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SUPERIORITY OF SWORN TESTIMONY"; "AN HONEST ARTESNESS IN THE STORY"; CLARISSA AND THE GENDERED COMPETITION FOR CREDIBILITY"; "TRUSTING YOUR VINDICATION TO THE PLAUSIBILITY OF YOUR TALE"; CALEB WILLIAMS AND FICTIONS OF SELF-DEFENCE"; "SINCERITY AND ROLE OF THE OATH IN THE HEART OF MIDLOTHIAN" "CHAPTER 3 Criminal advocacy and Victorian realism" "THE ENACTMENT OF THE PRISONERS' COUNSEL ACT"; "DICKENS AND THE BAR"; "WORK UNFIT FOR A GENTLEMAN": DICKENS, TROLLOPE, AND A MANUMISSION OF MURDERERS"; "GEORGE ELIOT AND THE PRESENTATION OF UNSWORN EVIDENCE"; "DICKENS, STEPHEN, AND THE EXCLUSION OF EVIDENCE"; "REALISM IN THE COURTROOM: TRANSPARENT NARRATION AND THE SUPPRESSION OF EVIDENCE"; "CHAPTER 4 The martyr as witness: inspiration and the appeal to intuition"; "IT SHALL BE GIVEN YOU IN THAT HOUR WHAT TO SPEAK": NEWMAN AND THE TRIALS OF THE FAITHFUL" "THE LIGHT I SAW WAS THE TRUE LIGHT": THE CONFESSIONS OF SAVONAROLA" "Conclusion"; "IS TESTIMONY A SPECIES OF EVIDENCE?"; "WHY IS THE EVIDENTIARY STATUS OF TESTIMONY IMPORTANT? LAW, LITERATURE, AND THE COMPETITION TO CONTROL REPRESENTATIONS OF THE"; "GUILT, INNOCENCE, AND THE 'GOLDEN THREAD' OF THE ENGLISH COMMON LAW"; "Notes"; "INTRODUCTION"; "1 EYE-WITNESS TESTIMONY AND THE CONSTRUCTION OF NARRATIVE"; "2 THE ORIGINS OF THE NOVEL AND THE GENESIS OF THE LAW OF EVIDENCE"; "3 CRIMINAL ADVOCACY AND VICTORIAN REALISM" "4 THE MARTYR AS WITNESS: INSPIRATION AND THE APPEAL TO INTUITION" "CONCLUSION"; "Bibliography"; "PRIMARY SOURCES"; "Books, artical, and newspappers"; "Cases"; "Statutes"; "SECONDARY SOURCES"; "Index"

Sommario/riassunto

This original and wide-ranging study shows how changing attitudes to evidence, trial and revelation in law and theology had a profound impact on literary narrative in the nineteenth century. Jan-Melissa Schramm, who is both a lawyer and a literary critic, argues that authors of fiction created a style of literary advocacy that both imitated, and reacted against, the example of their story-telling counterparts of the criminal Bar, and traces the ongoing debate over rules of evidence, eye-witness testimony and codes of ethical conduct that helped shape Victorian realism as a narrative form.