him for what he is.

In this extraordinary and ambitious book, Peter Lake examines how different sections of sixteenth- and early seventeenth-century England - protestant, puritan and catholic, the press and the popular stage - sought to enlist these pamphlets to their own ideological and commercial purposes."

>

Exploring Shakespeare's intellectual interest in placing both characters and audiences in a state of uncertainty, mystery, and doubt, this book interrogates the use of paradox in Shakespeare's plays and in performance. By adopting this discourse-one in which opposites can co-exist and perspectives can be altered, and one that asks accepted opinions, beliefs, and truths to be reconsidered-Shakespeare used paradox to question love, gender, knowledge, and truth from multiple perspectives. Committed to situating literature within the larger culture, Peter Platt begins by examining the Renaissance culture of paradox in both the classical and Christian traditions. He then looks at selected plays in terms of paradox, including the geographical site of Venice in Othello and The Merchant of Venice, and equity law in The Comedy of Errors, Merchant, and Measure for Measure. Platt also considers the paradoxes of theater and live performance that were central to Shakespearean drama, such as the duality of the player, the boy-actor and gender, and the play/audience relationship in the Henriad, Hamlet, As You Like It, Twelfth Night, Antony and Cleopatra, The Winter's Tale, and The Tempest. In showing that Shakespeare's plays create and are created by a culture of paradox, Platt offers an exciting and innovative investigation of Shakespeare's cognitive and affective power over his audience.

An illuminating account of how Shakespeare worked through the tensions of Queen Elizabeth's England in two canon-defining plays Conspiracies and revolts simmered beneath the surface of Queen Elizabeth's reign. England was riven with tensions created by religious conflict and the prospect of dynastic crisis and regime change. In this rich, incisive account, Peter Lake reveals how in Titus Andronicus and Hamlet Shakespeare worked through a range of Tudor anxieties, including concerns about the nature of justice, resistance, and salvation. In both Hamlet and Titus the princes are faced with successions forged under questionable circumstances and they each have a choice: whether or not to resort to political violence. The unfolding action, Lake argues, is best understood in terms of contemporary debates about the legitimacy of resistance and the relation between religion and politics. Relating the plays to their broader political and polemical contexts, Lake sheds light on the nature of revenge, resistance, and religion in post-Reformation England.

This ground-breaking volume explores the terrain of friendship against the historical backdrop of early modern Europe. In these thought-provoking essays the terms of friendship are explored - from the most intimate and erotically charged to the reciprocities of village life. This is a rich offering in social and cultural history that is attuned to the pervasive language of religion. A hidden history is revealed - of friendships that we have lost, and of friendships starkly, and movingly, familiar.

Based in records and iconography, this book surveys medieval festival playing in Britain more comprehensively than any other work to date. The study presents an inclusive view of the drama in the British Isles, from Kilkenny to Great Yarmouth, from Scotland to Cornwall. It offers detailed readings of individual plays-including the York Creed Play, Pentecost and Corpus Christi plays and the little studied Bodley plays, among others - as well as a summary of what is known of their production. Clifford Davidson here extends the usual chronological range to include work typically categorized as early modern, enabling a juxtaposition of earlier plays with later plays to yield a better understanding of both. Complementing documentary evidence with iconographic detail and citation of music, he pinpoints a number of common misconceptions about medieval drama. By organizing the study around the rituals of the liturgical seasons, he clarifies the relationship between liturgical feast and dramatic celebration.

Listening to what she terms 'unruly pirate voices' in early modern English literature, in this study Claire Jowitt offers an original and compelling analysis of the cultural meanings of 'piracy'. By examining the often marginal figure of the pirate (and also the sometimes hard-to-distinguish privateer) Jowitt shows how flexibly these figures served to comment on English nationalism, international relations, and contemporary politics. She

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considers the ways in which piracy can, sometimes in surprising and resourceful ways, overlap and connect with, rather than simply challenge, some of the foundations underpinning Renaissance orthodoxies—absolutism, patriarchy, hierarchy of birth, and the superiority of Europeans and the Christian religion over other peoples and belief systems. Jowitt's discussion ranges over a variety of generic forms including public drama, broadsheets and ballads, prose romance, travel writing, and poetry from the fifty-year period stretching across the reigns of three English monarchs: Elizabeth Tudor, and James and Charles Stuart. Among the early modern writers whose works are analyzed are Heywood, Hakluyt, Shakespeare, Sidney, and Wroth; and among the multifaceted historical figures discussed are Francis Drake, John Ward, Henry Mainwaring, Purser and Clinton. What she calls the 'semantics of piracy' introduces a rich symbolic vein in which these figures, operating across different cultural registers and appealing to audiences in multiple ways, represent and reflect many changing discourses, political and artistic, in early modern England. The first book-length study to look at the cultural impact of Renaissance piracy, *The Culture of Piracy, 1580-1630* underlines how the figure of the Renaissance pirate was not only sensational, but also culturally significant. Despite its transgressive nature, piracy also comes to be seen as one of the key mechanisms which served to connect peoples and regions during this period.

This book discusses some rituals of justice—such as public executions, printed responses to the Archbishop of Canterbury's execution speech, and King Charles I's treason trial—in early modern England. Focusing on the ways in which genres shape these events' multiple voices, I analyze the rituals' genres and the diverse perspectives from which we must understand them. The execution ritual, like such cultural forms as plays and films, is a collaborative production that can be understood only, and only incompletely, by being alert to the presence of its many participants and their contributions. Each of these participants brings a voice to the execution ritual, whether it is the judge and jury or the victim, executioner, sheriff and other authorities, spiritual counselors, printer, or spectators and readers. And each has at least one role to play. No matter how powerful some institutions and individuals may appear, none has a monopoly over authority and how the events take shape on and beyond the scaffold. The centerpiece of the mid-seventeenth-century's theatre of death was the condemned man's last dying utterance. This study focuses on the words and contexts of many of those final speeches, including King Charles I's (1649), Archbishop William Laud's (1645), and the Earl of Strafford's (1641), as well as those of less well known royalists and regicides. Where we situate ourselves to view, hear, and comprehend a public execution—through specific participants' eyes, ears, and minds or accounts—shapes our interpretation of the ritual. It is impossible to achieve a singular, carefully indoctrinated meaning of an event as complex as a state-sponsored public execution. Along with the variety of voices and meanings, the nature and purpose of the rituals of justice maintain a significant amount of consistency in a number of eras and cultural contexts. Whether the focus is on the trial and execution of the Marian martyrs, English royalists in the 1640s and 1650s, or the Restoration's regicides, the events draw on a set of cultural expectations or conventions. Because rituals of justice are shaped by diverse voices and agendas, with the participants' scripts and counterscripts converging and colliding, they are dramatic moments conveying profound meanings.

On the night of November 4th 1605, the English authorities uncovered an alleged plot by a group of discontented Catholics to blow up the Houses of Parliament with the lords, princes, queen and king in attendance. The failure of the plot is celebrated to this day and is known as Guy Fawkes Day. In *Poets, Players and Preachers*, Anne James explores the literary responses to the discovery of the Gunpowder Plot in poetry, drama, and sermons. This book is the first full-length study of the literary repercussions of the conspiracy. By analyzing the genres of poems, plays, and sermons produced between 1605 and 1688, the author argues that not only did the continuous reinterpretation of the conspiracy serve religious and political purposes but that such literary reinterpretations produced generic changes.

Domestic tragedy was an innovative genre, suggesting that the lives and sufferings of ordinary people were worthy of the dramatic scope of tragedy. In this compelling study, *Whipday* revises the narrative of Shakespeare's plays to show how this genre, together with neglected pamphlets, ballads, and other forms of 'cheap print' about domestic violence, informed some of Shakespeare's greatest works. Providing a significant reappraisal of *Hamlet*, *Othello*, and *Macbeth*, the book argues that domesticity is central to these plays: they stage how societal and familial pressures shape individual agency; how the integrity of the house is associated with the body of the housewife; and how household transgressions render the home permeable. *Whipday* demonstrates that Shakespeare not only appropriated constructions of the domestic from domestic tragedies, but that he transformed the genre, using heightened language, foreign settings, and elite spheres to stage familiar domestic worlds.

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