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At the Boundaries: Early Modern Literature and History - The Antichrist's Lewd Hat: Protestants, Papists, and Players in Post-Reformation England. By Peter Lake, with Michael Questier. New Haven, Conn., and London: Yale University Press, 2002. Pp. xxxiv+731, 22 illustrations. \$45.00 (cloth). - Volume 43 Issue 4 - Leah S. Marcus

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**The anti-Christ's lewd hat : protestants, papists and ...**

Like the play itself, The Antichrist 's Lewd Hat is a study of Jacobean London, its high life and low life, its media crazes, its commercialism, its vanities, its fluid religiosities: in the alliterative p-words which for some reason fascinated the Jacobethan age, it is peopled with Papists, Puritans, players, printers, pamphlets, pimps, punks and pigs; profit, pride, pleasure and power.

**Patrick Collinson - Saints on Sundays, Devils All the Week ...**

The Antichrist's Lewd Hat: Protestants, Papists and Players in Post-Reformation England: Lake, Peter, Questier, Michael C.: Amazon.com.mx: Libros

**The Antichrist's Lewd Hat: Protestants, Papists and ...**

The Anti-Christ's Lewd Hat: Protestants, Papists and Players in Post-Reformation England by Peter Lake (2002-01-08): Books - Amazon.ca

**The Anti-Christ's Lewd Hat: Protestants, Papists and ...**

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.

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.

This book provides an insight to the cultural work involved in violence at sea in this period of maritime history. It is the first to consider how 'piracy' and representations of 'pirates' both shape and were shaped by political, social and religious debates, showing how attitudes to 'piracy' and violence at sea were debated between 1550 and 1650.

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.

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-Rformation England.

Situating the theater as a site of broad cultural movements and conflicts, Lisa A. Freeman asserts that antitheatrical incidents from the English Renaissance to present-day America provide us with occasions to trace major struggles over the nature and balance of power and political authority. In studies of William Prynne's Histrio-mastix (1633), Jeremy Collier's A Short View of the Immorality and Profaneness of the English Stage (1698), John Home's Douglas (1757), the burning of the theater at Richmond (1811), and the U.S. Supreme Court's decision in National Endowment for the Arts v. Finley (1998) Freeman engages in a careful examination of the political, religious, philosophical, literary, and dramatic contexts in which challenges to theatricality unfold. In so doing, she demonstrates that however differently "the public" might be defined in each epoch, what lies at the heart of antitheatrical disputes is a struggle over the character of the body politic that governs a nation and the bodies public that could be said to represent that nation. By situating antitheatrical incidents as rich and interpretable cultural performances, Freeman seeks to account fully for the significance of these particular historical conflicts. She delineates when, why, and how anxieties about representation manifest themselves, and traces the actual politics that govern such ostensibly aesthetic and moral debates even today.

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.

Clark explores how real-life women's crimes were handled in the news media of an age before the invention of the newspaper, in ballads, pamphlets, and plays. It discusses those features of contemporary society which particularly influenced early modern crime reporting, such as attitudes to news, the law and women's rights, and ideas about the responsibility of the community for keeping order. It considers the problems of writing about transgressive women for audiences whose ideal woman was chaste, silent, and obedient.

An important re-evaluation of Elizabethan politics and Elizabeth's queenship in sixteenth-century England, Wales and Ireland.

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