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The book is divided into three parts. In part one, "Possibilities," Ward usefully introduces us to the central debates that have framed law and literature scholarship from its inception, then goes on to explore problems of authorship and reception that have proven especially vexing to literary and legal thinkers in recent decades.

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The law and literature movement focuses on the interdisciplinary connection between law and literature. This field has roots in two major developments in the intellectual history of law—first, the growing doubt about whether law in isolation is a source of value and meaning, or whether it must be plugged into a large cultural or philosophical or social-science context to give it value and meaning; and, second, the growing focus on the mutability of meaning in all texts, whether literary or ...

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The interdisciplinary theory of law and literature, and its application to the literary text.

Hailed in its first edition as an “outstanding work, as stimulating as it is intellectually distinguished” (New York Times), Law and Literature has handily lived up to the Washington Post’s prediction that the book would “remain essential reading for many years to come.” This third edition, extensively revised and enlarged, is the only comprehensive book-length treatment of the field. It continues to emphasize the essential differences between law and literature, which are rooted in the different social functions of legal and literary texts. But it also explores areas of mutual illumination and expands its range to include new topics such as the cruel and unusual punishments clause of the Constitution, illegal immigration, surveillance, global warming and bioterrorism, and plagiarism. In this edition, literary works from classics by Homer, Shakespeare, Milton, Dostoevsky, Melville, Kafka, and Camus to

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contemporary fiction by Tom Wolfe, Margaret Atwood, John Grisham, and Joyce Carol Oates come under Richard Posner's scrutiny, as does the film *The Matrix*. The book remains the most clear, acute account of the intersection of law and literature.

In its exploration of legal issues presented in novels of the Brontë sisters, this book represents a significant and original contribution to the study, not just of the Brontës and the mid-nineteenth century 'woman's novel', but also the situation of women in nineteenth century English law and the debates which moved around its prospective reform.

This volume provides a resource for teachers interested in learning about the field of law and literature and shows how to bring its insights to bear in their classrooms, both in the liberal arts and in law schools. Essays in the first section, "Theory and History of the Movement," provide a retrospective of the field and look forward to new developments. The second section, "Model Courses," offers readers an array of possibilities for structuring courses that integrate legal issues with the study of literature, from *The Canterbury Tales* to current prison literature. In "Texts," the third section, guidance is provided for teaching not only written documents (novels, plays, trial reports) but also cultural objects: digital media, Native American ceremonies, documentary theater, hip-hop. The volume's forty-one contributors investigate what constitutes law and literature and how each informs the other.

English Legal Histories is an exciting and innovative approach to the study of English law. Written in an accessible style intended for students as well as a broader audience, it takes the reader beyond the narrower confines of legal doctrines and cases, and invites them to consider the myriad contexts within which English law has been shaped: the politics, the economics, the art, the poetry. Reaching from the Reformation through to the age of Reform, it tells stories, the 'histories', of English law. Histories of the constitution and government, of crime and contracts, tort and trespass, property and equity. Of the people who made that law, those who wrote it, and those who suffered it. For it is in the end a human story, of justice and injustice, of success and failure, good luck and bad. The law is full of statutes and instruments, cases and precedent, but its history is full of people and peculiarity. Which is what, of course, makes it so endlessly fascinating.

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.

White extends his theory of law as constitutive rhetoric, asking how one may criticize the legal culture and the texts within it. "A fascinating study of the

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language of the law. . . . This book is to be highly recommended: certainly, for those who find the time to read it, it will broaden the mind, and give lawyers a new insight into their role."—New Law Journal

The Victorians worried about many things, prominent among their worries being the 'condition' of England and the 'question' of its women. *Sex, Crime and Literature in Victorian England* revisits these particular anxieties, concentrating more closely upon four 'crimes' which generated especial concern amongst contemporaries: adultery, bigamy, infanticide and prostitution. Each engaged questions of sexuality and its regulation, legal, moral and cultural, for which reason each attracted the considerable interest not just of lawyers and parliamentarians, but also novelists and poets and perhaps most importantly those who, in ever-larger numbers, liked to pass their leisure hours reading about sex and crime. Alongside statutes such as the 1857 Matrimonial Causes Act and the 1864 Contagious Diseases Act, *Sex, Crime and Literature in Victorian England* contemplates those texts which shaped Victorian attitudes towards England's 'condition' and the 'question' of its women: the novels of Dickens, Thackeray and Eliot, the works of sensationalists such as Ellen Wood and Mary Braddon, and the poetry of Gabriel and Christina Rossetti. *Sex, Crime and Literature in Victorian England* is a richly contextual commentary on a critical period in the evolution of modern legal and cultural attitudes to the relation of crime, sexuality and the family.

María José Falcón y Tella invites us on a fascinating journey through the world of law and literature, travelling through the different eras and meeting eternal and as such current issues. *Law in Literature* is undoubtedly the most fertile and documented perspective of this book.

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