

PUTTING

HISTORY

TO THE

QUESTION

POWER, POLITICS, AND SOCIETY
IN ENGLISH RENAISSANCE DRAMA

Michael Neill

COLUMBIA UNIVERSITY PRESS * NEW YORK

Contents



List of Illustrations, *ix*

Acknowledgments, *xi*

A Note on Texts, *xiii*

Introduction, *1*

PART I ❁ THE STAGE AND SOCIAL ORDER

1. Servant Obedience and Master Sins: Shakespeare and the Bonds of Service, *13*
2. “This Gentle Gentleman”: Social Change and the Language of Status in *Arden of Feversham*, *49*
3. Massinger’s Patriarchy: The Social Vision of *A New Way to Pay Old Debts*, *73*
4. “The Tongues of Angels”: Charity and the Social Order in *The City Madam*, *99*
5. “In Everything Illegitimate”: Imagining the Bastard in English Renaissance Drama, *127*
6. Bastardy, Counterfeiting, and Misogyny in *The Revenger’s Tragedy*, *149*
7. “Amphitheaters in the Body”: Playing with Hands on the Shakespearean Stage, *167*

PART 2 ❁ RACE, NATION, EMPIRE

8. Changing Places in *Othello*, *207*
9. “Unproper Beds”: Race, Adultery, and the Hideous in *Othello*, *237*

10. "Mulattos," "Blacks," and "Indian Moors": *Othello* and Early Modern Constructions of Human Difference, 269
 11. Putting History to the Question: An Episode of Torture at Bantam in Java, 1604, 285
 12. "Material Flames": Romance, Empire, and Mercantile Fantasy in John Fletcher's *Island Princess*, 311
 13. Broken English and Broken Irish: Nation, Language, and the Optic of Power in Shakespeare's Histories, 339
 14. "The Exact Map or Discovery of Human Affairs": Shakespeare and the Plotting of History, 373
 15. The World Beyond: Shakespeare and the Tropes of Translation, 399
- Notes, 419
- Index, 509