



# Corsairs, Privateers, Renegados: Early Modern Piracy Syllabus

**Let's get this out of the way:** Like the last two terms, summer term 201 will be yet another experiment in pandemic pedagogics. I look forward to experimenting with new forms of (online) teaching, but I will need your help. Please keep in touch, take part in the Zoom classes, and use the forum for asynchronous coursework (study questions, book reviews – tasks specified below). Most importantly, please let me (and the other course members) know if something does not work for you or if you have different ideas about how to do things. Let's do this together!

**class:**

- **Wednesday, 16:15-17:45** [online]

As Zoom is not the perfect medium for everyone (and some of you might struggle with technical issues) the seminar will combine synchronous Zoom classes and asynchronous sessions (see schedule & tasks below).

**contact:**

- [office: 4.154 IG-Farben-Haus]
- **e-mail:**
- **office hours:** Thursday, 9:00-10:30 (and on appointment) – please send me an e-mail for the Zoom link.
- **twitter:** @susannegruss (#PiracyMS)

**resources:**

- **OLAT:**

**literature:**

- Please **buy** and **read** the following primary texts (listed in the order of discussion in class):
  - (1) George Peele, *The Battle of Alcazar* () (in *The Stukeley Plays, Revels Plays*, Manchester UP); *The Life and Death of the Famous Thomas Stukely* (broadside ballad, c.1693-96, [http://ebba.english.ucsb.edu/search\\_combined/?ss=thomas+stukely](http://ebba.english.ucsb.edu/search_combined/?ss=thomas+stukely))
  - (2) Thomas Heywood & Philip Rowley, *Fortune by Land and Sea* (1607-09) (copy on OLAT)
  - (3) John Fletcher and Philip Massinger, *The Double Marriage* (c.1619-22) (copy on OLAT)
  - (4) Philip Massinger, *The Renegado* (1624) (Arden Early Modern Drama)
- All **other texts** that are mandatory reading are available on OLAT.
- Please check the **bibliography** for further references (full bibliographical details, further reading).

**course description:**

Ship ahoy! In this seminar, we will explore Elizabethan and Jacobean 'pirate plays', moving from the relatively unknown *Battle of Alcazar* (based on a historical event) to Philip Massinger's *The Renegado*. Until recently, manifestations of piracy as well as of its state-sanctioned counterpart, privateering, were mostly discussed as geographically and temporally isolated cultural phenomena. Depictions of armed robbery at sea in the early modern period have traditionally tended to focus on specific regions associated with seemingly distinct types of seafarers and their piratical practices of prize-taking. By contrast, we will focus on the figure of the pirate as an individual who defies easy legal (and religious) classifications – privateers and pirates, for instance, essentially engage in the same activities, but while the former are state-sanctioned in their sea-faring robberies, the latter are stereotypically defined as 'the enemies of all mankind'. As the term progresses, we will discuss how literary texts increasingly disengage from this depiction of the pirate as a legal 'problem' and the pirate gains a literary identity of his/her own that is closely connected to the generic framework within which his/her piratical actions are staged. We will complement plays under considerations with broadside ballads and pamphlets about early modern pirate figures.



**e-mail and Zoom etiquette:****- e-mail:**

Please give me some time to answer your **e-mails** (up to 3 or 4 days). I will not write e-mails after 8pm or on weekends. As I teach four different classes, it would be very helpful if the class you are taking with me appeared somewhere in the body of your e-mail.

**Zoom:**

The usual: Please **mute yourself** if you are not talking. If you feel uncomfortable talking into the camera (or if you have connection issues), feel free to use the **chat** to contribute to class discussions.

I obviously will not (and cannot) force anyone to turn on their **camera** when we zoom but would still kindly ask you to do so (or drop me a brief note at the beginning of term explaining why you would rather not). Yes, staring at yourself onscreen can be cringeworthy, but if we want to use Zoom to create a **seminar experience**, being able to see each other's faces and nonverbal communication just makes everything so much easier for me (and you). Imagine trying to keep a discussion going while staring into a void of black rectangles.

Most of us will zoom from our **private spaces** – this means that my kids might make an appearance at some point (sorry). Zoom bombing family members, flatmates or pets are always welcome! Added bonus: you get to eat and drink during classes (as long as you have muted yourself, see above).

Our Zoom seminar should be a **safe space** for everyone. Recording (parts of) sessions or taking (and posting) screenshots is an absolute no-go. All material shared onscreen will be made available to you on OLAT.

I am not exempt from the occasional **technical blip** – please be patient if I freeze and simply carry on with your discussion. Like the terminator, I will be back, promised.

- And, as a general rule: **Be kind (to yourself, to each other, and to me).**

**course performance & requirements:**

- Apart from preparing the **compulsory reading**, please stick to the tasks detailed in the course schedule below.
- I expect you to take part in class **regularly** and **actively**, both in synchronous and asynchronous sessions. As indicated below, I will use your activity in the forum to track participation. Communication is key, so talk to me if you are struggling.
- For **asynchronous sessions**, I have indicated the tasks I expect you to cover over the week in the schedule below. This should not take more time than the 90-minute course slot (plus the time you would normally take to read/prepare for class).
- Instead of an oral presentation, **each** of you is expected to write at **least two 1½–2 page drama reviews**. Please write an academic review focussing not only on plot, but also on the revenge context of the seminar.  
Please hand in the book reviews on the date specified in the schedule below. I will read them and send you feedback (this might take a while).  
For those of you who do not need a term paper but an **assignment**, please revise and slightly extend your drama reviews (**2x 3 pages**) and hand them in by the end of term at the latest.

**term paper:**

- If you need to write a term paper for this course, please stick to the department's style sheet and attend the Zoom session on term papers.
- You can, of course, use ideas developed in your book reviews as part of your term paper – see the book reviews as an exercise in academic writing.
- Developing a topic **independently** and coming up with a suitable **thesis** is part of your assignment. Please talk to me/chat with me as soon as possible – I will not accept & grade your term paper if I have not talked to you about your topic.



 mandatory reading / viewing

 to do

 background reading (optional)

**01** 14.04.21 **organisation, tools** (Flinga, Padlet, Perusall)  
**Zoom** **piracy**

to read / to do:

/

tasks:

- Please have a quick look at the forum **before we start** and introduce yourself (including your pronouns) – if you want to, you can also upload a selfie and/or a picture of your workspace. And if you have a pet, upload a pic for us (pretty please).
- prep for class:** Think about what you know about **pirates** – historically, academically, etc. How would you describe the typical pirate?

**02** 21.04.21 **corsairs, privateers, renegados**  
**defining 'piracy'**

to read / to do:

- *Britain's Outlaws: Highwaymen, Pirates & Rogues*, episode 2: "Pirates" (BBC 4)
- E. Murphy, "Early Modern English Piracy and Privateering" (368-387) 
- C. Jowitt, "Introduction: Pirates? The Politics of Plunder, 1550-1650" (3-19) 

tasks:

- Watch the "**Pirates**" episode from *Britain's Outlaws* (link in today's OLAT session) for some general background on piracy and **take some notes** (it's almost an hour long, so make sure to schedule your time accordingly).
- Read & comment on **Murphy's article** (Perusall, link in today's OLAT session).
- Answer the **forum question** & engage with the others' entries – there will be an open question for every asynchronous week of this seminar (I will use your forum posts to track participation). In an extra thread, I will prompt you to think about **discussion questions** for next week – this way you can contribute to the structure of our synchronous sessions.
- Please take the **minute paper** (link in today's OLAT session) for some feedback – I will upload a compilation of your answers, and we will discuss open questions at the beginning of our next synchronous session.

Note that this asynchronous session will probably take you a bit longer as you learn how to navigate Perusall and the forum. It will become easier as term progresses, I promise!

We will evaluate your experience of this asynchronous session at the beginning of our next (Zoom) session.

**03** 28.04.21 **Pirates & the Law 1**  
**Zoom** **Clinton & Purser – pirate executions**

to read / to do:

- *Clinton, Purser & Arnold, to their countreyemen wheresoeuer* (anonymous pamphlet, 1583) 
- T. Heywood, *A true relation, of the lives and deaths of two most famous English pyrats, Purser, and Clinton* (1639) 
- C. Jowitt, "Scaffold Performances: The Politics of Pirate Executions" (151-168) 

tasks:

- reading prompt:** Read the two pamphlets with a focus on the depiction of **piracy** / of **pirate stereotypes** and the **(self-)depiction** of Clinton & Purser as **criminals**.
- prep for class:** Look up the **historical context** (i.e. the biographies of Clinton & Purser as well as their criminal careers & their executions). Have a quick look at the **discussion questions** posted in last week's forum.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.



- 04**    05.05.21    **Pirates & the Law 2**  
**hostis humanis generis and the 'war on pirates'**  
 to read / to do:
- C. Harding, "'Hostis Humani Generis': The Pirate as Outlaw in the Early Modern Law of the Sea" (20-38) 
  - R. J. Blakemore, "Law & the Sea" (388-425) 
  - D. D. Hebb, "(1) James I & the Suppression of Piracy" (*Piracy & the English Government* 7-20) 
- tasks:
- Read & comment on **Harding's article** (Perusall, link in today's OLAT session), then read **Blakemore's article** & take some notes.
  - Watch my short video on **Elizabeth I's and James I's piracy politics** (link in today's OLAT session). Do let me know if you have any questions!
  - Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
  - Please take the **minute paper** (link in today's OLAT session) for some feedback.
- 05**    12.05.21    **Pirates in Politics & Popular Culture**  
**Zoom**    **The Life and Death of the Famous Thomas Stukely (c.1693-95) – John Ward vs. James I**  
 to read / to do:
- read the ballad (link in today's OLAT session) 
  - "The Heyday of the Broadside Ballad", "Ballad Creation & Circulation", "The Social Function of the Broadside Ballad" (*Ballad Culture & Printing*, <https://ebba.english.ucsb.edu/page/ballad-culture>) 
  - articles from *Ballad Culture & Printing* not indicated as mandatory above 
- tasks:
- reading prompt:** Read the ballad with a focus on the **popularity** of Stukeley, then skim the articles on *EBBA* (*Ballad Culture & Printing*) for **generic context**.
  - prep for class:** Find out about the biography of **John Ward** (c.1553-1622) & his **literary afterlife**. Have a quick look at the **discussion questions** posted in last week's forum.
  - Please take the **minute paper** (link in today's OLAT session) for some feedback.
- 06**    19.05.21    **George Peele, The Battle of Alcazar (1591-94) 1**  
**reading response – cosmopolitanism vs. Catholic treason**  
 to read / to do:
- read the play 
  - D. Vitkus, "Rogue Cosmopolitans on the Early Modern Stage: John Ward, Thomas Stukeley, & the Sherley Brothers" (128-149) 
  - hand in a 1½–2 page **drama review** (you need to write two for the seminar) 
  - "C. Lambert & S. Mentz on Approaches to Late Medieval & Early Modern Maritime Worlds" (*Global History Podcast*) 
- tasks:
- reading prompt:** Read the play with a focus on **intercultural contact** (for today) and strategies of **othering** (for next week).
  - Read & comment on **Vitkus's article** (Perusall, link in today's OLAT session). If you have some time to spare: listen to the *Global History Podcast* (running time ca. an hour).
  - Watch my **short video** on **Catholicism** in *Battle of Alcazar* (link in today's OLAT session). Do let me know if you have any questions!
  - Answer the **forum question** and engage with the others' entries. Post **discussion questions** for next week.
  - Please take the **minute paper** (link in today's OLAT session) for some feedback.



- 07** 26.05.21 **George Peele, *The Battle of Alcazar* (1591 -94) 2**  
**Zoom** **the Mediterranean & the Moor**  
 to read / to do:
- P. Hyland, “Moors, Villainy and *The Battle of Alcazar*” (85-99) 
  - E. Bartels, “*The Battle of Alcazar*, the Mediterranean, and the Moor” (97-116) 
- tasks:
- prep for class**: Read **Hyland’s article** and take some notes. Have a quick look at the **discussion questions** posted in last week’s forum.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.
- 08** 02.06.21 **Thomas Heywood & William Rowley, *Fortune by Land and Sea* (1607 -09) 1**  
**reading response – genre 1**  
 to read / to do:
- read the play 
  - B. Fuchs, F “Faithless Empires: Pirates, Renegadoes, and the English Nation” (45-69) 
- tasks:
- reading prompt**: Read the play with a focus on **genre** (city comedy, tragedy, tragicomedy) for this session and the distinction between the **privateer** and the **pirates** (for next week).
  - Watch my short **video** on **genre** in early modern drama (link in today’s OLAT session). Do let me know if you have any questions about the video.
  - Read **Fuchs’s article** and take some notes.
  - Answer the **forum question** and engage with the others’ entries.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.
- 09** 09.06.21 **Thomas Heywood & William Rowley, *Fortune by Land and Sea* (1607 -09) 2**  
**the pirate vs. the privateer (and a detour via Sir Francis Drake)**  
 to read / to do:
- C. Jowitt, “Rogue Traders: National Identity, Empire and Piracy 1580-1640” (53-70) 
  - C. Jowitt, “Francis Drake: Slave Trader” (*BBC History Magazine* podcast) 
  - C. Jowitt, “Piracy and Politics in Heywood and Rowley’s *Fortune by Land and Sea* (1607-9)” (217-233) 
- tasks:
- Read & comment on **Jowitt’s “Rogue Traders” article (Perusall)**, link in today’s OLAT session).
  - Listen to Jowitt’s **podcast** on **Sir Francis Drake** (link in today’s OLAT session) – there is an accompanying article if you have some extra time.
  - Answer the **forum question** and engage with the others’ entries. Post **discussion questions** for next week.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.



- 10**      16.06.21      **John Fletcher & Philip Massinger, *The Double Marriage* (c.1619-22) 1**  
**Zoom**      **reading response – genre 2**  
**Term Papers**  
to read / to do:
- read the play 
  - hand in a 1½–2 page **drama review** (you need to write two for the seminar) 
  - think about your **term paper** – hand in a topic/idea/short abstract if you already have one 
  - S. Gruss, “Slippery Pirates: Generic Conventions & Discursive Instability in John Fletcher & Philip Massinger’s Pirate Plays” (online) 
- tasks:
- reading prompt:** Read the play with a focus on **genre** (for today) and on **gender / the female pirate** for next session.
  - prep for class:** Look up playwrights **John Fletcher** and **Philip Massinger** if you are not yet familiar with them. Have a quick look at the **discussion questions** posted in last week’s forum.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.
- 11**      23.06.21      **John Fletcher & Philip Massinger, *The Double Marriage* (c.1619-22) 2**  
**female pirates (with a detour into the 18<sup>th</sup> century: Mary Read and Anne Bonny)**  
to read / to do:
- L. Munro, “Violet and Martia the Pirate’s Daughter: Gender and Genre in Fletcher and Massinger’s *The Double Marriage*” (118-134) 
  - “Mary Read, a Pirate” & “Anne Bonny, a Pirate” (in *A General History of the Pyrates*, 1724) 
  - S. O’Driscoll, “The Pirate’s Breasts: Criminal Women & the Meanings of the Body” (357-379) 
- tasks:
- Read **Munro’s article** and **take some notes** – how did you read Martia as a woman/a female pirate?
  - Watch my **video** on *A General History of the Pyrates* (link in today’s OLAT session). Do let me know if you have any questions! Then collaborate on a **close reading** of the biographical sketches of **Mary Read** and **Anne Bonny** (Perusall, link in today’s OLAT session).
  - Answer the **forum question** and engage with the others’ entries. Post **discussion questions** for next week.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.
- 12**      30.06.21      **Philip Massinger, *The Renegado* (1624) 1**  
**Zoom**      **reading response – historical context**  
to read / to do:
- read the play 
  - hand in a 1½–2 page **drama review** (you need to write two for the seminar) 
  - C. Jowitt, “Massinger’s *The Renegado* (1624) and the Spanish Marriage” (45-53) 
- tasks:
- reading prompt:** Read the play with a focus on **cultural contact** (for today) and on **gender & conversion** for next session.
  - prep for class:** Look up the **historical context** of the play (you can read Jowitt’s article if you have the time). Have a quick look at the **discussion questions** posted in last week’s forum.
  - Please take the **minute paper** (link in today’s OLAT session) for some feedback.



13 07.07.21

Philip Massinger, *The Renegado* (1624) 2

## gender and conversion

to read / to do:

- J. J. Hayden, "The 'Turk' and the Female Body in Massinger's *The Renegado*" (349-361) 
- T. J. Wei, "Polemical Tropes of Captivity in Philip Massinger's *The Renegado*" (33-42) 

tasks:

- Read & comment on **Hayden's article** (**Perusall**, link in today's OLAT session).
- Look up the **plot** of Robert Daborne's *A Christian Turned Turk* (1612), then think about how conversion and piracy/privateering are depicted in *The Renegado*. Do let me know if you have any questions about the video.
- Answer the **forum question** and engage with the others' entries.
- Please take the **minute paper** (link in today's OLAT session) for some feedback.

14 14.07.21

Zoom

## Round-up

## open questions

to read / to do:

/

task:

- prep for class**: Think about the **stereotypes of piracy** we discussed in session one – has your view of (early modern) piracy changed? Why (not)?

**Easter Egg:** Finished reading the complete syllabus? Well done! Now please log on to OLAT (see link above), sign into the course, go to the forum (thread 00) and post your favourite meme to let me know that you are done.



## Literature

### primary literature

please note: bibliographical details are for the editions of primary texts I use

anon. 1583. *Clinton, Purser & Arnold, to their Countreyemen wheresoeuer*. London: John Wolf.

Fletcher, John, and Philip Massinger. c.1619-22. *The Double Marriage. The Dramatic Works in the Beaumont and Fletcher Canon*. Ed.

Fredson Bowers. IX. Cambridge: Cambridge University Press, 1994. 105-203.

Heywood, Thomas, and William Rowley. 1607-09. *Fortune by Land and Sea*. Ed. Herman Doh. New York: Garland, 1980.

Heywood, Thomas. 1639. *A true relation, of the lives and deaths of two most famous English pyrats, Purser, and Clinton*. London: Printed by Io. Okes.

Johnson, Cpt. Charles (Daniel Defoe?). 1729. *The history and lives of all the most notorious pirates, and their crews...* London: Printed for Edward Midwinter.

Massinger, Philip. 1624. *The Renegado*. Ed. Michael Neill. London: Bloomsbury, 2010.

Peele, George. 1591-94. *The Battle of Alcazar. The Stukeley Plays*. Ed. Charles Edelman. Manchester: Manchester University Press. 59-128.

### secondary literature

Amirell, Stefan Eklöf, and Leos Müller, eds. 2014. *Persistent Piracy: Maritime Violence and State-Formation in Global Historical Perspective*. Basingstoke: Palgrave Macmillan.

Bartels, Emily C. 2007. "The Battle of Alcazar, the Mediterranean, and the Moor." *Remapping the Mediterranean World in Early Modern English Writings*. Ed. Goran V. Stanivukovic. New York: Palgrave Macmillan. 97-116.

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Caldwell Smith, Chase, and Jeffery C. J. Chen. 2020. "Craig Lambert and Steven Mentz on Approaches to Late Medieval and Early Modern Maritime Worlds." *The Global History Podcast: Exploring Cross-Cultural Encounters in the Early Modern World*. <https://theglobalhistorypodcast.com/2020/08/02/craig-lambert-and-steven-mentz/>.

Earle, Peter. 2003. *The Pirate Wars*. London: Methuen. *English Broadside Ballad Archive (EBBA)*, <https://ebba.english.ucsb.edu/>.

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Ganser, Alexandra. 2020. *Crisis and Legitimacy in Atlantic American Narratives of Piracy: 1678-1865*. Cham: Palgrave Macmillan.

Gruss, Susanne. 2020. "Slippery Pirates: Generic Conventions and Discursive Instability in John Fletcher and Philip Massinger's Pirate Plays." *Humanities* 9.1: 7. <https://doi.org/10.3390/h9010007>.

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Hayden, Judi J. 2013. "'Turkish Dames' and 'English Mastiffs': The 'Turk' and the Female Body in Massinger's *The Renegado*." *The Seventeenth Century* 28.4: 349-361.

Hebb, David D. 1994. *Piracy and the English Government 1616-1642: Policy-Making Under the Early Stuarts*. Aldershot: Scolar Press.

Hyland, Peter. 1999. "Moors, Villainy and *The Battle of Alcazar*." *Parergon* 16.2: 85-99.

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Jowitt, Claire. 2004. "Massinger's *The Renegado* (1624) and the Spanish Marriage." *Cahiers Élisabéthains* 65.1: 45-53.

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Wei, Teresa J. 2009. "Polemical Tropes of Captivity in Philip Massinger's *The Renegado*." *Cahiers Élisabéthains* 75.1: 33-42.

